

## CALENDAR AUGUST/SEPTEMBER 2003 – Long Version

Friday, July 25 – 9:45 PM

The Latino International Film Festival and The American Cinematheque Present A Special In-Person Screening with Alejandro Jodorowsky!!

**SANTA SANGRE**, 1989, MGM/UA, 121 min. We are extremely pleased to co-present this rare Los Angeles appearance of revered Mexican film ringmaster and enfant terrible, **Alejandro Jodorowsky** (EL TOPO, THE HOLY MOUNTAIN) for a screening of his phantasmagorical horror film, SANTA SANGRE. Combining elements at once beautiful, grotesque and erotic, SANTA SANGRE is something akin to Fellini remaking both PSYCHO and NIGHTMARE ALLEY as one single, glorious fever dream of a thriller. If you haven't seen it, not to be missed! *Discussion Following With Director, Alejandro Jodorowsky. Rated NC-17 No One Under 17 Will Be Admitted To This Screening*

## 4<sup>th</sup> ANNUAL FESTIVAL OF FANTASY, HORROR & SCIENCE-FICTION

August 7 – 27<sup>th</sup>, 2003

From the greatest ape of all, Kong, to the King of Lizards, Godzilla ... from the nightmarish future-visions of H.G. Wells' THE TIME MACHINE to the tongue-in-cheek heroics of "Battlestar Galactica" ... the Cinematheque's 4<sup>th</sup> Annual Festival of all things secret, sinister and space-age is back with a vengeance!! This year's series kicks off with a 50<sup>th</sup> Anniversary Cast & Crew Reunion Screening of one of the greatest American science fiction films, **THE WAR OF THE WORLDS**, followed by a mini-tribute to acclaimed producer/director **George Pal** (1908 – 1980), who thrilled audiences with dazzling Technicolor marvels such as WHEN WORLDS COLLIDE, THE TIME MACHINE and CONQUEST OF SPACE. Premieres of brand-new films include director Eli Roth's flesh-eating chiller **CABIN FEVER**; **GODZILLA VS. MEGAGUIRUS** and **GODZILLA, MOTHRA & KING GHIDORAH**; a hilarious collection of new and classic cartoon shorts, "**The Animation Show**" organized by "Beavis & Butthead's" Mike Judge and animator Don Hertzfeldt; Stuart (RE-ANIMATOR) Gordon's terrifying crime drama **KING OF THE ANTS**; Robert Parigi's sex-doll thriller **LOVE OBJECT**; and much more. And be sure not to miss our 70<sup>th</sup> Anniversary Screening of the original, unsurpassed **KING KONG**, and our 25<sup>th</sup> Anniversary Cast & Crew Reunion of the much-loved TV series "**BATTLESTAR GALACTICA**," along with such rarely-seen treasures as director Harry Kümel's dreamlike **MALPERTUIS: HISTORY OF A CURSED HOUSE**, with Orson Welles; and Lars von Trier's early, experimental thriller **EPIDEMIC**.

We're very pleased to welcome as in-person guests for this year's series, actors **Ann Robinson**, **Gene Barry**, **Les Tremayne** and **Robert Cornthwaite** (THE WAR OF THE WORLDS); **Alan Young** (THE TIME MACHINE); **Richard Hatch** (BATTLESTAR GALACTICA) and **John Saxon** (ENTER THE DRAGON); directors **Eli Roth** (CABIN FEVER), **Stuart Gordon** (KING OF THE ANTS), **Tobe Hooper** (THE TEXAS CHAINSAW MASSACRE), **Robert Parigi** (LOVE OBJECT), **Mike Judge** and **Don Hertzfeldt** ("The Animation Show"), **Paul Verhoeven** (ROBOCOP) and **Ib Melchior** (THE TIME TRAVELERS); producer **Max Rosenberg** of Amicus Films (THE HOUSE THAT DRIPPED BLOOD); and series creator **Glen Larson** and composer **Stu Phillips** (BATTLESTAR GALACTICA); composer **Lalo Schifrin** (ENTER THE DRAGON); and sci-fi/fantasy legend **Forrest Ackerman**, creator of "Famous Monsters" magazine!

## Czech Fantasy, Horror and Suspense Showcase

The surrealistic animation of Jan Švankmajer, the brilliant puppetry of Jirí Barta, the noirish mise-en-scène of Karel Kachyna, the expressionistic set design of Zbynek Brynych, and the Gothic excess of Juraj Herz are among the treasures found lurking in the shadowy corners of Czech cinema. And while the utterly unique visions present in these films may at first seem to have little in common besides a focus on irrational minds and the undesirable consequences of desperate actions, watching them in the context of this series reveals a surprising unity. An injection of black humor often makes itself felt in these transgressive tales of moral and physical violation, and the horrors are typically handled with subtlety and inventiveness. Guest curator Steven Jay Schneider of Harvard University and the Czech Center in New York organized this traveling series of rarely-seen Czech Fantasy, Horror & Suspense films. The precious film prints for this series were kindly provided by National Film Archive in Prague, Slovak Film Institute, Prague Film Academy and Zlín Film School.

Series Compiled by Dennis Bartok, Chris D. and Gwen Deglise. Czech Fantasy/Horror Showcase compiled by Steven Schneider with the assistance of Irena Kovarova/Czech Center.

Special Thanks to: Marvin Paige; John Hersker and Amy Lewin/PARAMOUNT PICTURES; Melissa Holloway/LIONS GATE; Schawn Belston and Chip Blake/20<sup>th</sup> CENTURY FOX; Marilee Womack/WARNER BROS. CLASSICS; Arnold Kunert; Mike Schlesinger/COLUMBIA PICTURES REPERTORY; Mike Hyatt; Julie/REARGUARD PROD.; Ed Pressman Films; Content Films; Peter Langs; John Kirk, Irene Ramos and Latanya Taylor/MGM-UA; Adriaan Heirman & Luc Piette /Cinémathèque Royale de Belgique; Kana Koido/THE KLOCKWORX CO.; Paul Ginsburg/UNIVERSAL DISTRIBUTION; Mark Altman/CINEFANTASTIQUE; Marvin Mason/HOME VISION; David Shultz/VITAGRAPH FILMS.

### Thursday, August 7 – 7:30 PM

Special 50<sup>th</sup> Anniversary Screening:

**THE WAR OF THE WORLDS**, 1953, Paramount, 85 min. Dir. Byron Haskin. **Gene Barry** and **Ann Robinson** battle invading Martian war machines in this still amazingly visceral, comic book-style feast of apocalyptic images – one of the defining science-fiction films of the past 50 years, seen here in a beautiful new 35 mm. print courtesy of Paramount Pictures! Produced by George Pal, based on the classic novel by H.G. Wells. Plus, rare outtakes of the Martian war machines (approx. 5 min.), and excerpts from the pilot for George Pal's unproduced "War Of The Worlds" TV series (1964, approx. 10 min.).

**Discussion following with actress Ann Robinson, actors Gene Barry, Les Tremayne and Robert Cornthwaite and art director Al Nozaki (schedules permitting).**

### Friday, August 8 – 7:00 PM

Sneak Preview Screening – Director Eli Roth In Person:

**CABIN FEVER**, 2003, Lions Gate, 94 min. Dir. Eli Roth. A smash hit at the Toronto Film Festival, CABIN FEVER follows friends Jeff (Joey Kern), Karen (Jordan Ladd), Paul (Rider Strong), Marcy (Cerina Vincent) and Bert (James DeBello) as they embark on a vacation deep into the mountains as a last hurrah following college graduation. With the top down and the music up, they drive to a remote cabin to enjoy their last days of decadence before entering the working world. But, when Karen mysteriously contracts a virulent flesh-eating disease, the group dynamic devolves into survival of the fittest. What began as a struggle against the disease soon turns into a battle against friends, as the fear of contagion drives them to turn on each other.

The kids confront the terror of having to kill anyone who comes near them, even their closest friend, while trying to find help before they're all dead. Based on skin-curdling tales of the real life "flesh eating virus" Necrotising Fasciitis, CABIN FEVER blends the elements of classic horror films of the 60's, 70's and 80's with modern day medical terror.

**Discussion following with director Eli Roth and other cast & crew (schedules permitting).**

Friday, August 8 – 9:30 PM

L.A. Premiere:

**KING OF THE ANTS**, 2003, The Asylum, 102 min. A stunning change of pace for genre master **Stuart Gordon** (RE-ANIMATOR, DAGON), KING OF THE ANTS is a dark, unnerving crime drama about the banal, almost everyday existence of evil in our lives, and how it seduces, nearly destroys and finally transfigures one individual. **Chris McKenna** gives a fine performance as a likable young handyman who is hired by construction boss **Daniel Baldwin** and partner **George Wendt** to spy on, and then later murder, an innocent accountant. When McKenna refuses to disappear after the killing, his former "friends" decide to brutally beat him into submission. But they don't realize that they're creating a very real and human monster out of the young man. With Kari Wuhrer.

**Discussion following with director Stuart Gordon and other cast & crew (schedules permitting).**

Saturday, August 9 – 5:00 PM

A Salute to George Pal:

**THE TIME MACHINE**, 1960, Warner Bros., 103 min. Dir. George Pal. Victorian inventor **Rod Taylor** is convinced that the world of the future will have solved all of the industrial age's problems – until he journeys there in his gorgeous, kaleidoscopic Time Machine, to find a race of peaceful, cattle-like humans lorded over by subterranean Morlocks. Brilliantly adapted from H.G. Wells novel by producer/director George Pal. With Yvette Mimieux, Alan Young.

**Discussion following with actor Alan Young and visual effects artist Gene Warren Jr. (TERMINATOR 2: JUDGMENT DAY), son of THE TIME MACHINE visual effects artist Gene Warren.**

Saturday, August 9 – 8:00 PM

Director Tobe Hooper In Person -- New 35 mm. Print:

**THE TEXAS CHAINSAW MASSACRE**, 1974, WPA, 83 min. One of the best American horror films from the 1970's and certainly one of the scariest movies ever made, TEXAS CHAINSAW MASSACRE works so well because the unknown actors and real-life locations burn themselves into your memory, assuming a nightmarishly twisted reality that lingers long after you've left the theatre. After hearing of a cemetery desecration, Marilyn Burns and friends go on a jaunt in the broiling Texas countryside to make sure her grandparents' graves are okay, only to become stranded at the rural home of a family of inbred cannibals. Director **Tobe Hooper** expertly escalates the horror until you can't stand it anymore...then goes one step further. With Gunnar Hansen, Ed Neal. **Discussion following with director/writer Tobe Hooper (schedule permitting).**

Sunday, August 10 – 5:00 PM

U.S. Premiere:

**GODZILLA VS. MEGAGUIRUS**, 2000, Sony Pictures, 105 min. Dir. Masaaki Tezuka. Jam-packed with bug-crushing, city-stomping, radioactive monster action, GODZILLA VS. MEGAGUIRAS is set in an alternate universe where the capitol of Japan has been moved to Osaka and the country has converted to clean energy, because the Big G keeps devouring nuclear

power plants. When Godzilla rears his ugly head again, a team of scientists invent a device that shoots Black Holes (!) to destroy him – but not before an enormous mutant insect named “Megaguiras” shows up to do battle with our favorite monster.

Sunday, August 10 – 7:00 – 7:30 PM

**Booksigning with author and Fest co-programmer Steven Schneider of Harvard University of his new book Fear Without Frontiers: Horror Cinema Across The Globe. In the Egyptian Theatre Lobby.**

Sunday, August 10 – 7:30 PM

Czech Fantasy, Horror & Suspense Showcase:

**WHO KILLED JESSIE?**, 1966, 80 min. Dir. Václav Vorlíček. A surrealistic sci-fi comedy about an unhappily married scientist couple. While the henpecked husband fantasizes about the voluptuous Jessie from a comic strip, his domineering wife tries her new experiment on him: a serum that dispels the unpleasant parts of dreams. But there's a side-effect ... whatever escapes the dreamer's mind becomes reality. Shot in beautiful b&w Cinemascope, with an anarchistic, almost slapstick atmosphere.

**THE PIED PIPER**, 1986, 55 min. Acclaimed animator Jirí Barta was inspired by a German legend to create this expressionistic visual metaphor for the fall of a materialistic society. The medieval drama unfolds through an assortment of techniques, including wooden puppets, oil paintings, and footage of live rats. One of the most ambitious projects in Czech animation history. (Both films in Czech with English subtitles.)

Tuesday, August 12 – 7:00 PM

A Tribute to Max Rosenberg and Amicus Films:

**THE HOUSE THAT DRIPPED BLOOD**, 1970, Rearguard Prod., 101 min. Dir. Peter Duffell. Delightfully wicked, four-part horror film about the evil goings-on in an English country house, from Amicus Films' co-founders **Max Rosenberg** and **Milton Subotsky**. **Peter Cushing** stars as a lonely widower who becomes obsessed with a female waxworks figure, followed by **Christopher Lee** as a father terrified that his sweet daughter is actually a witch, and “Dr. Who's” Jon Pertwee as a melodramatic horror star who inherits the real Dracula's cape. With Ingrid Pitt, Denholm Elliott, Joss Ackland.

**HORROR HOTEL (aka CITY OF THE DEAD)**, 1960, 76 min. Dir. John Moxey. “Ring for Doom Service!” was the legendary tagline created by co-producer **Max Rosenberg** for this atmospheric Gothic thriller. The lovely Patricia Jessel stars as an unsuspecting college student who goes to Whitewood, Massachusetts to research the history of witchcraft in the area – only to find it still very much alive, thanks to professor **Christopher Lee** and his followers.

**Discussion between films with producer Max Rosenberg (schedule permitting).**

Wednesday, August 13 – 7:00 PM

Los Angeles Premiere:

**LOVE OBJECT**, 2003, Pressman Films/Content Films, 90 min. The debut feature from writer/director **Robert Parigi**, LOVE OBJECT is a genuinely creepy little erotic thriller about a writer of astoundingly-dull instruction manuals, Kenneth (**Desmond Harrington**) and his Plastic Fantastic Lover, a silicone sex doll named Nikki – who bears a disturbing resemblance to Kenneth's real-life co-worker, Lisa (the irresistible **Melissa Sagemiller**). When the love doll starts objecting to Kenneth and Lisa's budding romance, the movie kicks into wicked high gear. With **Rip Torn**, **Udo Kier**. A selection of the 2003 Tribeca Film Festival. “*As disturbing and frightening as anything seen on screen in recent years.*” – Fangoria.

**Discussion following with director Robert Parigi and cast & crew (schedules permitting).**

Wednesday, August 13 – 9:30 PM

Czech Fantasy, Horror & Suspense Shorts Program [113 min. total]:

“**The Castle Of Otranto,**” 1977, 20 min. Dir. Jan Švankmajer. An amateur archeologist devotes his life to uncovering the truth behind a legendary tale, in one of Švankmajer's most organic early blends of live action and animation.

“**The Fall Of The House Of Usher,**” 1980, 15 min. Dir. Jan Švankmajer. Poe's classic tale of terror, envisioned with stones, trees, furniture, and other objects in place of humans, is a remarkable example of tactile animation.

“**Down To The Cellar,**” 1983, 15 min. Dir. Jan Švankmajer. A little girl heads to the cellar to fetch potatoes, and encounters all manner of disturbing and threatening obstacles.

“**The Pit, The Pendulum, And Hope,**” 1983, 15 min. Dir. Jan Švankmajer. This homage to Poe is seen entirely through the eyes of an Inquisition prisoner who awakens to find himself strapped to a table beneath a sweeping pendulum.

“**The Last Theft,**” 1987, 21 min. Dir. Jirí Barta. A jewel thief breaks into a crypt and finds a group of vampires who lure him into a dangerous game. Mixing animation, live-action, and puppetry techniques, Barta combines scary and comic moments in an otherwise serious parable.

“**Little Cousins,**” 1988, 8 min. Dir. Václav Mergl. This sarcastic animated horror tale about two cousins -- one beautiful, one ugly -- proves that all that glitters is not gold.

“**Defector,**” 1998, 9 min. Dir. Václav Kadrnka "Beyond the shores of evil lies the vast, unmapped kingdom of the darkest sides of the human soul. It is the realm of an unnamed demon...We call him Defector."

“**Till Early Morning,**” 1999, 5 min. Dir. Marie Kubátová. A short narration about the last night of one dumb vampire.

“**The Raven,**” 2000, 5 min. Dir. Lucie Šimková-Sunková. What could have inspired Edgar Allen Poe to write the poem “The Raven?” (All shorts in Czech with English subtitles).

Thursday, August 14 – 7:30 PM

ALTERNATIVE SCREEN

Co-presented with the Slamdance Film Festival

LA Premiere

**ROCKETS REDGLARE**, 2003, 88 min., USA Director Luis Fernandez De La Reguera documents the life of charismatic NYC underground stand up comic (The Rocket Redglare Taxi-Cabaret) and actor “Rockets Redglare” who battled life long addictions that eclipsed the career he might have had. The extremely talented Rockets (who was already addicted in utero – his mother was a 15-year old heroine addict and his father a gangster) appeared in a number of films including **BIG**, **BASQUIAT**, **MYSTERY TRAIN** and **DOWN BY LAW**. To each role he brought his intimate understanding of New York’s rough and seedy characters. In addition to his show biz ambitions, Rockets was also bodyguard and drug dealer to Sid Vicious and Jean Michel Basquiat. With interviews with colleagues, director Jim Jarmusch, actors Steve Buscemi, Matt Dillon, Willem Dafoe, and others. **Discussion following with the director.**

Friday, August 15 – 7:00 PM

Los Angeles Premiere:

**THE ANIMATION SHOW**, 2003, 100 min. approx. Finally, there's an animation festival with the artists themselves at the helm! Kicking off in the fall of 2003 with its first North American tour, "The Animation Show" is a collection of some of the best animated short films from around the world, personally programmed by co-producers **Mike Judge** ("Beavis and Butt-Head," **OFFICE SPACE**) and Academy Award nominated animator **Don Hertzfeldt** ("Rejected.") This year's line-up spans eight countries and features everything from forgotten classics to the very

latest in computer animation, plus a trilogy of brand new cartoons by Don produced exclusively for the show, never-before-seen rare animation by Mike, seven Academy Award nominees, and plenty of surprises. Films include: Cordell Barker's "**Strange Invaders**" (Canada, 2001, 9 min.); Koji Yamamura's "**Mt. Head**," (Japan, 2002, 10 min.); Corky Quakenbush's "**Ricardo Shorts**" (USA, 3 min.); Ward Kimball's "**Mars And Beyond**" (USA, 1957, 5 min.); Richard Golezowski's "**Ident**" (UK, 1989, 5 min.); Ruairi Robinson's "**50% Grey**" (Ireland, 2001, 3 min.); Bill Plympton's "**Parking**" (USA, 2002, 5 min.); Don Hertzfeldt's "**Billy's Balloon**" (USA, 1998, 6 min.) and "Rejected" (USA, 2000, 9 min.); Mike Judge's "**Mike Judge Pencil Test**" (USA, 7 min.); Pjotr Sapegin's "**Aria**" (Russia, 2001, 11 min.); George Schwizgebel's "**La Couse a L'Abime**" (Switzerland, 1992, 4 min.); and Chris Stenner, Arvid Uibel and Heidi Wittlinger's "**Das Rad**" (Germany, 2001, 9 min.) **Discussion following with directors Don Hertzfeldt and Mike Judge (schedules permitting).**

#### Friday, August 15 – 9:30 PM

A Salute to George Pal:

**WHEN WORLDS COLLIDE**, 1951, Paramount, 83 min. Dir. Rudolph Mate. Despite its age, WHEN WORLDS COLLIDE still remains far superior to all the other “giant-asteroid-on-a-collision-course-with-Earth” films that followed. Scientist **Richard Derr** tries to convince skeptical colleagues and world leaders about the Earth’s imminent demise; when they fail to listen, a dedicated band of pioneers construct a Noah’s Ark-like rocketship to save a few brave souls from annihilation. With Barbara Rush, Peter Hansen. Winner of the 1951 Special Effects Oscar (wait till you see the sinking of Manhattan!). Plus, rare outtakes from the production of WHEN WORLDS COLLIDE (approx. 5 min.).

**CONQUEST OF SPACE**, 1955, Paramount, 81 min. After THE WAR OF THE WORLDS and THE NAKED JUNGLE, director **Byron Haskin** and producer **George Pal** re-teamed for this surprisingly realistic story of the first manned mission to Mars. With its beautiful wheeled space station (years before 2001: A SPACE ODYSSEY) and gleaming silver star-ships, CONQUEST captures a sense of childlike amazement at mankind’s voyage into the unknown. With Eric Fleming, William Hopper. **Discussion in between films with actresses Barbara Rush, Rachel Ames and actor Peter Hansen (WHEN WORLDS COLLIDE) (schedule permitting).**

#### Saturday, August 16 – 5:00 PM

Special 70<sup>th</sup> Anniversary Screening:

**KING KONG**, 1933, Warner Bros., 100 min. Dir. **Merian C. Cooper** and **Ernest B. Schoedsack**. 70 years after it first premiered, KING KONG remains the 8<sup>th</sup> Wonder of the World, a marvelous, mysterious blend of awesome prehistoric monsters and new-fangled technology (including airplanes, subway trains and the Empire State Building). **Fay Wray** lights up the screen as the Beauty who drives the Beast to distraction, with support from Robert Armstrong, Bruce Cabot and the astounding visual effects work of **Willis O’Brien**.

**Introduction to screening by sci-fi/fantasy legend Forrest Ackerman, creator of “Famous Monsters” magazine.**

#### Saturday, August 16 – 7:30 PM

Paul Verhoeven Tribute:

**ROBOCOP**, 1987, MGM/UA, 102 min. **Peter Weller** stars as a murdered Detroit police officer who is brought back to life as an unstoppable cyborg cop, in director **Paul Verhoeven’s** savage, action-packed satire of the future of corporate America. With terrific supporting cast including Nancy Allen, Kurtwood Smith, Ronny Cox, and a brilliantly amoral Miguel Ferrer as the head honcho behind the RoboCop program.

**TOTAL RECALL**, 1990, Columbia, 113 min. Future-time 2084: construction worker **Arnold Schwarzenegger** tries to escape his nightmares by taking a mind-vacation to Mars – trouble is, he’s already been there, in director **Paul Verhoeven’s** brutally surreal, wickedly funny adaptation of **Philip K. Dick’s** “We Can Remember It For You Wholesale.” Sharon Stone literally kicks out the jams as Arnold’s murderously sexy “wife,” with help from über-villain Michael Ironside.

**We are hoping that director Paul Verhoeven will be able to join us for a Q&A between the two films; please call 323/466-FILM closer to the screening date for confirmation of his attendance.**

Sunday, August 17 – 4:00 PM

Ultra-Rare Screening:

Sponsored by the Government of Flanders

**MALPERTUIS: HISTORY OF A CURSED HOUSE (MALPERTUIS: HISTOIRE D’UNE MAISON MAUDITE)**, 1971, 125 min. Director **Harry Kümel’s** surrealist cult classic has been more talked about than seen since its premiere at the Cannes Film Festival in 1972, when it was shown in a hastily shortened English-language version which distributors subsequently hacked down even further. Now the Belgium Cinémathèque Royale have worked with Kümel (best known for the lesbian vampire classic **DAUGHTERS OF DARKNESS**) to produce a definitive “director’s cut,” Flemish-language version of over two hours – longer than has ever been seen before, and giving its labyrinthine story far greater clarity and depth. Of course, to “explain” **MALPERTUIS** or to reveal its final twist (for there are constant surprises in store at the conclusion) would be to spoil the fun. Based on the famous fantasy novel by Belgian writer Jean Ray, most celebrated for his Harry Dickson detective stories, the film (written by Kümel and Jean Ferry) follows the handsome young sailor Yann (Mathieu Carrière) on his return home to the family mansion of Malpertuis where his dying Uncle Cassavius – **Orson Welles** in ripe form – has summoned his relatives for the reading of his will. Once inside Malpertuis, a haunted house of endless corridors and hidden chambers, Yann finds it impossible to escape, and he is entranced by three young women there: his cynical sister Nancy, the lubricious Alice and the exotic Eurvale, all of whom are played by an unexpected, sensuous **Susan Hampshire**. Filmed in luscious color by Gerry Fisher and with a haunting Georges Delerue score, **MALPERTUIS** is a dream film unlike any other, and can now be seen in its full glory. With Sylvie Vartan, Johnny Halliday. (Notes by David Thompson, courtesy of B.F.I.) (In Flemish with English subtitles.)

Sunday, August 17 – 6:45 PM

Czech Fantasy, Horror & Suspense Showcase:

**VALERIE AND HER WEEK OF WONDERS**, 1970, 77 min. Dir. Jaromil Jireš. When a 13-year-old girl crosses the threshold into womanhood, her life unfolds as a baroque, gothic saga of vampires, witchcraft, and mysticism. Rich in imagination, color, and sensual textures, this remarkable celluloid poem has been described as “a Jodorowsky/Bergman co-production of a Grimm’s fairytale.”

**INVISIBLE aka THE DAMNED HOUSE OF HAJN**, 1988, 107 min. Dir. Jirí Svoboda. In his fanciful reinvention of the “lunatic-in-the-attic” tale tradition that dates back to “The Cat and the Canary”, Svoboda blends narrative and stylistic elements that invoke Roman Polanski, Billy Wilder, Maya Deren, and Dario Argento. (Both films in Czech with English subtitles.)

Monday, August 18 – 7:30 PM

Special Sneak Preview:

**LOST IN TRANSLATION**, 2003, Focus Features, 105 min. Bob Harris (**Bill Murray**) and Charlotte (**Scarlett Johansson**) are two Americans in Tokyo. Bob is a movie star in town to shoot a whiskey commercial, while Charlotte is a young woman tagging along with her workaholic photographer husband (Giovanni Ribisi). Unable to sleep, Bob and Charlotte cross paths one night in the luxury hotel bar. This chance meeting soon becomes a surprising friendship. Charlotte and Bob venture through Tokyo, having often hilarious encounters with its citizens, and ultimately discover a new belief in life's possibilities. Shot entirely on location in Japan, Sofia Coppola's **LOST IN TRANSLATION** is a valentine to the nature of close friendships and to the city of Tokyo. Ms. Coppola's film, from her original screenplay, contemplates the unexpected connections we make that might not last – yet stay with us forever. **Discussion following with director/writer Sofia Coppola – to be confirmed.**

### **DOWN UNDER WONDERS**

Co-Presented with LAAFTA (Los Angeles Australian Film & Television Association)

We are excited to bring you more exciting new and retrospective work from Australia. We have acclaimed director Phillip Noyce (**RABBIT-PROOF FENCE**, **CLEAR AND PRESENT DANGER**, **DEAD CALM**) in-person with one of his earlier films, "NEWSFRONT", a superlative look at a transitional time in Australian and the world culture of media and news. Next is a diverse program of shorts, highlighted by **Rachel Griffiths** (**SIX FEET UNDER**, **THE HARD WORD**, **HILARY & JACKIE**) latest directorial effort "Roundabout" and a new claymation short from Adam Elliot (**Brother**, **Uncle**, **Cousin**) which is narrated by Academy-Award winner **Geoffrey Rush**. We will have some of the shorts filmmakers in person and a reception to follow this screening.

LAAFTA members receive \$2.00 off tickets (2 maximum per program) to both programs.  
Series compiled by Andrew P. Crane and Leslie Rabb.

#### Tuesday, August 19 - 7:30 PM

Newly Remastered Print, Rare Screening with Director Phil Noyce in person!

**NEWSFRONT**, 1978, 110 min. Directed by Phillip Noyce. One of Mr. Noyce's personal favorites among his films (**THE QUIET AMERICAN**, **RABBIT PROOF FENCE**, **THE BONE COLLECTOR**, **CLEAR AND PRESENT DANGER**, **DEAD CALM**). This is the story of two newsreel photographers in post-WW2 Australia. Fresh, spontaneous look at how television's instant images knocked out the newsreel industry. Seamless blend of actual black and white newsreel footage and color narrative make for an unpredictable ride. Starring Bryan Brown, Bill Hunter and Wendy Hughes. **Discussion following with director Phillip Noyce.**

#### Wednesday, August 20 – 7:30 PM

### **DOWN UNDER WONDERS SHORTS**

"**Shot**" Dir. Puvén Pather (10 min.) Powerful story of a war correspondent photographer who does not heed his own advice and loses perspective. U.S. Premiere! "**Mimi**" Dir. Warwick Thornton (13 min). Funny look at how cross-cultural misconceptions bring out the beast in a piece of art. L.A. Premiere! "**From the Top**" Dir. Alistair Reid (14 min). The past bleeds into the present. Art imitates life. Comedy is no laughing matter. "**Beginnings**" Dir. Husein Alicajic (8 min). Compelling, eerie look at a relationship gone wrong. "**Bing**" Dir. Eron Sheean (8 min). Surreal, beautiful take on the power of a memory. "**Excursion**" Dir. Cris Jones (4 min). L.A. Premiere! "**Harvie Krumpet**" Dir. Adam Elliot (22 min). Moving claymation biography about a seemingly normal man cursed with bad luck. Narrated by Academy-Award winner Geoffrey Rush. L.A. Premiere! "**Roundabout**" Dir. Rachel Griffiths (16 min). A man's life suddenly

spirals out of control. Strong indictment on our fast-moving world by actress/director (TULIP, SIX FEET UNDER, THE HARD WORD).

**Discussion following with several of the filmmakers. A reception will follow the discussion.**

Special Thanks to the Australian Consul General, Los Angeles and Showfilm/RocketCargo.

Thursday, August 21 – 7:30 PM ALTERNATIVE SCREEN TRIBUTE

John Sayles In Person with a Sneak Preview!

CASA DE LOS BABYS (2003, IFC, 95 min., USA) This provocative ensemble drama from the director of SUNSHINE STATE is about six American women about to adopt babies. The film is a poignant look at clashing cultures, modern maturity and the mystery of fate. Starring Maggie Gyllenhaal; Daryl Hannah, Susan Lynch, Marcia Gay Harden, Mary Steenburgen, Lili Taylor and Vanessa Martinez. **Discussion following with John Sayles.**

Friday, August 22 – 7:00 PM

U.S. Premiere:

**GODZILLA, MOTHRA & KING GHIDORAH: GIANT MONSTERS ALL-OUT ATTACK**, 2001, Sony Pictures, 105 min. Already acclaimed by fans as the most exciting Godzilla film since the heyday of the 1960's, "GMK" features a terrific, redesigned Big G (hint: he's leaner, meaner and packs a nasty bite), bent on destroying Japan as vengeance for the restless souls of WWII victims. Standing in his way are the "Guardian Deities" – i.e. Mothra, King Ghidorah and Baragon. Director **Shusuke Kaneko** helmed the astounding trio of GAMERA films for Daiei in the mid-1990's – here, he's practically reinvented the Godzilla series for the 21<sup>st</sup> century.

Friday, August 22 – 9:15 PM

Los Angeles Premiere:

**ALIVE**, 2002, The Klockworx Co., 119 min. Dir. Ryuhei Kitamura. Bad boy Japanese director **Ryuhei Kitamura** (VERSUS) makes a big leap forward with this visually stunning, thought-provoking sci-fi film about a death row inmate (Hideo Sakaki) who's granted a last minute pardon, if he'll agree to participate in a bizarre government experiment. He's locked in a cell with a hilariously bad-tempered serial killer (Tetta Sugimoto), and together the two criminals are exposed to a mutating alien life form called an "isomer" with spectacular results. Based on Tsutomu Takahashi's acclaimed manga comic. (In Japanese with English subtitles.)

Saturday, August 23 – 5:00 PM

Special 25<sup>th</sup> Anniversary Cast & Crew Reunion:

**BATTLESTAR GALACTICA (THE MOVIE)**, 1978, Universal, 125 min. Dirs. Richard A. Colla and Alan J. Levi. A resourceful team of space warriors, led by **Lorne Greene, Richard Hatch, Dirk Benedict** and **Maren Jensen**, take on the evil Cylons (dig that moving red eyeball!) in this humorous and action-packed television series, screening here in the 1978 theatrical feature version. Often compared to a small screen STAR WARS (visual effects guru John Dykstra created superb F/X for both), "Battlestar Galactica" achieved its own unique charm through a winning cast and a refreshing, tongue-in-cheek approach to the sci-fi genre. [This screening is co-presented with Cinefantastique Magazine. Event sponsored by Universal Home Video, who will be releasing a deluxe "Battlestar Galactica" DVD boxed set in October.]

**Discussion following with series creator Glen A. Larson, actor Richard Hatch, composer Stu Phillips and visual effects expert Richard Edlund (schedules permitting).**

Saturday, August 23 – 8:00 PM

**ENTER THE DRAGON**, 1973, Warner Bros., 97 min. Dir. Robert Clouse. Widely hailed as the legendary **Bruce Lee's** finest film, ENTER THE DRAGON also helped break down the doors of American mainstream culture for the martial arts genre. Spectacular non-stop kung fu action as Lee and co-stars **John Saxon**, Jim Kelly, Bolo Yeung and Robert Wall compete in a deadly martial arts tournament on the island fortress of drug overlord Han (the deliciously evil **Kien Shih**). With memorable dialogue – “Boards don't hit back!” – by screenwriter Michael Allin, and a killer score by **Lalo Schifrin** (“Mission Impossible”). **Discussion following with actor John Saxon and composer Lalo Schifrin (schedules permitting).**

Sunday, August 24 – 5:00 PM

Sci-Fi Legend Ib Melchior In Person:

**THE TIME TRAVELERS**, 1964, MGM/UA, 82 min. Writer-director **Ib Melchior** (born 1917) is renowned for his work on some of the most imaginative science-fiction films of the 1950's and 60's, including THE ANGRY RED PLANET, ROBINSON CRUSOE ON MARS, REPTILICUS and PLANET OF THE VAMPIRES, along with “The Outer Limits” TV series. THE TIME TRAVELERS is one of his most ingenious concoctions, as a group of scientists (including Preston Foster, Philip Carey, Merry Anders and John Hoyt) experimenting with a time portal are catapulted into a post-nuclear-apocalyptic future. This film was an obvious influence on Irwin Allen's 1966 TV series “The Time Tunnel.” **Discussion following with director Ib Melchior and actor Steve Franken (schedule permitting).**

Sunday, August 24 – 7:30 PM

Czech Fantasy, Horror & Suspense Showcase:

**THE FIFTH HORSEMAN IS FEAR**, 1964, 98 min. Dir. Zbynek Brynych. After removing a bullet from a Resistance fighter, a Jewish physician begins a nightmarish search for morphine through the Prague streets. This intense and expressionistic Orwellian fable was first conceived as a depiction of Jewish life under Nazi rule. A classic of Kafka-esque cinema.

**THE EAR**, 1970, 94 min. Dir. Karel Kachyna. Finding their house bugged and their power and phone lines down, a couple worries about the Communist authorities in this chilling cross between “1984” and “Who's Afraid of Virginia Woolf?” The film was banned for nearly two decades in Czechoslovakia. (Both films in Czech with English subtitles.)

Wednesday, August 27 – 7:00 PM

Unseen Lars von Trier – L.A. Premiere:

**EPIDEMIC**, 1988, Home Vision, 106 min. Dir. **Lars von Trier**. After losing their hackneyed, 200+ page script “The Cop & The Whore,” two struggling Danish screenwriters (played by Lars von Trier and frequent collaborator **Niels Vørsel**) dream up a Black Plague scenario, without realizing the dire consequences on the real world outside. In some ways a sketchbook for THE KINGDOM (**Udo Kier** appears here, and there's a gothic, disturbing hospital sequence that's a virtual run-through for the later TV series), EPIDEMIC triumphs on its own terms as a fascinating, black-and-white meditation on the bizarre and claustrophobic world of the creative mind. And be sure to keep an eye out for the Cinematheque's major Lars von Trier Retrospective, coming in early 2004! (In Danish with English subtitles.)

Wednesday, August 27 – 9:15 PM

Czech Fantasy, Horror & Suspense Showcase:

**THE CREMATOR**, 1968, 87 min. In director Juraj Herz's blackly comic and brilliantly gothic horror tale set during the early stages of the planned Nazi occupation, the operator of a crematorium-cum-horror chamber becomes increasingly delusional and murderous.

**MORGIANA**, 1971, 99 min. Dir. Juraj Herz. The wicked Viktoria dispenses a slow-acting poison to her better-liked sister, Klára, sending her into an uncanny, hallucinatory existence. Based on a story by Aleksandr Grin, known as "Russia's Edgar Allen Poe." (Both films in Czech with English subtitles.)

Wednesday, September 3 – 7:15 PM- 9:15 PM

## **THE BEST SHORTS FROM THE 2003 CLERMONT-FERRAND SHORT FILM FESTIVAL**

We are proud to present a travelling program from the world's largest and most renowned short-film festival and market. Now entering its twenty-sixth year, Clermont-Ferrand is comprised of comprises an international competition, representing approximately fifty countries, a national competition, some retrospectives and special screenings of short films. Over 400 films are exhibited, showing the scope and breadth of the art of the short film.

All the films that are submitted to the festival are also represented at the market – over 2,000 films. In addition, over sixty television channels, fifty distributors and more than sixty international film festivals come to meet, view, buy and program the short films the world will see in the next year and for years to come. We are happy to have one of Clermont-Ferrand's leading programmers, Roger Gonin as a guest to discuss the festival, market and the short film world in general.

Wednesday, September 3 – 7:15 PM.

**Program 1: Best of the 2003 French National Competition Shorts.** (6 shorts, 98 min. total)  
**“La Boite Noire”** (The Black Box) Dir. Angelo Cianci (Experimental Fiction, 15 min.); A woman, despondent over her lovers absence believes the black screen can bring loved one back to life. **“Pigly”** Dir. Sandrine Auvertin, Philippe Tailliez (Animation, 7 min.); A pig escapes from the slaughterhouse and is chased by a fearsome robotic guard dog. **“J’attendrai Le suivant”** (I’ll Wait For The Next One) Dir. Philippe Orreindy (Fiction, 4 min.); A man seeks love in the subway. **“Indigen”** Dir. Nicolas Chevallier, Laurent Sauvage, Alexandre Theil & Julien Vanhoenacker (Animation, 6 min.); It looks like “Tom and Jerry,” but takes place in Africa and there is a lot more blood. **“La Chatte Andalouse”** (The Andalusian Cat) Dir. Gerald Hustache-Mathieu (Fiction, 48 min.); A young nun leads a secret double-life. **“La Calvitude”** (The Bald Spot) Dir. Julien Weill (Fiction, 18 min.); Benoît was dumped. Watch as he slides into a paranoid, comical state.

**Discussion following with Clermont-Ferrand programmer Roger Gonin.**

Wednesday, September 3 – 9:15 PM

**Program 2: Best of International Shorts. - (6 shorts; 97 min. total)**

**“Lift”** Dir. Marc Isaacs (documentary, 24 min.); The filmmaker interviews residents in an elevator in a London tower block and creates a humorous and moving portrait of the inhabitants. **“Whizeewhig”** Dir. Chihcheng Peng (Experimental, 3 min.); A playful examination of how the city works. **“15”** Dir. Royston Tan (Documentary/Fiction, 25 min.); Inspired by three troubled youths and their escape into numbing worldly pleasures. **“Terminal Bar”** Dir. Stefan Nadelman (Documentary, 22 min.); Photo-driven documentary about one of the dirtiest, roughest bars in Times Squares in the 1970's. **“Ryusei-Kacho”** Dir. Hideaki Anno (Animation/Fiction, 14 min.); Ryusei-Kacho is a skilled negotiator of the notoriously crowded Japanese commuter trains. Until

he meets...“**De Beste Gar Forst**” Dir. Hans Petter Moland (Fiction, 9 min.); Eight old timers come upon a young woman stuck in a swamp. **Discussion following with Clermont-Ferrand programmer Roger Gonin.**

Thursday, September 4 – 7:30 PM

Rita Hayworth Tribute + Special Sneak Preview:

“**RITA**”, 2003, Turner Classic Movies, 58 min. “RITA” thoroughly chronicles **Rita Hayworth’s** legendary career and provides behind-the-scenes glimpses into her life, classic performances in movies such as **GILDA**, **THE LADY FROM SHANGHAI** and **YOU WERE NEVER LOVELIER**, and her much-publicized marriages to high-profile men, Orson Welles and Prince Aly Aga Kahn, among others. Highlights include a rare interview with the star’s daughter, Yasmin Aga Kahn, as well as never-before-seen color home movie footage from the 1940’s, 1960’s and 1970’s, rare family photographs and commentary from Hayworth herself, from an interview taped shortly before Alzheimer’s ravaged her memory. The documentary includes interviews with actress Nicole Kidman, Hayworth’s family members and a never-before-seen interview with her last husband, James Hill. The documentary also features footage of Hayworth from “*The Carol Burnett Show*,” footage of her weddings to Prince Aly Khan and Dick Haymes and more than 300 rare photographs. Other interviewees include her best friend, Ann Miller; co-stars Tab Hunter, Anthony Franciosa, Juanita Moore and Marc Platt; directors who worked with her, including Vincent Sherman, George Sidney and Delbert Mann; her nephew Richard Cansino; and her sister-in-law Theresa Cansino. [“RITA” will premiere on Turner Classic Movies on September 9<sup>th</sup>.]

**GILDA**, 1946, Columbia, 110 min. Dir. **Charles Vidor**. The movie that defined **Rita Hayworth’s** onscreen image more than any other, and helped elevate her to Hollywood superstardom in the 1940’s. Rita stars as the sultry, torch-singing wife of a South American casino owner (George Macready), who finds herself in serious hot water when she re-connects with former flame **Glenn Ford**. As Hayworth herself later observed ruefully: “*Most men fell in love with Gilda ... and wakened with me.*”

**Discussion between films with documentary producer Elaina Archer and friends and colleagues of Rita Hayworth’s, including actors Tab Hunter and Anthony Franciosa and directors Delbert Mann and Vincent Sherman (to be confirmed).**

**REMEMBRANCE OF THINGS TO COME:**  
**NEW AND CLASSIC WORK FROM CHRIS MARKER**

September 5 – 7, 2003

“*Our unknown cosmonaut*” – Jean Quevel.

“*A kind of one-man total cinema*” – Richard Roud.

“*The films of Chris Marker are unequalled in contemporary cinema for their beauty, complexity, influence and inventiveness.*” – James Quandt.

Chris Marker’s films are the kind of miracle you’d stopped hoping for long ago, a Travelogue of Pure Mystery where “images appear like confessions” (**LA JETEE**), where his beloved cats and owls materialize to remind us just how far we have to go, how much we have to remember. His favorite medium is the cinema essay: a series of impressions, snapshots, postcards from distant lands (Japan, Africa, Russia, Greece), linked together by Marker’s enigmatic voice, described as “the voice of an insomniac dreamer” (Bill Horrigan), or “a ghost whispering in your ear” (Terrence Rafferty). Marker is in love with Memory, with its melancholy beauty, and his films are an altogether heroic, perhaps doomed attempt to trace its stain on our lives, like lifting

rubbings from a gravestone. As Marker has said, “I claim, for the image, the humility and the powers of a madeleine.”

Marker himself is even more elusive than his work, a quicksilver character in a world of klieg lights. He was born, apparently, in 1921 in the suburbs of Paris (although he’s occasionally claimed his birthplace was Outer Mongolia). A journalist, travel-writer and photographer before he took up filmmaking, Marker has consistently refused interviews and has rarely been photographed himself. His earliest films were made in collaboration with Alain Resnais, who shares Marker’s preoccupation with time and memory; and while Marker’s career parallels the French New Wave, his films have always been too singular to be easily grouped with Godard, Truffaut and his other peers.

Since our first Marker series in 1997, he has produced a number of major new works, including the dazzling **REMEMBRANCE OF THINGS TO COME** (made in collaboration with Yannick Bellon) and **ONE DAY IN THE LIFE OF ANDREI ARSENEVICH**, a haunting portrait of the great Russian filmmaker Andrei Tarkovsky – so what better time to celebrate Marker’s unique, unforgettable vision than with this short series of new and classic films?

Series compiled by Gwen Deglise and Dennis Bartok. All films in French with English subtitles except as noted.

Special Thanks to: Jonathan Miller/FIRST RUN/ ICARUS FILMS; Jonathan Howell/NEW YORKER FILMS; James Quandt/CINEMATHEQUE ONTARIO.

Friday, September 5 – 7:00 PM

Los Angeles Premiere!!

**REMEMBRANCE OF THINGS TO COME (LE SOUVENIR D’UN AVENIR)**, 2001, First Run/Icarus Films, 42 min. Dirs. Yannick Bellon and Chris Marker. Genius. The latest “cine-essay” of Chris Marker is dense and demanding, a splendid reminder that his nimble, capacious mind has lost none of its agility, poetry and power. Ostensibly a portrait of French photographer Denise Bellon, focusing on the two decades between 1935 and 1955, the film leaps and backtracks, Marker-style, from subject to subject, from a family portrait of Bellon and her two daughters, Loleh and Yannick (the latter co-authored the film), to a wide-ranging history of surrealism, of the city of Paris, of French cinemas and the birth of the cinémathèque, of Europe, the National Front, the Second World War and Spanish Civil War, and postwar politics and culture. Full of Marker jokes (a great one about artists and cats), word play, filmic homages (Musidora makes a memorable appearance), peculiar art history, a consideration of the 1952 Olympics, and astounding segues from French colonialism in Africa to women in the Maghreb, to a Jewish wedding and gypsy culture in Europe, to “Mein Kampf” and the Nazi death camps (Birkenau, Auschwitz), the film opens with Dali and ends with Mompou, traversing in its short time a world of thought, feeling, and history. A small masterpiece of montage, **REMEMBRANCE OF THINGS TO COME** is from moment to moment reminiscent of Resnais, Ivens, even Kubrick, but in its deployment of still photographs (as in **LA JETEE**), its theme of history and memory, its subject-skipping montage and rapid shuttle of wit and philosophy, **REMEMBRANCE** is pure, marvellous Marker. (Notes by James Quandt, Cinematheque Ontario.) Note: this is the English voice-over version, supervised by Marker himself.

**LA JETEE**, 1964, New Yorker, 30 min. Marker’s most famous film (and his only work of pure fiction), **LA JETEE** is an agonizing cry of love to a world gone by, the story of a man drawn through time by the image of a woman standing on the jetty at Orly Airport. A candidate for one of the greatest films ever made; certainly, it’s the most romantic.

**STATUES ALSO DIE (LES STATUES MEURENT AUSSI)**, 1953, Editions Presence Africaine, 27 min. Co-directed with Alain Resnais, **STATUES** casts an ultra-critical eye on European culture's misuse of African sacred art; it also serves as a stunning testament to the art itself.

Friday, September 5 – 9:30 PM

**SANS SOLEIL**, 1982, New Yorker, 100 min. Dir. Chris Marker. How to describe **SANS SOLEIL**? A narrator (who we never see) reads a series of letters from a distant world-traveling friend (who we never see), while a haunting stream of images flash by like some techno-dream: temples in Tokyo dedicated to cats (a Marker favorite), Vatican treasures on display in a department store, and an animatronic John F. Kennedy singing "Ask Not What Your Country Can Do For You ...". **SANS SOLEIL** is a film truly like no other, a love affair with textures, sounds and ideas, with Marker himself as the Ghost in the Machine, pulling us towards an uncertain future.

Saturday, September 6 – 5:00 PM

**REMEMBRANCE OF THINGS TO COME (LE SOUVENIR D'UN AVENIR)**, 2001, First Run /Icarus Films, 42 min. Dirs. Yannick Bellon and Chris Marker. (See above.)

**ONE DAY IN THE LIFE OF ANDREI ARSENEVICH (UNE JOURNEE D'ANDREI ARSENEVITCH)**, 2000, First Run /Icarus Films, 55 min. Dir. Chris Marker. "The best single piece of [Andrei] Tarkovsky criticism I know of, clarifying the overall coherence of his oeuvre while leaving all the principal mysteries in his films intact. It becomes clear early on that Marker was an intimate friend of Tarkovsky and his family, and was shooting home-video footage of some of Tarkovsky's final days in the mid-1980's, when he was dying of cancer, for Tarkovsky and his family's use as well as his own. But this is handled throughout with exquisite tact and restraint and is never allowed to intrude on the poetic analysis of the features. In fact, the video interweaves biography and autobiography with poetic and political insight in a manner that seldom works as well as it does here, perhaps because personal affection and poetic analysis are rarely as compatible as Marker makes them." – Jonathan Rosenbaum, Chicago Reader

Saturday, September 6 – 7:30 PM

New 35 mm. Print:

**THE GRIN WITHOUT A CAT (LE FOND DE L'AIR EST ROUGE)**, 1977, First Run /Icarus Films, 180 min. Dir. Chris Marker. As brilliant as it is indescribable, **GRIN WITHOUT A CAT** looks at the rise and fall of the worldwide revolutionary movement, from France in May, 1968 to the anti-Vietnam riots in the U.S., to the terrible crush of the Czech uprising. The French title of the film is untranslatable in English; roughly, it means "Revolution Is In The Air," a metaphor at once wistful and ever-hopeful. Given the current world situation, **GRIN WITHOUT A CAT** is, now more than ever, an epic event not to be missed. In one of the film's many high points, Marker dissects the famous Odessa Steps sequence in **BATTLESHIP POTEMKIN** – a revolutionary landmark that never actually occurred ...

Sunday, September 7 – 5:00 PM

**REMEMBRANCE OF THINGS TO COME (LE SOUVENIR D'UN AVENIR)**, 2001, First Run /Icarus Films, 42 min. Dirs. Yannick Bellon and Chris Marker. (See above.)

**THE LAST BOLSHEVIK**, 1993, First Run /Icarus Films, 120 min. Dir. Chris Marker. If there's anything to equal **SANS SOLEIL**, it may be **THE LAST BOLSHEVIK**, Marker's

astonishing look at the history of 20<sup>th</sup> century Russia through the life and work of his dear friend, the filmmaker Alexander Medvedkin. Told in the form of six letters to the late Medvedkin, THE LAST BOLSHEVIK is a film of heartbreaking devotion (to a friend, to an ideology, to film itself), of acidic wit and endless curiosity – oh, hell, we’ve run out of superlatives on this one. It’s simply one of the best films from the past decade – don’t miss it!