

American Cinematheque at the Egyptian and Aero Theatres
CALENDAR JUNE 2006 – LONG VERSION
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EGYPTIAN THEATRE PROGRAMMING

6712 Hollywood Blvd. | Hollywood, CA 90028 | www.egyptiantheatre.com
General Admission \$9

XII RECENT SPANISH CINEMA 2006

June 1 – 4 at The Egyptian Theatre

Presented in collaboration with: ICAA (Ministerio de Cultura), ICEX - Instituto Español de Comercio Exterior, EGEDA, Consulate General of Spain in Los Angeles.

The Cinematheque brings back its favorite series and missed Recent Spanish Cinema Series with a weekend of the wildest and most uncompromising Spanish films. There's a spectacular line-up of fresh, new and provocative titles from emerging directors like Santiago Tabernero's LIFE IN COLOR portrait of Spain at the death of Franco; and established filmmakers, Fernando León de Aranoa's PRINCESSSES gripping look at prostitution, winner of 3 Goya Awards; Isabel Coixet's latest film, THE SECRET LIFE OF WORDS, a powerful drama about isolation with Sarah Polley and Tim Robbins, winner of 4 Goya Awards including Best Picture, Best Director; Ventura Pons' WOUNDED ANIMALS, a sophisticated tale on human behavior; Montxo Armendáriz OBABA, official entry for the 2006 Oscar, an exploration of memory and identity. This weekend showcases amazing performances with PRINCESAS' actresses, Candela Peña who won the Goya for Best Lead Actress and Micaela Nevárez who won the Goya for Best New Actress, as well as EL METODO's actors Adriana Azores, Eduardo Noriega and Carmelo Gómez, and 7 VIRGINES' newcomer Jesús Carroza. Please join us for this exciting weekend of films. Check our website for guests.

Series compiled by Gwen Deglise, Laura Almo, with the assistance of Chris D and Andrew Crane.

Special Thanks:

Consul General of Los Angeles Inocencio Falla (check last name)/ CONSULATE GENERAL OF SPAIN; Antonio Estevez Marin/ TRADE ; ICEX; Ryan Werner and Emily Woodburn/IFC; Megan Hammit/ PICTURE THIS! ENTERTAINMENT.

Thursday, June 1 – 7:30 PM

PRINCESSSES (PRINCESAS), 2005, IFC, 113 min.. From **Fernando León de Aranoa**, the director of MONDAYS IN THE SUN, a sometimes hilarious, sometimes emotionally gripping, realistic look at the world of prostitution. With outstanding performances by **Candela Peña** (TODO SOBRE MI MADRE who won the Goya for Best Lead Actress) and **Micaela Nevárez** (who won the Goya for Best New Actress) with a graceful performance convincingly demonstrating that we are all looking for the same things – self-respect, love and happiness.

Caye (Candela Peña) is Spanish, middle class, and keeps her life of prostitution a secret from her family. Zule (Micaela Nevárez) is an immigrant from the Dominican Republic who will use the money to support her son back home. Their friendship develops when Zule is beaten up and Caye takes her to the hospital. **Plus** preceding the feature, "**Choque**" (10 min), bumper cars trigger a man's macho, animalistic tendencies from Nacho Vigalondo, the director of 2004's Oscar nominated "7:35 In the Morning." **Guest to be confirmed, check our website for update.**

Friday, June 2 – 7:30 PM

Double Feature:

THE METHOD (EL METODO GRONHOLM), 2005, 115 min. Dir. **Marcelo Piñeyro**. Put in a room with six other candidates for a high powered job at a multi-national firm in Madrid, the perspective employees must go through a series of tests, games, and competitions that pit applicants against one another in some very nasty ways. A psychological thriller adapted from the play by Jordi Galeran Ferrer, based on a hiring technique imported from the United States, the cutthroat situations bring out the worst in all the applicants – fear, distrust, and cold calculated desire for personal gain. The impact is remarkable, provoking the audience to wonder, "What would I do in this situation?" and exposing the dehumanizing effects of corporate greed and the quest to get ahead. With **Eduardo Noriega, Najwa Nimri**, Eduard Fernández, Pablo Echarri, Ernesto Alterio, Natalia Verbeke, Adriana Ozores, and Carmelo Gómez. The film won the Goya for Best Screenplay and Best Supporting Actor for Carmelo Gómez.

SEVEN VIRGINS (SIETE VIRGENES), 2005, Picture This! Entertainment, 86 min. Dir. **Alberto Rodriguez**. A weekend away from reform school in Seville gives sixteen-year-old Taño (**Juan José Ballesta**) an opportunity to test his new self against the old. With a harsh warning from his brother to stay out of trouble, Taño fails miserably and is immediately back to his old ways – taking drugs, getting drunk, stealing and having sex. But this time things go too far and Taño's freedom soon turns into some painful life lessons ushering in a new-found maturity. The sublime performances by Juan José Ballesta and newcomer **Jesús Carroza** captures the shifting moods of adolescents walking the line between male bravado and teenage insecurity. Sensuous North African rhythms and Andalusian superstitions add texture and atmosphere to this coming-of-age film. **Guest to be confirmed, check our website for update.**

Saturday, June 3 – 5:00 PM

WOUNDED ANIMALS (ANIMALS FERITS), 2006, 94 min. Dir. **Ventura Pons**. At first the trysts between Silvio (Jose Coronado), a successful businessman, and Claudia (**Aitana Sánchez-Gijón**), a famous interior designer, seem like a classic extramarital affair. They meet once a week in the Princess Sofia Hotel and make love – except at Silvio's insistence they must always meet in the same room. By a curious twist of fate Claudia finds herself on assignment in Silvio's home, meeting with his wife, Marcia. The afternoon ends abruptly when Claudia discovers Silvio's sorrowful obsession, paving the way for each character to retreat into their own painful existence. Veteran director **Ventura Pons** (GRAN GATO, FOOD FOR LOVE) brings a sophisticated dissection of human behavior to three short stories from the book Sad Animals by Jordi Puntí. With José Coronado, Aitana Sánchez-Gijón and Cecilia Rossetto. In Castellano and Catalan with English subtitles. **Plus** preceding the feature, In Ugo

Sanz's "Los Ojos de Alicia" (The Eyes of Alicia, 9 min), a woman is blindfolded in a room and put through a series of trials. **Guest to be confirmed, check our website for update.**

Saturday, June 3 – 7:30 PM

Double Feature:

OBABA, 2005, 100 min. Dir. Montxo Armendáriz. Lourdes (**Barbara Lennie**), a young student, travels to the hill town of Obaba to shoot some interview. She captures three 60's stories of the inhabitants of Obaba, a lonely schoolmistress (**Pilar López de Ayala**) awaiting her lover's letter, the death of the unstable man's sister and a pen pal relationship. *"An investigative trip to a mysterious, isolated Basque hill town populated by eccentrics becomes a mesmerizing and evocative experience in Montxo Armendáriz's (SECRETS OF THE HEART) satisfyingly rich film, a delicately fashioned look at memory and identity that creates an alternative world."* **Variety** Spain official entry for the 2006 Oscar

THE SECRET LIFE OF WORDS (LA VIDA SECRETA DE LAS PALABRAS), 2005, 112 min. In the newest film by director **Isabel Coixet** (MY LIFE WITHOUT ME), silences eclipse words, for it is what is left unsaid that bestows tremendous power in this evocative drama about isolation and connection. Hannah (**Sarah Polley**) turns in a mesmerizing performance as a sad, withdrawn woman who wears a hearing aid and lives in a solitary world of her own making. At her boss' insistence, Hannah takes a month long vacation and ends up spending it caring for Josef (**Tim Robbins**) who has been temporarily blinded in an oil rig accident. Hannah's reticence is countered by Josef's eagerness to talk until the two discover a common bond revealing that sometimes time is the greatest form of healing. Spectacular cinematography heightens the sense of loneliness, isolation and restraint in the middle of the sea. With Javier Cámara. The film won four Goya Awards including Best Picture, Best Director, and best Original Screenplay. **This is the original English version. Guest to be confirmed, check our website for update.**

Sunday, June 4 – 7:30 PM

Double Feature:

LIFE IN COLOR (VIDA Y COLOR), 2005, 90 min. Director **Santiago Taberner** earned a Goya nomination for Best New Director for his portrayal of Spain on the verge of change. It is autumn 1975, Franco's death is imminent and color televisions are just beginning to find their way into upper-class Spanish homes. Fourteen year old Fede (Junio Valverde) lives with his family in "La Isla," a rural Spanish neighborhood filled with colorful characters and the neighborhood gang who routinely hassles him. Eschewing political commentary, the dazzling cinematography (by **Jose Luis Alcaine**) brilliantly captures the village through the eyes and impressions of an uneasy teenager navigating his way through a turbulent adolescence. With Junio Valverde, Silvia Abascal, Joan Dalmau, Ana Wagener, Miguel Angel Silvestre, Andres Lima and Carmen Machi.

SOMETHING TO REMEMBER ME BY (PARA QUE NO ME OLVIDES), 2005, 100 min. The fragile balance between remembering and forgetting is thrown into fine relief in director **Patricia Ferreira's** powerful new film. Irene (Emma Vilarasau), a playwright, lives with her aging father Mateo (Fernando Fernán-Gómez) and her son David (Roger Coma). When David is killed in a car crash, both grandfather and mother cope differently with the death. While Irene goes to great lengths to forget her son, wondering what the value of memory is and when is it better to forget; Mateo discovers in David's writing, the recording of his own life in the

Spanish Civil War and decides to write about his grandson. With haunting reminders of the struggles that persist in Spanish society as it grapples with the legacy of its own painful past. **Guest to be confirmed, check our website for update.**

Wednesday, June 7 – 7:30 PM

OUTFEST WEDNESDAY

THAT MAN: PETER BERLIN, 2005, 80 min. With his trademark Dutchboy haircut, Tom of Finland physique and over-the-top-skin-tight fashions, **Peter Berlin** became the poster boy for hedonistic gay male sex iconography in the sexually liberated 1970's. Director **Jim Tushinski** spent 18 months with Berlin, tracing his life over the past 40 years with interviews, astonishing archival footage and photos awash in eroticism, intrigue and insight that paints a touching portrait of the elusive subject. *Discussion following with director, Jim Tushinski.* **In Collaboration With: The Tom of Finland Foundation**

THE GOLDEN AGE OF BRITISH HORROR: 1955 – 1975

June 8 – 25 at the Egyptian Theatre

Although there was an occasional horror thriller hailing from British shores pre-1955 (such as **DEAD OF NIGHT**), it wasn't really until 1956 that Great Britain, initially represented by Hammer studios, took the bull by the horns. As the story goes, esteemed writer Nigel Kneale's crackerjack sci-fi TV mini-series, **THE QUATERMASS EXPERIMENT**, was so popular, Hammer secured the rights to turn it into a film. They hired American character actor Brian Donlevy to play the no-nonsense scientist Quatermass, veteran filmmaker Val Guest to direct and lopped off the first 'E' in the film's title (as in 'XPERIMENT') to play up the picture's British X rating. The result was immensely successful, especially considering the movie's budget. It was a stunning achievement – a sci-fi thriller edited at a rollercoaster pace with a wellspring of nearly gothic horror imagery. Hammer deduced that the gruesome tone gripped audiences most, as well as for its sequel **QUATERMASS II**. For their next efforts, they decided to go all the way with the macabre, gothic slant. Before you knew it, superb in-period chillers **CURSE OF FRANKENSTEIN** and **HORROR OF DRACULA** were hitting cinemas worldwide and raking in returns at the box office. The rest, as they say, is history. Sequels (**REVENGE OF FRANKENSTEIN**, **BRIDES OF DRACULA**, et. al.) and other spinetingling, gorgeously-shot one-offs (**TWO FACES OF DR. JEKYLL**, **THE GORGON**, **PLAGUE OF THE ZOMBIES**, et. al.) followed from Hammer. Other small UK studios, most predominantly Anglo-Amalgamated (**HORRORS OF THE BLACK MUSEUM**), Amicus (**TORTURE GARDEN**, **THE SKULL**, et. al.), Independent Artists (**BURN, WITCH, BURN**) and Tigon (**CORRUPTION**, **BLOOD ON SATAN'S CLAW**), as well as indie producers like Robert Baker & Monty Berman (**THE CRAWLING EYE**, **JACK THE RIPPER**, et. al.), Robert Lippert (**WITCHCRAFT**) and Harry Alan Towers (**FACE OF FU MANCHU**) followed suit.

Please join us for this spectacular, three week retrospective of some of the most chilling pictures from this classic era, including new prints of such films as **REVENGE OF FRANKENSTEIN**, **HORROR OF DRACULA**, **THE GORGON**, **TWO FACES OF DR. JEKYLL**, **WITCHCRAFT** and **THE NANNY** (one of Bette Davis' best later films) as well as ultra-rare screenings of **FACE OF FU MANCHU**, **CORRUPTION**, **THE SKULL**, **QUATERMASS II** and **I START COUNTING** (featuring one of Jenny Agutter's first leading roles). *Note: If you don't*

spot some of your favorite vintage British horror films listed, it's either because we have shown them fairly recently or because decent prints were just not available!

Series compiled by Chris D.

Special Thanks: Michael Schlesinger, Susanne Jacobson, Grover Crisp & Helena Brissenden/SONY REPERTORY; Caitlin Robertson & Schawn Belston/20th CENTURY FOX; Cary Haber/CRITERION FILMS; Marilee Womack/WARNER BROTHERS; Snowden Becker/ACADEMY OF MOTION PICTURES; Todd Wiener/UCLA FILM AND TELEVISION ARCHIVE; Emily Horn/PARAMOUNT REPERTORY; Lisa Jackson, Rick Senat and Terry Ilott/HAMMER FILMS, UK; Simon Hill/CINESERVE; John Herron/CANAL + IMAGE, UK; Wade Williams; Michael Hyatt; Bruce Chambers.

Thursday, June 8 - 7:30 PM

Peter Cushing/Terence Fisher Double Feature:

New 35mm Print! **REVENGE OF FRANKENSTEIN**, 1958, Sony Repertory, 94 min. Director **Terence Fisher's** sequel to the first film, **CURSE OF FRANKENSTEIN**, is the high point of the series, and one of Hammer studio's most satisfying gothics. Working incognito in a hospital for the poor, "Dr. Stein" (**Peter Cushing**) transfers the brain of his deformed assistant into the body of the "perfect man" (Michael Gwynne), but fails to account for the transplanted brain's nasty image of itself. With Francis Matthews.

IB Technicolor Print! **FRANKENSTEIN MUST BE DESTROYED**, 1969, Warner Bros., 101 min. One more came afterwards (**FRANKENSTEIN AND THE MONSTER FROM HELL**), but director **Terence Fisher's** last major gothic was really the end of the Hammer **FRANKENSTEIN** cycle as he had originally envisioned it. Shot through with images of dementia and decay – drug trafficking, rape, etc. – this remains the most grimly realistic of the series. **Peter Cushing's** performance is murderously monstrous – his Dr. Frankenstein is a demon in human form; the equivalent of a concentration camp doctor. With **Simon Ward, Freddie Jones, Veronica Carlson**.

Friday, June 9 - 7:30 PM

Christopher Lee Double Feature:

HORROR OF DRACULA, 1958, Warner Bros., 82 min. Director **Terence Fisher** and screenwriter Jimmy Sangster's stripped-to-the basics, expertly-paced take on Bram Stoker's popular bloodsucker remains one of the most satisfying, just plain exciting gothic horror films ever made. From **Christopher Lee's** revelatory, broodingly romantic performance as Dracula (introducing a sexual frisson to the proceedings) to Fisher's masterful direction, from **Peter Cushing's** Professor Van Helsing to Jack Asher's atmosphere-drenched cinematography and James Bernard's superb score, this is perfection. One of Hammer studio's most enduring masterpieces!

IB Technicolor Print! **TASTE THE BLOOD OF DRACULA**, 1970, Warner Bros., 91 min. Young director **Peter Sasdy's** fourth film in the Dracula series (along with Fisher's **DRACULA, PRINCE OF DARKNESS**) is commonly-acknowledged as one of the most satisfying **Christopher Lee**-starring sequels to the groundbreaking original. Three Victorian "gentlemen" (Geoffrey Keen, John Carson, Peter Sallis) with a habit of looking for new experiences, (i.e., decadent thrills) to "broaden their horizons," make a pact with black magician **Ralph Bates**,

who promptly reanimates the undead count (Lee) from his dried blood and cape. Dracula then proceeds to destroy the men through their vampirized teen-age children (including nubile Linda Hayden), surely one of the most subversive subtexts ever in a Hammer film. Handsomely shot, this was one of the last Hammer pictures to truly look as gorgeous as their earlier efforts.

Saturday, June 10 - 6:00 PM

Giant Monsters Double Feature

X, THE UNKNOWN, 1956, Warner Bros., 80 min. Director Joseph Losey (!) was originally scheduled to helm this surprisingly persuasive sci-fi chiller, but because of the impact of the HUAC blacklist (usually not felt in the UK), he had to drop out. **Leslie Norman** directs this Quatermass-style knock-off with atomic scientist, **Dean Jagger**, going up against a blob of intelligent (!), radioactive lava ravenous for any nearby nuclear material. A serious crisis looms as it grows more voracious, threatening a brand new nuclear power plant. The film combines nocturnal gothic imagery with a sober sense of scientific inquiry, bearing all the earmarks of Nigel Kneale's style (although in fact this was Jimmy Sangster's first feature-length screenplay).

THE CRAWLING EYE (aka THE TROLLENBERG TERROR), 1958, Wade Williams, 85 min. Dir. **Quentin Lawrence**. U.N. investigator **Forrest Tucker** travels to the Alps to check out a radioactive cloud and soon discovers a herd of one-eyed, octopus-like aliens using the cumulous mist to hide their presence! Also starring the haunting **Janet Munro** as a girl with psychic links to the invaders. With Jennifer Jayne, Laurence Payne.

Saturday, June 10 - 9:30 PM

Horror Exotica Double Bill:

IB Technicolor Print! **FACE OF FU MANCHU**, 1965, Warner Bros., 89 min. Maverick producer Harry Alan Towers inaugurated his long-planned-for string of films based on pulp master, Sax Rohmer's master criminal with this slambang thriller from director, **Don Sharp** (KISS OF THE VAMPIRE). Easily the best in the Fu Manchu series, it's Hammeresque in look and tone, with **Christopher Lee** perfectly cast as the supremely evil mastermind. The underrated **Nigel Green** is ideal as Inspector Nayland Smith, the arch-villain's nemesis. Shot in and around Dublin (substituting for 1920's London), with a great sense of period atmosphere. Co-starring Joachim Fuchsberger, Karin Dor, Howard Marion Crawford and Tsai Chin. **NOT ON DVD.**

STRANGLERS OF BOMBAY, 1960, Sony Repertory, 80 min. Director **Terence Fisher** works wonders on a meager budget with this ultra-rare, underrated shocker. Intelligent British officer, **Guy Rolfe**, runs into bureaucratic stupidity as well as cultural snobbery from his superiors as he investigates the mushrooming number of strangling murders afflicting merchant caravans in India. When he gets too close, the Thuggee cult responsible ("*Kill! Kill for the love of Kali!*"), marks him for death. James Bernard embellishes this sadian saga with one of his most frenetic, over-the-top scores. Merchant-Ivory Productions and director Nicholas Meyer (SEVEN PERCENT SOLUTION) remade it in 1988 as THE DECIEVERS starring Pierce Brosnan in the Rolfe role. **NOT ON DVD.**

Sunday, June 11 - 7:30 PM

Black Magic Double Feature:

CURSE OF THE DEMON (aka NIGHT OF THE DEMON), 1957, Sony Repertory, 95 min. **Jacques Tourneur's** masterful chiller about a mysterious string of deaths caused by a black

magician (**Nial MacGinnis** in a great performance inspired by necromancer Alastair Crowley) is one of the most highly-regarded shockers of the '50s, even in its original 83 minute US release. Although prints of the unedited version have circulated for years, they were from umpteenth-generation dupe material and looked pretty awful; this new restoration vividly brings back all the details of Ted Scaife's photography and Ken Adam's sets. **Dana Andrews** stars, with support from Peggy Cummins (GUN CRAZY) and Maurice Denham.

BURN, WITCH, BURN (aka NIGHT OF THE EAGLE), 1962, Sony Repertory, 90 min. Dir. **Sidney Hayers**. Professor **Peter Wyngarde**, a fervent debunker of all things supernatural, discovers that his scholastic success is due to voodoo spells cast by wife, **Janet Blair**. When he forces her to give up her talismans and spells, the demonic forces of darkness descend, in this much-underrated horror classic that rivals THE INNOCENTS and CURSE OF THE DEMON in intelligent, hair-raising chills. Adapted by screenwriters Charles Beaumont and Richard Matheson from Fritz Leiber's novel Conjure Wife. **NOT ON DVD**.

Wednesday, June 14 - 7:30 PM

Black Magic Double Feature:

New 35mm Print! **WITCHCRAFT**, 1964, 20th Century Fox, 79 min. Director **Don Sharp's** ultra-rare occult scarefest has been one of the most difficult-to-see of all British horror films from the era – until now. Twentieth Century Fox just struck this splendid, brand new black & white 35mm print, and we're delighted to reintroduce audiences to it. **Lon Chaney, Jr.** stars as Albert Whitlock, scion of an ancient family of witches and warlocks, who doesn't take it kindly when his family graveyard is bulldozed by developer, Bill Lanier (Jack Hedley) and his callous partner. Long-suppressed resentments erupt – the Lanier family had persecuted the Whitlocks for witchcraft in the 17th century – and before you know it, age-old witch, Vanessa (Yvette Rees) is back from the dead. Director Sharp, per usual, evokes great atmosphere from limited resources and keeps things moving at a fast clip. Comparable to HORROR HOTEL and BURN, WITCH, BURN for stark shivers, with a great Barbara Steele-ish turn by Rees as the vindictive sorceress. **NOT ON DVD**.

THE DEVIL RIDES OUT (aka THE DEVIL'S BRIDE), 1968, 20th Century Fox, 95 min. Director **Terence Fisher** brings Dennis Wheatley's novel to life, with the Duc de Richleau (**Christopher Lee**) unearthing a satanic plot to steal the souls of young man, Simon (Patrick Mower) and the mysteriously beautiful Tanith (Nike Arrighi). **Charles Gray** is suavely sinister as Mocata, the occult high priest who'll stop at nothing to get his way. Among master director, Fisher's most intelligent, accomplished achievements, with a briskly fluid camera, a suspenseful patchwork of escalating nightmare setpieces and a perfect evocation of the 1920's. Exciting from beginning to end. (Print is slightly faded.)

Thursday, June 15 – 7:30 PM

ALTERNATIVE SCREEN

I BUILD THE TOWER, 2005, 87 min., USA. Dir. **Edward Landler & Brad Byer**. A compelling biography of the enigmatic, mosaic-covered Watts Towers, their struggle for survival from demolition by the city and the lone man who created them over a 30-year period, Italian immigrant Sabato Rodia. *"...the Towers seem pure Los Angeles, from the way they crazily adapt European traditions to their extremely personal, visionary sky-bond aspirations that link them with the city's traditions in aerospace, the movies and radical designs."* -- Robert Koehler, Variety. **Discussion following with the filmmakers. See our**

website for details about touring the Watts Towers the weekends before and after this screening.

Friday, June 16 - 7:30 PM

Christopher Lee/Terence Fisher Double Feature:

New 35mm Print! **THE GORGON**, 1964, Sony Repertory, 83 min. One of director **Terence Fisher's** most eerie and underrated masterworks focuses on a German village haunted by Megara, the still potent spirit of the gorgon of Greek mythology, bent on transforming all those who gaze upon her into figures of stone. Local doctor, **Peter Cushing**, is engineering a cover-up to protect someone (perhaps his beautiful assistant, **Barbara Shelley?**). Returning Richard Pasco, whose brother and father were petrified-to-death, wants to get to the bottom of the mystery, but gets sidetracked when he falls for Shelley. Soon, desperate Pasco sends for his prickly, sarcastic mentor (**Christopher Lee**) who proceeds to track down the monster. Filled with a chilling ambience, it remains one of the most dreamlike of Hammer films. **NOT ON DVD.** *New 35mm Print!* **TWO FACES OF DR. JEKYLL**, 1960, Sony Repertory, 88 min. Hammer producers decided to bring in well-regarded writer, Wolf Mankowitz, to pen this revisionist version of Dr. Jekyll And Mr. Hyde, switching around some elements (such as making good Jekyll homely and evil Hyde a handsome rogue). **Terence Fisher** directs **Paul Massie** in the dual role, with **Dawn Addams** as Jekyll's promiscuous wife dallying with Jekyll's best friend, wastrel, **Christopher Lee**. Neither Massie's Jekyll or Hyde are whole persons – the "good" doctor is bent on scientific pioneering at the expense of his marriage while seductive, sadistic sociopath, Hyde is obsessed with indulging his senses as well as every egotistical impulse. Fisher, cinematographer Jack Asher and Hammer's production designers conjure up a gaslit, Victorian London, a place where all manner of debauched, amoral characters cavort right below the surface. **NOT ON DVD.**

Friday, June 16 – 7:00 PM and 9:30 PM [Spielberg Theatre]

TELL ME DO YOU MISS ME, 2006, 102 min. Dir. **Matthew Buzzell**. In this probing documentary, the four members of the celebrated New York-based indie-rock band, **Luna**, confront the ceiling of their ambition, the harsh realities of their modest success, and their conflicted feelings about each other as they embark on their final world tour and uncertain futures. Laced with moments of both humor and melancholia, the film earnestly exposes the underbelly of a touring rock band in their final days together. Supported sonically with Luna's dreamy catalog of indie-pop and visually with lush travelogue footage with adventurous stops in England, Japan and Spain, the film is an elegy for an era. "...*intimate, deeply personal, sweet and sad. From the band's bedrooms and hotel rooms to the tour van and onstage, it's remarkably up close and brave...some of their best live performances...*" – Joe Levy, Rolling Stone. **Brief discussion with director Matthew Buzzell and members of the band, Luna, following the 7:00 PM, June 16 screening only.**

Saturday, June 17 Historic Hollywood Tour

Egyptian Theatre Historic Tour &

FOREVER HOLLYWOOD

10:30 AM Behind the Scenes Tour

11:30 AM FOREVER HOLLYWOOD

Saturday, June 17 - 7:30 PM

Director Val Guest Double Feature:

QUATERMASS II (aka ENEMY FROM SPACE), 1957, Hammer Films, 84 min. Director **Val Guest** collaborates with writer, Nigel Kneale, adapting Kneale's QUATERMASS XPERIMENT sequel and turns out possibly the finest of the 1950's alien invasion pictures. Not available on the big screen in the USA for over fifty years, we've brought over a 35mm print especially from the UK to rectify the situation. It easily remains the nerve-shredding British equivalent to Don Siegel's INVASION OF THE BODY SNATCHERS, with a furiously relentless pace and no wasted moments. Space expert, Quatermass (**Brian Donlevy** in a no-nonsense performance) investigates a strange shower of meteorites. Like a ball of string unraveling, he first unearths a plot to take over the British government, then discovers a swarm of protoplasmic creatures living inside pressurized domes at a mysterious industrial plant. With another spine-tingling James Bernard score.

THE QUATERMASS XPERIMENT (aka THE CREEPING UNKNOWN), 1956, Sony Repertory, 82 min. Along with its sequel QUATERMASS II and Siegel's BODY SNATCHERS, one of the scariest science-fiction films from the 1950's. **Brian Donlevy** stars as writer Nigel Kneale's brusque rocket scientist Quatermass, bent on unlocking the mysteries of space, even if it means his only surviving astronaut (**Richard Wordsworth** in an amazing performance) slowly mutates into an amoeba-like blob monster! Directed by master, **Val Guest**, the film hurtles along at breakneck tempo, and served as storm warning of more Hammer horrors just over the horizon. **NOT ON DVD.**

Saturday, June 17 – 7:00 PM and 9:30 PM [Spielberg Theatre]

TELL ME DO YOU MISS ME, 2006, 102 min. Dir. **Matthew Buzzell**. [See description, Egyptian - June 16]

Sunday, June 18 Historic Hollywood Tour

Egyptian Theatre Father's Day Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind the Scenes Tour

11:30 AM FOREVER HOLLYWOOD

Buy one adult ticket at regular price and Dad's is Free!

Sunday, June 18 - 7:30 PM

New 35mm Print! **THE NANNY**, 1965, 20th Century Fox, 93 min. Director **Seth Holt**, who had previously worked as an editor and producer at Ealing studios, directed barely a handful of films, and, two of the best were done at Hammer shortly before his premature death at the age of 47. This is arguably his masterpiece and surely one of **Bette Davis'** greatest later pictures, a brisk, shuddery psychological suspense, masterfully orchestrated to its nailbiting climax. Devoted nanny, Davis, long in the Fane family household, is beset by rancorous persecution from her young charge, Joey (William Dix) when he returns from an institution. Joey's parents (James Villiers, Wendy Craig) are beside themselves because bratty Joey won't give up the idea that Davis was responsible for his little sister's bathtub drowning years before. Teenager **Pamela Franklin** is the only one wondering if maybe he's right. Watch for the scene between

Joey's aunt (Jill Bennett) and Davis near the end, surely one of the most disturbing in any 1960's shocker. **NOT ON DVD.**

Ultra-Rare Screening! **I START COUNTING**, 1969, Sony Repertory, 105 min. An underrated, unusual, low-key mix of coming-of-age story and serial killer thriller that never saw release here in America. **Jenny Agutter** gives arguably her finest performance as a teenager who develops an obsessive infatuation for her older, foster brother (Bryan Maxwell). Complications multiply as she starts to wonder if perhaps he's the homicidal maniac loose in their suburban neighborhood. But is he really? Agutter's strict, Catholic school upbringing, her romantic fantasies and burgeoning sexuality, her precocious best friend (Clare Sutcliffe), all conspire to pull the wool over her eyes. When the veil of fantasy is brutally ripped aside and cold, hard reality hits, watch out! Director **David Greene** skillfully puts Agutter's teenage concerns in the forefront, with the sex killer subplot simmering in the background, until the harrowing, last twenty minutes – akin to a glass of ice water in the face and surely one of the creepiest, most-unnerving sequences ever from sixties cinema. With **Simon Ward** in a small, but important, part as a bus conductor. **NOT ON DVD.**

Wednesday, June 21 - 7:30 PM

Peter Cushing Double Feature:

New 35mm Print! **TORTURE GARDEN**, 1967, Sony Repertory, 93 min. Director **Freddie Francis** follows up Amicus studio's initial omnibus horror film, DR. TERROR'S HOUSE OF HORRORS, with this expertly-handled compendium of four fright tales, all strung together by the spiel of sideshow fortune teller, Dr. Diablo (**Burgess Meredith**). Five carnival customers (Michael Bryant, Beverly Adams, Barbara Ewing, Michael Ripper and **Jack Palance**) are offered a look into their possible futures, with ghastly results. Especially macabre is the final entry with Poe fanatic, Palance, paying a visit to the home of fellow collector and Poe-ophile, **Peter Cushing**, something that results in a disagreeably unexpected revelation.

HORROR EXPRESS, 1973, 90 min. Spanish **Eugenio Martin** (CANDLE FOR THE DEVIL) directs an international cast at a breakneck pace in this splendid, turn-of-the-20th-century thriller. Trans-Siberian Express passenger, Professor Saxton (**Christopher Lee**) is transporting what he believes to be the remains of the missing link, much to the disappointment of his rival, Professor Wells (**Peter Cushing**). What the two feuding scholars don't realize is that the huge corpse is really a revived alien creature from outer space. Before long, the monster is boiling the brains of its victims with its red-eyed stare, absorbing their intellects and throwing the train into a panic. A countess, a beautiful spy, a Rasputin-like monk and a cruel Cossack (**Telly Savalas**, in fine form) are just a few of the characters making life difficult for our stalwart English heroes as they try to thwart the devilish fiend. (Print is slightly faded.)

Thursday, June 22 – 7:30 PM

Double Feature Memorial Tribute to Hubert Selby:

Los Angeles Premiere! **HUBERT SELBY: IT/LL BE BETTER TOMORROW**, 2005, 79 min. Dirs. **Michael W. Dean and Kenneth Shiffrin**. An exploration into the life and art of the renowned author **Hubert Selby**, who against all odds reached international acclaim with his controversial

novels, including Last Exit to Brooklyn and Requiem for a Dream. Archival footage and new interviews from the legion of artists and friends who shared his passion for literature and life,

drive this insightful documentary. With **Lou Reed, Ellen Burstyn, Jared Leto, Darren Aronofsky, Uli Edel, Jerry Stahl, Richard Price, Nick Tosches** and others. Narrated by **Robert Downey, Jr.** **LAST EXIT TO BROOKLYN**, 1989, Constantin Films, 98 min. **Jennifer Jason Leigh** gives one of her finest performances as hooker Tralala, in director **Uli Edel's** harrowing adaptation of writer **Hubert Selby's** low-life classic about a violent factory strike in 1950's Brooklyn. Strutting around in black top and high heels, snarling her words like a longshoreman, Leigh is the ultimate victim/abuser in **LAST EXIT** – her final scenes are among the most graphic and heartbreaking in American independent film. Co-starring Stephen Lang, Burt Young, Jerry Orbach. **With Special Surprise Guests. Please note: This screening is an American Cinematheque Fundraiser – General: \$15.00; Student/Senior: \$12 and Members: \$10.**

Friday, June 23 – 7:30 PM

Double Feature Memorial Tribute to Hubert Selby:

Los Angeles Premiere! **HUBERT SELBY: IT/LL BE BETTER TOMORROW**, 2005, **LAST EXIT TO BROOKLYN**, 1989, Constantin Films, 98 min. Dir. **Uli Edel**.

Please note: This screening is an American Cinematheque Fundraiser – – General: \$15.00; Student/Senior: \$12 and Members: \$10. [See description, Egyptian - June 22]

Saturday, June 24 – 7:30 PM

HAIL, HAIL, ROCK 'N ROLL, 1987, Universal, 120 min. Director **Taylor Hackford** filmed this all-star, rockin' extravaganza at the Fox Theatre in St. Louis on the occasion of Chuck Berry's 60th birthday. And man, when we say all-star, we mean all-star. Some of the other heavyweights joining Chuck onstage are **Eric Clapton, Keith Richards, Robert Cray, Etta James, Linda Ronstadt, Julian Lennon** and more. Plus there are interviews with **Bo Diddley, Little Richard, Bruce Springsteen, Roy Orbison, Jerry Lee Lewis, the Everly Brothers**, et. al. discussing Berry's career and enormous contribution to popular music. There's also archival footage from the 1950's as well as a clip with Chuck in a duet with **John Lennon**. Taylor Hackford will have surprise extras to reveal, some of which will be appearing on the new DVD release of the film, coming from Image Entertainment on June 27 (in a 4 disc set with mammoth supplemental material). So please join us for this very special event. **Discussion following with director Taylor Hackford and surprise guests.**

Sunday, June 25 – 7:30 PM

Peter Cushing Double Feature:

CORRUPTION, 1967, Sony Repertory, 91 min. Dir. **Robert Hartford-Davis**. You won't believe some of the things that sedate surgeon **Peter Cushing** gets up to in this deliciously trashy, Mod reworking of Franju's **EYES WITHOUT A FACE**. When his young model fiancée (Sue Lloyd) has her face disfigured by a falling arc lamp, Cushing becomes convinced that the pituitary gland from another woman will put her right. But he's chagrined when the healing effect wears off. Soon Cushing descends into a hellish rampage of murder - usually by decapitation - to obtain glands! When the couple decide to lower their profile, they make a getaway to a seacoast cottage. However, a gang of violent hippie beatniks (is there such a thing?) invade their haven, more deaths occur and Cushing's laboratory laser goes out of control. Great pulp mayhem. **NOT ON DVD.**

THE SKULL, 1965, Paramount, 90 min. Director **Freddie Francis** pours on the atmosphere in this fine adaptation of the Robert Bloch short story, what amounts to the most blood-freezing of Hammer studio's rival, Amicus' many horror efforts. **Peter Cushing**, a collector of black magic antiquities, covets the skull of the Marquis De Sade, despite its lurid, some say cursed, history. Once it's in his ill-gotten possession, all manner of things start to go terribly wrong, including vividly surreal nightmares and people dying in horrible ways. The great cast includes **Christopher Lee** as a rival collector, Patrick Wymark as a sleazy dealer, Jill Bennett as Cushing's spouse, with a cameo by Nigel Green as a police inspector. **NOT ON DVD.**

Tuesday, June 27 – 7:30 PM

Sneak Preview! Director Larry Clark In-Person!

WASSUP ROCKERS, 2006, First Look Pictures, 111 min. Ten years after **KIDS**, director **Larry Clark** hits the streets of South Central Los Angeles with this film based on the real-life experiences of a group of Latino teen-agers who do not conform to the hip hop culture of their gang-infested neighborhood. They wear their clothes tight, listen to and play punk rock and ride skateboards. Constantly harassed for being different, they fight to be themselves. The film tracks their excursion into the heart of Beverly Hills to skate the famous "Nine Stairs" at Beverly Hills High. When the rockers attract the attention of some Beverly Hills girls fascinated by their style, mayhem ensues and their afternoon odyssey begins. Chased by the police and targeted by residents, the boys must find a way to escape and return to the (relative) safety of South Central. With Jonahan Velasquez, Francisco Pedrasa, Milton Velasquez, Usvaldo Panameno, Janice Dickison and Jeremy Scott. "...a thoroughly winning and unexpectedly observant lark about the antics of seven Latino skateboarding pals in South-Central Los Angeles...the film's way of balancing sheer fun, loose energy and sincere feelings makes for a completely engaging experience." – Robert Koehler, Variety. **Director Larry Clark in person with Cast and Crew.**

Wednesday, June 28 – 7:30 PM

OUTFEST WEDNESDAYS

STRANGERS WITH CANDY, 2005, ThinkFilms, 97 min. Dir. **Paul Dinello**. A daring leap... backwards! A prequel to the critically acclaimed Comedy Central series of the same name, it is the story of Jerri Blank (**Amy Sedaris**), a 46 year old, one-time "loser, boozier and user" who returns to high school to start her life over and right her 32 years of debaucherous wrongs – only to find that the cool kids, teen adolescence and the State Science Fair prove to be the more dangerous terrain than her former life. Also starring **Stephen Colbert** and **Paul Dinello**. **Post-Screening Reception Hosted By: ABSOLUT**

Thursday, June 29 – 7:30 PM

Sneak Preview – Director Stuart Gordon In-Person:

EDMOND, 2005, 82 min. Director **Stuart Gordon** (RE-ANIMATOR) and screenwriter David Mamet (adapting his play) take us on a traumatic journey into a nocturnal, New York City inferno, along with lead character, Edmond Burke (**William H. Macy**), an everyday man who has had enough. Unhappily, Edmond doesn't seem to know the rules. After he blows his stack and leaves his wife, he tries to secure his short-term dreams of women, money, power and respect. But his clumsy attempts to realize his new ambitions steer him on an uncharted course and straight into an egocentric nightmare of self-will run riot. With a sterling cast,

including **Joe Mantegna**, **Julia Stiles**, Rebecca Pidgeon, Ling Bai, Jeffrey Combs, Denise Richards, Debi Mazar. *Discussion following with director, **Stuart Gordon** and various cast members.*

AERO THEATRE PROGRAMMING

1328 Montana Avenue | Santa Monica, CA 90403 | www.aerotheatre.com

General Admission \$9

DANISH FILM: DOGME 95 STYLE

Co-presented by DANISH FILM: LA. In collaboration with the Danish Embassy, Washington DC. With the support of the Danish Film Institute.

June 1 – 4 Aero Theatre

Throughout the course of cinematic history, Danish film has made a significant contribution, with its directors among the elite ranks of world cinema's auteurs. The American Cinematheque is proud to host the 1st Annual Showcase of Danish Film, this year celebrating, the influential Dogme 95 movement (1995-2005).

Founded in 1995 by vanguard Danish directors Lars von Trier and Thomas Vinterberg, Dogme 95 gave birth to the groundbreaking works *THE CELEBRATION* (Vinterberg) and *THE IDIOTS* (von Trier). Joining the movement were Danish directors Soren Kragh-Jacobsen and Kristian Levring, who along with von Trier and Vinterberg formed the initial Dogme Brethren. During the next decade, Dogme 95 inspired over 100 films of diverse nationalities and budgets, made by filmmakers eager to follow Dogme's manifesto and take "The Vow of Chastity." This now-infamous vow was a set of ten rules designed to simplify moviemaking techniques and return cinema to a focus on truth in story and character. Refreshing in their emotional intensity and vérité-style, the Dogme films led critics and movie buffs around the world to applaud "the new new wave." Films as varied as Lone Scherfig's *ITALIAN FOR BEGINNERS* or Harmony Korine's *JULIEN DONKEY-BOY* were produced under the creative challenges of Dogme 95 and its impact continues today to inform movies mainstream and otherwise, as well as television programs and commercials. The Cinematheque is pleased to present a sampling of the films that defined the Dogme movement, with in-person guests!

We are thrilled to welcome, at the Aero theatre the leading star of Denmark - actor Ulrich Thomsen, actress Helena Christensen, directors Lone Scherfig, Susanne Bier, Christopher Boe, and Jorgen Leth, as well as His Royal Highness Prince Joachim of Denmark.

Series compiled by Lene Jorgensen and Gwen Deglise. Series produced by Lene Jorgensen and Christian D. Bruun.

Special Thanks: Scott/MIRAMAX; Susan Robertson/FOCUS FEATURE; Anders Budtz-Jørgensen & Anne Marie Kürstein/ DANISH FILM INSTITUTE; NEWMARKET HOUSE; Susan Fedak/LORBER FILMS.

Thursday, June 1 - 7:30 PM

Ulrich Thomsen in person! **CELEBRATION** (FESTEN - DOGME #1), 1998, Focus Feature, 105 min. Dir. **Thomas Vinterberg**. Family and friends gather at a manor house for the patriarch's 60th birthday party. During dinner, the eldest son, Christian (**Ulrich Thomsen**),

gives a speech unraveling shocking family secrets. After its 1998 world premiere in Cannes, this became a worldwide festival and arthouse hit, bringing home numerous awards, including Special Jury Prize at Cannes, Best Foreign Film at the New York Film Festival and Los Angeles Critics' Awards.

ALLEGRO, 2005, Alphaville Copenhagen, 88 min. Dir. **Christopher Boe**. After a long absence, a famous pianist, Zetterstrom, returns to his native Copenhagen. A perfectionist by nature, he also has a major flaw: he can't remember anything from his past. So, when contacted by a messenger from the Zone, a mysterious other world situated in the middle of the city, he attempts to reconnect with himself, his lost memories, and what remains in his mind about a lost love. *Discussion in between films with actor Ulrich Thomsen (CELEBRATION) and director Christopher Boe and actress Helena Christensen (ALLEGRO).*

Friday, June 2 - 7:30 PM

ITALIAN FOR BEGINNERS (ITALIENSK FOR BEGYNDERE -DOGME # 12), 2000, Miramax, 118 min. Dir. **Lone Scherfig**. A motley group of suburbanites come together at an evening-school class due to their shared interest in the Italian language. A waiter and a waitress, a pastry chef and a minister, a cafeteria manager and a ladies' hairdresser - all lonely and looking for love. One of the biggest Danish box-office hits ever, both at home and abroad, the film won the Silver Bear in Berlin.

MIFUNE (MIFUNES SIDSTE SANG - DOGME # 3), 1999, 98 min. Dir. **Soren K. Jacobsen**. When his father dies, a successful young businessman is called back to the ramshackle family farm. Forsaking his career in Copenhagen, he decides to stay and take care of his mentally challenged brother. He hires a housekeeper, a beautiful prostitute looking to quit the business. The film also won the Silver Bear in Berlin. *Discussion in between films with director Lone Scherfig.*

Saturday, June 3 - 6:30 PM

Tribute to Susan Bier in Person!

OPEN HEARTS (ELSKER DIG FOR EVIGT – DOGME #28), 2002, Newmarket, 113 min. Dir. **Susan Bier**. A woman runs over a young man with her car. Left a paraplegic, he rejects the love and care of his girlfriend, who, in turn, seeks comfort from his doctor, incidentally none other than the driver's husband. They begin an affair and the doctor's family life starts cracking.

BROTHERS, 2004, IFC Films, 110 min. Dir. **Susan Bier**. Michael (**Ulrich Thomsen**) has everything under control: a successful military career, a beautiful wife (Connie Nielsen) and two daughters. His younger brother Jannik (Nikolaj Lie Kaas) is a drifter, living on the edge of the law. When Michael is sent to Afghanistan on a UN mission, the balance between the two brothers changes forever. Michael is missing in action - presumed dead - and Sarah is comforted by Jannik, who against all odds shows himself capable of taking responsibility for both himself and the family. *Introduction by His Royal Highness Prince Joachim of Denmark. Discussion in between films with Susan Bier and Ulrich Thomsen.*

Sunday, June 4 - 7:30 PM

"Perfect Human" ("Det Perfekte Menneske," 12 min.) Dir. **Jorgen Leth**. This classic, ironic short by Danish filmmaker Jorgen Leth was proclaimed "the perfect film" by Lars von Trier, and three decades after it was made, it became the inspiration for Leth and von Trier's 2003 artistic

duel, **THE FIVE OBSTRUCTIONS**. Leth's 13-minute black and white film presents a pseudo-anthropological analysis of human behavior as it follows a man and a woman in clinical detail going about their daily activities: eating, cutting their nails, lying down, etc.

FIVE OBSTRUCTIONS, 2003, Lorber, 90 min. Dirs. **Lars von Trier and Jorgen Leth**. No Dogme film, this plays around with other rules that apply only to this particular motion picture. A virtuoso game exploring an artist's engagement and detachment, the film has attracted considerable international attention.

Uncut Version! **THE IDIOTS** (DOGME # 2), 1998, Focus Features, 117 min. Director **Lars von Trier's** bizarre comedy-drama follows in near-mockumentary style the adventures of a motley collective of middle-class truthseekers attempting to get in touch with their "inner idiot." Veering wildly from absurdist vignettes to stinging, bared-to-the-bone drama, von Trier impishly examines the variety of, and motivations behind, civilized conventions and what happens when they're stripped away, leaving the impulsive, instinctive ego beneath. With jawdropping performances by Bodil Jorgensen as Karen and Jens Albinus as Stoffer. **Note: We will be screening the uncut, Danish version of the film. Due to explicit imagery, no one under 17 will be admitted to this screening. Discussion in between films with Jorgen Leth and LA Weekly critic Scott Foundas.**

ROBERT ALTMAN RETROSPECTIVE

June 7 – 28 at the Aero Theatre

If ever there was a prototype for the quintessential iconoclastic American filmmaker, director Robert Altman fits the bill. From his tentative initial forays like **THAT COLD DAY IN THE PARK** to his smash successes like **M.A.S.H.** and **NASHVILLE** to his critically-acclaimed, cult sleepers like **BREWSTER MCCLOUD**, **MCCABE AND MRS. MILLER**, **CALIFORNIA SPLIT**, **IMAGES** and **3 WOMEN** to his later much-lauded **VINCENT & THEO** and **THE PLAYER** and the award-winning **GOSFORD PARK**, Altman has had an incredibly diverse career. After repeated viewings of his films, seemingly diverse and unrelated movies become oddly connected, with similar thematic threads running through them as well as a common ground where the performers are the centerpiece. Simultaneously allowed wide latitude to do their thing, but still ultimately focusing on the goal maestro Altman has set for them, the actors achieve a kind of nirvana of simulated reality and improvised truth. Please join us for a look at, not only some of Robert Altman's most fascinating pictures, but also a sneak preview of his latest, a cinematic adaptation of Garrison Keillor's popular radio show, **A PRAIRIE HOME COMPANION**.

Series compiled by Gwen Deglise and Chris D.

Special Thanks: PICTUREHOUSE; Michael Schlesinger/SONY REPERTORY; Caitlin Robertson/20th CENTURY FOX; Cary Haber/CRITERION FILMS; Emily Horn/PARAMOUNT REPERTORY; FINE LINE CINEMA; Marilee Womack/WARNER BROS.

Wednesday, June 7 - 7:30 PM

Sneak Preview!

A PRAIRIE HOME COMPANION, 2006, PictureHouse, 105 min. Director **Robert Altman** and writer Garrison Keillor joins forces with an all-star cast to create a comic backstage fable, **A PRAIRIE HOME COMPANION**, about a fictitious radio variety show that has managed to

survive in the age of television. **Meryl Streep** and **Lily Tomlin** star as the Johnson Sisters, a country duet act that has survived the county-fair circuit, and **Lindsay Lohan** plays Meryl's daughter who gets her big chance to sing on the show and then forgets the words. **Kevin Kline** is Guy Noir, a private eye down on his luck who works as a backstage doorkeeper, and **Woody Harrelson** and **John C. Reilly** are Dusty and Lefty, the Old Trailhands, a singing cowboy act. Add **Virginia Madsen** as an angel and **Tommy Lee Jones** as the Axeman and Maya Rudolph as a pregnant stagehand and Keillor in the role of hangdog emcee, and you have a playful story set on a rainy Saturday night in St. Paul, Minnesota, where fans file into the Fitzgerald Theater to see "A Prairie Home Companion," a staple of radio station WLT, not knowing that WLT has been sold to a Texas conglomerate and that tonight's show will be the last. Shot entirely in the Fitzgerald, except for the opening and closing scenes which take place in a nearby diner, the picture combines Altman's cinematic style and intelligence and love of improvisation and Keillor's songs and storytelling to create a fictional counterpart to the "A Prairie Home Companion" radio show. The film uses the musicians and crew and stage setting of the actual radio show, heard on public radio stations coast to coast for the past quarter-century (and which, in real life, continues to broadcast).

Thursday, June 8 - 7:30 PM

NASHVILLE, 1975, Paramount, 159 min. One of **Robert Altman's** greatest pictures is a sprawling, nearly-out-of-control mosaic of a movie, a loosely-linked series of sagas following numerous colorful characters in Nashville on the occasion of a political convention and music festival. Somehow, as if by magic (and aided by Joan Tewksbury's script), Altman pulls all the seemingly disparate threads together, making everything cohere in a funny, sad, poignant and exhilarating totality. The cast includes **Karen Black**, **Ronee Blakely**, **Lily Tomlin**, **Shelley Duvall**, **Keith Carradine**, Ned Beatty, Barbara Baxley, Gwen Welles, **Henry Gibson**, Robert Doqui, Allen Garfield, et. al. Oscar-nominated for Best Picture, Best Director and Best Supporting Actresses (both Tomlin and Blakely). Carradine received an Oscar for Best Original Song, "I'm Easy."

Friday, June 9 - 7:30 PM

Double Feature:

THE PLAYER, 1992, Fine Line, 124 min. Director **Robert Altman** and writer **Michael Tolkin** mercilessly rip apart the self-important execs at major movie studios who study demographics, have story conferences, listen to writers' absurd pitches and basically create grist for the mill, and they conjure a spot-on satire in the process. **Tim Robbin's** character, named appropriately, Griffin Mill, is the kind of lowest common denominator advocate of whom it could be said, "If he ever had an original thought it would die of loneliness." After accidentally killing a writer who has been harassing him, Mill tries to cover his tracks but becomes mesmerized by the dead scribe's girlfriend, **Greta Scacchi**. Simultaneously badgered at work by another exec, Larry Levy (**Peter Gallagher**) who is after his job, Mill gradually, hilariously unravels. With **Whoopi Goldberg**, **Lyle Lovett**, **Fred Ward**, **Vincent D'Onofrio**.

3 WOMEN, 1977, 20th Century Fox, 124 min. Director **Robert Altman's** dazzlingly brilliant study of three different women who have more in common than one initially imagines, with everything from consumer culture to macho-role-playing skewered as the narrative unfolds. Clueless, but sweet Millie (**Shelley Duvall**), working at a convalescent resort, takes young, naive Pinky (**Sissy Spacek**) under her wing, and both become gradually caught up in the

strange relationship between reclusive artist, Willie (**Janice Rule**) and her husband, Robert Fortier (who seems to be channeling Hunter S. Thompson). Fascinatingly offbeat and, at times, frightening, as the heart of the characters' lives is stripped bare to reveal a core as empty and arid as their desert community.

Saturday, June 10 - 7:30 PM

Double Feature:

THE LONG GOODBYE; 1973, Sony Repertory, 112 min. **Robert Altman** simultaneously deconstructs the private-eye genre while somehow still remaining faithful to the spirit of the original Raymond Chandler novel (aided by screenwriter, Leigh Brackett, who helped adapt Howard Hawk's **THE BIG SLEEP**). **Elliot Gould** is a smart-aleck, slightly inept Philip Marlowe, a detective seemingly more concerned about cat food than solving a case. He gets drawn into a labyrinth of deceptions and double-crosses by friend Terry Lennox (Jim Bouton), a beautiful rich woman (Nina Van Pallandt) with a drunken, genius writer of a husband (**Sterling Hayden** in a tour de force portrayal), a quietly menacing psychiatrist (Henry Gibson) and a sociopathic gangster (Mark Rydell). Altman rips aside the slick veneer of the Southern California good life revealing the smog-drenched, corrupt underbelly like few other directors before or since.

IMAGES, 1972, 101 min. **Robert Altman** filmed this slowly building psychological thriller in Ireland, treading some of the same ground as Roman Polanski's **REPULSION**, but going even further out and, in so doing, creating one of the most perceptive works ever made on what it's like to be schizophrenic. **Susannah York** gives an amazing performance as a children's book writer who journeys with her photographer husband, Rene Auberjonois, to their isolated cottage for a brief vacation. But York's difficulty telling the difference between waking dreams and reality is growing, something that puts herself and everyone around her at increasing risk. Where does her taunting, abusive French lover, Marcel Boffuzi (**THE FRENCH CONNECTION**) come from? Is he real or imagined? Is family friend, single father, Hugh Millais (**MCCABE AND MRS. MILLER**) really as lecherous as he appears to be? Is hubby Auberjonois having an affair with another woman? Or is it all in York's head? Altman gradually creates an air of impending doom, sneaking in the clues, until we are as disoriented as York, and, in the end, just as devastated. One of Altman's most brilliant, rarely-screened films. *Introduction by cinematographer Vilmos Zsigmond. TBC*

Sunday, June 11 - 7:30 PM

Double Feature:

BREWSTER MCCLOUD, 1970, Sony Repertory, 105 min. Director **Robert Altman's** achingly funny fantasy/satire on contemporary life with **Bud Cort** as budding manchild, Brewster McCloud, living in a forgotten corner of the Houston Astrodome. He has a dream to fly and is constantly making efforts to that end, all under the protective tutelage of guardian angel, **Sally Kellerman**. However, life has a habit of crashing in on Brewster's dreams, both in pleasant (becoming smitten with **Shelly Duvall**) and not-so-pleasant ways (the influx of lawmen and bureaucrats who want to bring him down). There's mucho black humor targeting bigotry, politics and repressive conservatism, as well as playful allegory (i.e., everyone living in their own world with a self-imposed ceiling, as in an Astrodome). Especially funny is the spattering of bird excrement on Brewster's persecutors just before they are dispatched by an unseen assassin. A one of a kind film. With William Windom, Stacey Keach, Bert Remsen. **NOT ON DVD.**

A WEDDING, 1978, 20th Century Fox, 125 min. **Robert Altman**, employing a similar patchwork quilt approach to the one he used in NASHVILLE, follows the behind-the-scenes preparations, execution and aftermath of a giant wedding between the Italian-American Corelli clan (groom **Desi Arnaz, Jr**, father **Vittorio Gassman** and mother, **Nina Van Pallandt**) and the whitebread Brenner family (bride **Amy Stryker**, father **Paul Dooley**, mother **Carol Burnett** and sis **Mia Farrow**). Altman effortlessly extracts the comedy and pathos from his characters, including wedding guests, Howard Duff, Geraldine Chaplin, Lillian Gish, Lauren Hutton, Viveca Lindfors, et. al.

Wednesday, June 14 - 7:30 PM

Kevin Thomas' Favorite Films:

IT HAPPENED ONE NIGHT, 1934, Columbia (Sony), 105 min. Dir. **Frank Capra**. The first film to win all five major Oscars (like a comedy could ever pull that off today) remains a jewel of timing and charm, as runaway bride **Claudette Colbert** finds herself saddled with pushy reporter **Clark Gable**, who smells the story of his career. The legendary hitchhiking and "Walls of Jericho" scenes are only the tip of this matchless comic tour de force. Screenplay by Robert Riskin; with Walter Connolly, Alan Hale and Roscoe Karns. **Kevin Thomas will introduce the screening.**

WALTER HILL IN-PERSON TRIBUTE

June 15 - 17

Director **Walter Hill** is surely one of the last of the rugged individualists in American cinema, an action auteur in the same league as Robert Aldrich, Sam Peckinpah, Raoul Walsh, Anthony Mann and Budd Boetticher. A filmmaker equally at home with the western, the urban melodrama or neo-noir, Walter Hill brings traditional values and an innate love of storytelling to his romantic, hardboiled narratives of betrayed trust, doomed love, unrequited greed, noble self-sacrifice and unrehabilitated heroism -- often in the guise of the most unlikely characters. We're pleased to be able to welcome Walter Hill in-person to present a sneak preview of his latest film, **BROKEN TRAIL** as well as some of his most enduring, hard-edged action classics, **HARD TIMES**, **JOHNNY HANDSOME**, **THE LONG RIDERS** and (in 70mm!) **GERONIMO**.

Series compiled by Gwen Deglise and Chris D.

Special Thanks: Michael Schlesinger/SONY REPERTORY; AMC/Sony Television;

Thursday, June 15 - 7:30 PM

LA Premiere! Walter Hill In Person!

BROKEN TRAIL – Part I & II, 2006, AMC/Sony Television, 184 min. In the tradition of LONESOME DOVE, director **Walter Hill** zeroes in on senior cowboy **Robert Duvall** and his estranged nephew, **Thomas Haden Church** (SIDEWAYS) in 1897 as they are suddenly saddled with five Chinese orphan girls while attempting to drive a herd of horses to their buyer. However, a gang of unscrupulous rivals want the girls for their own unsavory ends. The road ahead for Duvall, Church and the girls suddenly becomes an agonizing gauntlet, beset with traps and ambushes out of nowhere. BROKEN TRAIL is a four-hour, two-part mini-series that

will make its world premiere on AMC on June 25-26, 2006 at 8 PM ET/PT. **Discussion in between Part I & II with Director Walter Hill. Suggested donation.**

Friday, June 16 - 7:30 PM

LASTING IMPRESSIONS

Walter Hill In Person!

LASTING IMPRESSIONS, a monthly series featuring screenings and conversations with moviemakers. This time out, director Walter Hill joins host Ed Crasnick.

Double Feature:

HARD TIMES, 1975, Sony Repertory, 93 min. **Walter Hill's** debut feature as director is this no-holds-barred tale of a bare knuckles boxer (**Charles Bronson**) in Depression-era New Orleans and the fast-talking promoter (**James Coburn**) who parlays Bronson's talents as a pugilist into quick money. *"There's the temptation, with material like this, to fashion parables and give the characters portentous speeches about the meaning of it all. But HARD TIMES never steps back from itself, never lectures us. Its theme is buried in its material, and it's a hard-edged action film all the way."* – Roger Ebert, [Chicago Sun-Times](#).

JOHNNY HANDSOME, 1989, Sony Repertory, 94 min. Dir **Walter Hill**. **Mickey Rourke** is superb as John Sedley, a disfigured loner who is set up for a fall when he and his only pal, Scott Wilson, are betrayed by their robber partners, sleazy sociopaths, **Lance Henriksen** and **Ellen Barkin** with Pal Wilson dead, corraled in a New Orleans prison hospital and pigeonholed as a three time loser by hostile cop, **Morgan Freeman**, Rourke bides his time. But an altruistic doctor, **Forest Whitaker**, throws a spanner in the works when he offers Rourke new hope to live a normal life - plastic surgery that will wipe out his facial deformity. Once released on parole, Rourke gets a normal job and even a girlfriend (**Elizabeth McGovern**) who loves him. However, vengeance for his friend's death burns in his heart, and, with his new face, he insinuates himself back into the lives of unaware scumbags, Henriksen and Barkin. One of Walter Hill's most underrated films and a great example of neo-noir. **Discussion in between films with Director Walter Hill.**

Saturday, June 17 - 7:30 PM

Double Feature:

THE LONG RIDERS, 1980, Columbia Repertory, 99 min. Director Walter Hill focuses on Jesse and Frank James (**James Keach** and **Stacey Keach**) as well as their outlaw cohorts, the Younger, Miller and Ford brothers in this classic revisionist western. **Pamela Reed** is a fiery spitfire as the notorious female outlaw, Belle Starr. With **David Carradine**, **Keith Carradine**, **Randy Quaid**, **Dennis Quaid**.

70 mm print! **GERONIMO: AN AMERICAN LEGEND**, 1993, Columbia, 115 min. A modern action master, director **Walter Hill** also displays a reflective side and almost Rossellini-esque historical perspective in his retelling of the last days of resistance of the great Apache leader. One of the most impressive and overlooked late Westerns. With **Wes Studi**, **Matt Damon**, **Jason Patric**, **Robert Duvall**, **Gene Hackman** and **Scott Wilson**. Music by Ry Cooder.

Sunday, June 18 - 7:30 PM

FRENCH DOCUMENTARIES PART II

THE TENTH DISTRICT COURT: JUDICIAL HEARINGS (LA 10ME CHAMBRE, INSTANTS

D'AUDIENCE), 2004, Lorber, 105 min. Veteran photographer and filmmaker **Raymond Depardon's** look at the inner workings of a Parisian courtroom is a fascinating study of clashing egos and dueling rhetorical styles. Within a deceptively simple framework, Depardon gives us an absorbing and entertaining sketch of contemporary French society, as a parade of African immigrants, pickpockets, threadbare artists, and self-righteous academics come face to face with the formidable judge Michèle Bernard-Requin. She's tough, more than a little bemused, and understandably tired of all the shenanigans she has to witness. Far more than a documentary on the frustrations of the legal system, *The 10TH DISTRICT COURT* is a film about the endless complexity of human behavior.

Wednesday, June 21 - 7:30 PM

Dance Camera West

TANGO (TANGO, NO ME DEJES NUNCA), 1998, New Yorker Films, 115 min. Director Carlos Saura's latest dance film reunite him with cinematographer Storaro in another exhilarating celebration of dance, this time enclosing its stunning numbers within a backstage-musical pot line. In one breathtaking number after another, passion is transformed into art as the film builds towards a tour-de-force climax.

Thursday, June 22 - 7:30 PM

Double Feature:

MCCABE & MRS. MILLER, 1971, Warner Bros. 120 min. Director **Robert Altman** spins fresh variations on archetypal themes and characters in a film which set the mood of 1970's revisionist Westerns as surely as Altman sets the mood of the story, captured in the memorable opening images of an unlikely hero riding toward town accompanied by Leonard Cohen songs. An opium dream of a Western starring **Warren Beatty** and **Julie Christie**, with superb cinematography by Vilmos Zsigmond.

THIEVES LIKE US, 1974, Sony Repertory, 123 min. Edward Anderson's novel, *Thieves Like Us* was filmed before by Nicholas Ray in 1949 (his debut feature, *THEY LIVE BY NIGHT*) and was enormously influential on other crime movies, from Joseph H. Lewis' *GUN CRAZY* to Arthur Penn's *BONNIE AND CLYDE*. Here **Robert Altman** brings his very special worldview to this classic story of two young, Depression-era lovers (**Keith Carradine, Shelley Duvall**) and the ill-fated stranglehold their surrogate family of bank robbers has on them. Although Altman's eye is compassionate, he avoids sentimentality and skillfully manipulates his deeply-etched characters, along with midwest locations, painting a portrait of an impoverished, rural America unavoidably tinged with violent tragedy.

SEEING THE BIG PICTURE: 70 MM

June 23 – July 2 at the Aero Theatre

70mm, like many other motion picture formats such as Cinemascope and Cinerama in the 1950's, was created as a way of prying folks away from those insidious small screen "idiot boxes" (i.e., televisions) that were starting to deplete the industry's box office thunder. From Super Technirama 70 to Ultra Panavision to Dimension 150 and more, the 70mm large-screen format promised – and delivered – a Barnum-esque world of spectacular sights and 6-track sounds. If the movies were always larger-than-life, then 70mm movies were MUCH much larger! From 1955 to 1970 – the Golden Age of 70mm Filmmaking – there were nearly 60

Hollywood features shot in large format, with many more released in special engagements as 35mm-to-70mm blow-ups (which still offered superior sound and image quality to their 35mm counterparts). This time around we're pleased to offer a screening of **CLEOPATRA** (the most recent restoration of a 70mm film), a family matinee of Robert Wise's **SOUND OF MUSIC**; 70 mm action films including George Miller's **MAD MAX 2: THE ROAD WARRIOR** (in a 70mm blow-up print), Paul Verhoeven's **TOTAL RECALL**, James Cameron's **TERMINATOR 2: JUDGMENT DAY** and many more great classic 70mm pictures!

Series compiled by Gwen Deglise.

Special Thanks: Marilee Womack/WARNER BROTHERS; Caitlin Robertson & Schawn Belston/20th CENTURY FOX; Cary Haber/CRITERION FILMS; Paul Ginsburg/UNIVERSAL.

Friday, June 23 - 7:30 PM

70mm Blow-Up Print! **MAD MAX 2: THE ROAD WARRIOR**, 1981, Warner Bros., 94 min. Hockey-mask wearing Lord Humongous whips his speed-freaks into a frenzy, while Road Warrior **Mel Gibson** tries to save the remnants of civilization, in director **George Miller's** lean, mean, thrill machine – along with James Cameron's **ALIENS**, the finest action film of the decade.

Saturday, June 24 – 6:00 PM

Brand New Restored 70mm Print! **CLEOPATRA**, 1963, 20th Century Fox, 248 min. Cleopatra (**Elizabeth Taylor**) attempts to secure her power as Queen of Egypt by charming Julius Caesar (**Rex Harrison**) and Mark Antony (**Richard Burton**) with whom she has a stormy love affair, but Egypt is finally integrated into the Roman Empire. Directed and co-written by Joseph L. Mankiewicz, this epic historical drama of Queen Cleopatra of Egypt with spectacular sets and costumes has to be seen in 70mm in this latest restoration from 20th Century Fox. Cleopatra's spectacular entry into Rome with her golden Sphinx pulled by thousands is a real cinematic moment!!

Sunday, June 25 – 3:00 PM

Family Matinee!

Restored 70mm. Print!! **THE SOUND OF MUSIC**, 1965, 20th Century Fox, 172 min. Dir. **Robert Wise**. For many, **THE SOUND OF MUSIC** is *the* 70mm. experience, from the silent, sweeping shots of the Austrian Alps, to **Julie Andrews** suddenly bursting into song like a force of nature. An Oscar-winner for Best Picture and Wise's flawless direction, **THE SOUND OF MUSIC** is a reason, a virtual *commandment* to go see movies on the Big Screen. Co-starring Christopher Plummer, Eleanor Parker, Anna Lee, Marni Nixon and Angela Cartwright, with a wonderful script by Ernest Lehman.

Wednesday, June 28 - 7:30 PM

VINCENT & THEO, 1990, Sony repertory, 138 min. **Robert Altman** paints with light and color, attempting to create a simpatico atmosphere for this story of brilliant, unstable artist Vincent van Gogh (**Tim Roth**) and his seemingly more prosaic brother, Theo (Paul Rhys). Filmed on many locations where van Gogh painted his masterpieces, collaborating with cinematographer,

Jean L epine, Altman weaves a gorgeous tapestry of tragic lives and moves us in the process. "An Altman masterpiece." – Peter Travers, Rolling Stone

Thursday, June 29 - 7:30 PM

70mm Print!! **VERTIGO**, 1958, Universal, 129 min. With its stunning visuals and gripping characters, director **Alfred Hitchcock's** psychological suspense masterpiece VERTIGO continues to entrance audiences. Retired San Francisco police detective "Scottie" Ferguson (**James Stewart**) becomes obsessed with Madeleine Elster (**Kim Novak**), a troubled woman he is privately hired to follow. Tragedy ensues when Ferguson later stumbles upon Judy Barton (also played by Novak), a young woman who bears a striking resemblance to Madeleine...and his obsession spirals out of control.

Friday, June 30 - 7:30 PM

70mm Print! **GHOST BUSTERS**, 1984, Sony Repertory, 105 min. Dir. Ivan Reitman. Three para-psychologists, **Bill Murray**, **Harold Ramis**, and **Dan Aykroyd**, versed in the occult start Ghostbusters, a company trapping ghosts, spirits and other supernatural specters for money. Business starts picking up when **Sigourney Weaver** notices strange phenomena in her kitchen, like eggs frying themselves. Suddenly the Ghostbusters are called on to save the Big Apple. Come enjoy this goofy, quick-witted, special-effects blockbuster on the Big Big screen!