

**American Cinematheque at the Egyptian Theatre Calendar
FEBRUARY 2004**

6712 Hollywood Blvd. in Hollywood | 323.466.FILM | www.egyptiantheatre.com
General Admission \$9 unless a special ticket price is listed.

**DAVID CRONENBERG RETROSPECTIVE continues
February 1- 4, 2004**

Sunday, February 1 – 5:00 PM

Double Feature:

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

VIDEODROME, 1983, Universal, 87 min. Dir. **David Cronenberg**. While searching for programs to boost ratings on his small cable station, jaded Max Renn (**James Woods**) becomes hooked on an underground TV show, called Videodrome, that may be genuine snuff video. But tracking down its source proves dangerous as very lifelike hallucinations kick in – skewing Max's very concept of reality – and new girlfriend and talk-show host, Nikki Brand (**Deborah Harry**), goes missing. "Long live the new flesh!"

Wednesday, February 4 – 7:30 PM

Double Feature:

CRASH, 1996, Fine Line, 100 min. Controversy positively mushroomed in the wake of director **David Cronenberg's** savagely candid NC-17 adaptation of J.G. Ballard's infamous 1973 novel. After suffering a catastrophic accident, James Ballard (James Spader) suddenly finds himself sexually aroused by car crashes, something that introduces him to a group of like-minded accident victims that includes **Holly Hunter** and **Rosanna Arquette**. But Vaughan (**Elias Koteas**), their *defacto* leader and the most-addicted to the phenomena of flesh merging with metal, pushes the envelope way beyond near death experiences. With **Deborah Kara Unger**. **FAST COMPANY**, 1979, Quadrant, 91 min. One of director **David Cronenberg's** most rarely screened features, this fast-moving actioner reflects one of his personal passions: drag racing. Popular champion driver Lonnie (**William Smith**) discovers he's being undermined by profit-oriented race promoter, Phil (**John Saxon**). On a tragic side note, this was B-movie queen Claudia Jennings' final film – she was killed in a head-on collision on Pacific Coast Highway later that same year.

**THE BEST OF THE 2004 SLAMDANCE
FILM FESTIVAL
February 5 & 12, 2004**

If you didn't make the trek to the snow-capped peaks of Park City, Utah for the 10th annual Slamdance Film Festival - or simply couldn't see EVERYTHING while you were there - you'll have two nights at the Egyptian to catch up with 2004 festival winners, as well as "fest best" from Slamdance Poland. Fresh from the January 23rd award ceremony, we'll bring you the Audience Award winning short and feature; the Grand Jury selections; "Best Documentary" and various other prize-winners. Schedules permitting, filmmakers, still clutching their coveted "Sparky" award statuettes, will appear with their

films. Winners will be announced at www.slamdance.com by Jan. 25th. The exact screening schedule will be available at www.egyptiantheatre.com or at 323.466.FILM by Jan. 28th.

Thursday, February 5 - 7:00 PM BEST OF SLAMDANCE

The Best of the 2004 Slamdance Film Festival

Double Feature: TOUCH ME (DOTKNIJ MNIE, 82 min.) Slamdance Poland 2003 Festival Winner. This examination of several characters desperately looking for love in Poland is directed by Ewa Stankiewicz and Anna Jadowska. Polish short film "The Hat" ("Kapelusz", 9.5 min.) from director Smoczynska Agnieszka will screen first. A man receives a hat from his despotic father. Will the hat turn him into a mature man? The second film (TBA) begins at 9:00 PM with one of the 2004 Slamdance Film Festival winners from Park City. Winners will be announced at www.slamdance.com by Jan. 25th. The exact screening schedule will be available at www.egyptiantheatre.com or at 323.466.FILM by Jan. 28th.

Thursday, February 12 - 7:00 PM BEST OF SLAMDANCE

The Best of the 2004 Slamdance Film Festival

Double Feature: Two festival winners will be shown. Winners will be announced at www.slamdance.com by Jan. 25th. The exact screening schedule will be available at www.egyptiantheatre.com or at 323.466.FILM by Jan. 28th.

THE LORD OF THE RINGS TRILOGY February 6 –8, 2004

“Of all the wonders associated with this trio of films – the literate, generally well structured overall script, the perfection of the New Zealand locations, the visionary scenic designs, the exceptional visual effects, the costumes, hair and armor, and the excellent cast – perhaps the most impressive feat of all has been Peter Jackson's ability to keep it all in his head through the years and deliver a cohesive work with a proper sense of balance and proportion.” – Variety

J.R.R. Tolkien's literary masterpiece The Lord of the Rings has influenced generations of readers worldwide and continues to captivate new fans around the globe. After an unprecedented year and a half of production, with the three films in the trilogy shooting simultaneously, director Peter Jackson and a brilliantly talented cast and crew have brought to cinematic life the epic adventure of good against evil. The future of civilization rests in the fate of the One Ring, which has been lost for centuries. Powerful forces are unrelenting in their search for it. Fate has placed it in the hands of a young Hobbit named Frodo Baggins (Elijah Wood), who inherits the Ring – and undertakes a heroic quest revealing how, through courage, commitment, and determination, even the smallest of us can change the world.

This special screening of the entire LORD OF THE RINGS Trilogy is a unique opportunity to experience the three films with in-person appearances by the creative team responsible for this epic achievement, including director Peter Jackson, producers Robert Shaye, Fran Walsh and Mark Ordesky, and actors Elijah Wood and Sean Astin.

Special Thanks: Lisa Oropeza/NEW LINE.

Friday, February 6 - 7:30 PM - MEET THE DIRECTOR

THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING, 2001, New Line Cinema, 178 min. Director **Peter Jackson** conjures a heroic quest set in a time of uncertainty in the land of Middle-earth. The future of civilization hangs in the balance, as dark powers search unrelentingly for the One Ring that has been lost for centuries. A young Hobbit named Frodo (Elijah Wood), inherits the Ring and steps into legend. With Sean Astin, Cate Blanchett, Christopher Lee, Ian McKellen, Viggo Mortensen. *Discussion following with director Peter Jackson.*

Special Ticket Prices: \$10 General; \$9 Students/Seniors; \$7 Members. General Admission Passes for all 3 screenings are available for \$25. We will be showing the original Theatrical Release versions of all 3 films, not the extended versions.

Saturday, February 7 - 5:00 PM - MEET THE ACTORS

THE LORD OF THE RINGS: THE TWO TOWERS, 2002, New Line Cinema, 179 min. Dir. Peter Jackson. THE TWO TOWERS follows the continuing quest of Frodo (Elijah Wood) and the Fellowship that has joined together to destroy the One Ring and stand against the evil of the dark lord Sauron. *Actors Elijah Wood and Sean Astin to introduce screening.*

Special Ticket Prices: \$10 General; \$9 Students/Seniors; \$7 Members. General Admission Passes for all 3 screenings are available for \$25. We will be showing the original Theatrical Release versions of all 3 films, not the extended versions.

Sunday, February 8 – 4:00 PM - MEET THE FILMMAKERS

THE LORD OF THE RINGS: THE RETURN OF THE KING, 2003, New Line Cinema, 200 min. Dir. Peter Jackson. Mankind has never been more desperately in need of its King. The Fellowship, and the forces united behind them, have come at last to the greatest battle of their lifetimes. Vastly outnumbered, their fight now hinges on a single, urgent goal: to allow Frodo to complete his quest in this final decisive moment. With Elijah Wood, Sean Astin, Cate Blanchett, Ian McKellen, Viggo Mortensen. *Director Peter Jackson, producers Robert Shaye, Fran Walsh and Mark Ordesky to introduce screening.*

Special Ticket Prices: \$10 General; \$9 Students/Seniors; \$7 Members. General Admission Passes for all 3 screenings are available for \$25. We will be showing the original Theatrical Release versions of all 3 films, not the extended versions.

Tuesday, February 10 – 7:30 PM

Co-presented by Asifa-Hollywood.

Animator Gene Deitch In-Person!

World Premiere!

Oscar winning animator Gene Deitch is a maverick cartoonist and veteran animation director, who has spent most of his career creating western-style cartoons from his studio in Prague. Deitch's innovative approach to animation has won him awards and admiration since his earliest work for UPA in the 1950s. He revitalized the CBS-Terrytoons studio of the 1950s by enlisting such talents as Ernest Pintoff, R.O. Blechman and Jules Feiffer, and creating neurotic anti-heroes as TOM TERRIFIC, SIDNEY and FLEBUS. Moving to the Czech Republic in late 1950s, Deitch produced numerous theatrical and television shorts, including his Oscar-winning film MUNRO (1960), and dozens of children's book adaptations including the works of Maurice Sendak and William Steig.

The program includes a wide range of his animated films and the world premiere of new shorts, from stories by Jules Feiffer, "Bark, George" (a collaboration with Feiffer) and "I Lost My Bear." *Discussion following with animator Gene Deitch.*

Wednesday, February 11 – 7:30 PM

FORREST J. ACKERMAN TRIBUTE IN PERSON

*Join us in celebrating the life & passion of the Cinematheque's good friend Forrest J Ackerman, "Mr. Science Fiction," with in-person guests (including John Landis, Curtis Harrington, Joe Dante, and more) honoring his immense contributions to Sci-Fi, Fantasy, and Horror Cinema, plus a special "Ackerman Clip Reel," followed by a screening of one of Forry's favorite films, **DEAD OF NIGHT** (1945).*

"Uncle Forry," as friends and fans affectionately call him, is credited not only with coining the term "Sci-Fi" in 1954, but inspiring a legion of future filmmakers (including Steven Spielberg, James Cameron, John Landis, Joe Dante, Tim Burton, Peter Jackson and others) with his groundbreaking magazine "*Famous Monsters of Filmland*." Forry saw his first "imagi-movie" in 1922 (ONE GLORIOUS DAY), purchased his first Sci-Fi magazine ("*Amazing Stories*") in 1926, created The Boys' Scientifiction Club in 1930, and contributed to the first fanzine ("*The Time Traveller*") in 1932. He attended the First World Science Fiction Convention in 1939 and every Worldcon but two since. He received the first Hugo Award, has had 50 stories published, and edited 200 issues of the world's first film monster magazine "*Famous Monsters of Filmland*." He's also appeared in over 100 films including THE TIME TRAVELLERS, THE HOWLING, INNOCENT BLOOD, and AMAZON WOMEN ON THE MOON. For several generations of science fiction fans, the ultimate experience has been a trip through the fabled "Ackermansion," where Forry would generously host public tours of his legendary collection of sci-fi movie artifacts, magazines and artwork. Forry's many treasures from his private collection will be displayed for posterity at the new Seattle Science Fiction Museum opening in June 2004.

DEAD OF NIGHT, 1945, Canal Plus, 102 min. Dirs. Alberto Cavalcanti, Charles Crichton, Basil Dearden and Robert Hamer. Walter (Mervyn Johns) is stuck in a nightmare of déjà vu's. Visiting a country house, he knows he's been there before and that something dreadful will happen. But he must first listen to the ghost stories of the house's guests before he leaves, something which may make it too late to avoid disaster. Keep an eye out for Michael Redgrave and his friend Hugo!

ROGUE GENIUS: AN ORSON WELLES RETROSPECTIVE

Sponsored by the Hollywood Foreign Press Association

February 13 – March 31, 2004

Where do you begin with Orson Welles, a man with a talent and imagination so prodigious that he spanned radio, films, television, books, theater and excelled in them all? From his first film masterpiece CITIZEN KANE - more often than not described as one of the best movies ever made - to his checkered career fighting for funding to realize his directorial vision, Welles stands alone, holding a special place in the pantheon of cinematic greats. Welles himself (in F FOR FAKE) made the self-deprecating remark, "*I began at the top and have been working my way down ever since,*" – referring to the popular misconception that his post-KANE career somehow never delivered on his initial promise. In reality, Welles delivered again and again on that promise, in such dazzling and unexpected ways that audiences, critics and other filmmakers are still trying to catch up. How else can one describe a career that encompasses such films as THE MAGNIFICENT AMBERSONS, THE LADY FROM SHANGHAI, OTHELLO, TOUCH OF EVIL, THE TRIAL, an astonishingly rich legacy of television (including "The Fountain Of Youth"), as well as legendary "unfinished" films such as THE OTHER SIDE OF THE WIND and DON QUIXOTE? Although he had to jump through bigger and bigger hoops to secure financing for his movies, dealing with an industry used to mediocrity, somehow he managed to create and put his art in the public eye for over four decades. A brilliantly dramatic actor, always delivering

a droll performance with seemingly little effort, he was a genius director, capable of creating works that were simultaneously tragic, elegiac, lyrical, satirical, playfully surreal and pulpy, miraculously managing to integrate all these traits into a style that is immediately recognizable as “Wellesian.”

We're enormously pleased to welcome Stefan Droessler, director of the Munich Filmmuseum, which has amassed the world's largest collection of rare Welles materials, working closely with the filmmaker's long-time companion Oja Kodar. Mr. Droessler will present six different programs, organized around various themes, using clips from TV shows directed by Welles, guest appearances and cameos in movies and on TV, scenes from his uncompleted projects, and more – most never before seen in Los Angeles.

Special Thanks:

Friday, February 13 – 7:30 PM

CITIZEN KANE, 1941, Warner Bros., 119 min. **Orson Welles** was only 25 when he directed this masterpiece, and it remains one of the most phenomenal motion pictures ever made. Trailblazing in so many aspects, from Gregg Toland's complex camera and lighting to Bernard Herrmann's score to one of the finest ensemble casts (including Welles, **Joseph Cotten**, **Everett Sloane** and **Agnes Moorehead**) ever assembled. With an Academy Award-winning script by Welles and Herman Mankiewicz. Plus Welles' very first short film, “**Hearts Of Age**,” 1934, 4 min.

Saturday, February 14

Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD

10:30 AM Behind the Scenes Tour

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

Saturday, February 14 – 5:00 PM

Brand New 35mm Print!!

THE MAGNIFICENT AMBERSONS, 1942, Warner Bros., 88 min. Director **Orson Welles'** poetic, tragic adaptation of the Booth Tarkington novel, centering on the fall of one wealthy family, with Stanley Cortez's dynamic camerawork providing a panorama of turn-of-the-century America and the decay of the old aristocracy. Infamously re-edited without Welles' involvement, **AMBERSONS**, even its abbreviated form, is still an overwhelmingly rich masterpiece. With Joseph Cotten, Tim Holt, Anne Baxter.

Saturday, February 14 – 7:30 PM

Brand New 35mm Print!!

THE LADY FROM SHANGHAI, 1948, Columbia, 87 min. The camera is the star in one of director **Orson Welles'** most phantasmagorical films, a dazzling noir thriller about a seaman, a crippled lawyer and his homicidal wife pursuing each other through a “bright, guilty world” of infidelity, deception and murder. The hall of mirrors climax is riveting. With **Orson Welles**, **Rita Hayworth** and Everett Sloane.

Sunday, February 15

Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD

10:30 AM Behind the Scenes Tour

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

Sunday, February 15 – 4:00 PM

OTHELLO, 1952, Castle Hill, 92 min. Until it's 1992 restoration, Welles' wildly imaginative Shakespearean adaptation was often overlooked, and nearly impossible to see in a decent print. Despite its initial budgetary problems, which caused the shooting schedule to stretch out over three years (it was started in 1949), it stands as one of Welles' greatest visual poems. An astonishing achievement against nearly overwhelming odds. Starring Welles, Micheál MacLiammóir, Suzanne Cloutier.

Sunday, February 15 – 6:30 PM

TOUCH OF EVIL, 1958, Universal, 111 min. **Orson Welles'** hallucinatory, off-kilter masterwork stars **Charlton Heston** in one of his finest roles as a Mexican policeman trapped on the wrong side of the border, where a corpulent, corrupt cop (Welles) tries to stop him from digging into the past. **Janet Leigh** co-stars as Heston's newlywed wife, menaced by leather-clad Mercedes McCambridge and her gang of juvenile delinquents. Co-starring Akim Tamiroff, Marlene Dietrich, Joseph Calleia. We're screening the restored version, reconstructed in 1998 according to Welles' original notes. *Discussion following with restoration producer Rick Schmidlin.*

Tuesday, February 17 – 7:30 PM

DAVID HEMMINGS MEMORIAL TRIBUTE

David Hemmings (1941 – 2003) came of age as a performer during the heyday of Britain's era of film renaissance, its "angry young cinema." He started in 1954, doing minor bits then moving up to supporting roles, but it wasn't until Antonioni's **BLOW UP** in 1966 where he hit his stride as a leading man, winning acclaim and cementing his image as an intelligent, amoral, impossibly sexy Mod icon. Roles in films like **CAMELOT**, **CHARGE OF THE LIGHT BRIGADE**, **BARBARELLA**, **ISLANDS IN THE STREAM**, **DEEP RED** and many others followed. In the 1970's and 80's, Hemmings reinvented himself as a producer (co-founding Hemdale Films) and director in features (**JUST A GIGOLO**) and television. He recently returned to acting with excellent supporting performances in **GLADIATOR** and **GANGS OF NEW YORK**. We fondly remember him as not only a great actor, but a restless and unpredictable artistic spirit, with this double feature of two of his films:

BLOW UP 1966, MGM (Warners), 111 min. Dir. **Michelangelo Antonioni**. In-demand fashion photographer **David Hemmings** shags half the models in London – before running into enigmatic beauty **Vanessa Redgrave**, who only wants a certain roll of film from him. A riddle within a riddle, Antonioni's most famous film has often been imitated (De Palma's **BLOW-OUT**, Greenaway's **DRAUGHTSMAN'S CONTRACT**) – but never equaled.

FRAGMENT OF FEAR, 1971, Columbia, 96 min. One of director Richard Sarafian's (**VANISHING POINT**) most underrated pictures delivers a disturbing psychological mystery as ex-addict Tim (**David Hemmings**) travels from Italy to London to try to find out the answers behind his aunt's (Flora Robson) death. But the more he investigates, the more tangled the web. Director Sarafian supplies a surplus of intrigue but refuses to deliver easy answers, straying into Roman Polanski nightmare terrain. Hemmings turns in a knockout performance in this rarely-seen thriller, recently restored by Columbia Pictures. Co-starring Gayle Hunnicutt (Hemming's then spouse), Adolfo Celi.

Wednesday, February 18 – 7:30 PM

Double Feature:

THE TRIAL, 1962, 118 min. Franz Kafka's classic novel of paranoia and conspiracy seems tailor-made for **Orson Welles**. A labyrinthine, deliciously satiric, nightmare vision of a man (Anthony Perkins) accused of an unspecified crime that emerges as a subtle allegory of Welles'

own Catch 22-tribulations working in the film industry. With a dream cast that includes Jeanne Moreau, Romy Schneider, Akim Tamiroff and Welles himself.

ORSON WELLES IN ITALY: ROSABELLA, 1993, Chip Taylor Communications, 60 min. Dirs. Ciro Giorgini, Gianfranco Giagni. A stirring documentary exploring a twenty year period of Welles' life when he lived and worked in Italy. There are rare behind-the-scenes film clips from OTHELLO, as well as the unfinished DON QUIXOTE and JULIUS CEASAR, plus interviews with various friends and colleagues. (Note: "Rosebud" in the Italian version of CITIZEN KANE is translated as "Rosabella".) In Italian with English subtitles.

Thursday, February 19 – 7:30 PM

L.A. Premiere – New Music Documentary:

JANDEK ON CORWOOD, 2003, 88 min. *Who is Jandek? What is Corwood Industries? Over the past 25 years, an enigmatic musician named Jandek has released 35 albums on his own label; the music has been described as sounding like "a deathbed Neil Young" and "someone who has a completely untuned guitar and is just sort of meandering and yelling over it." Jandek has counted among his incredibly small circle of admirers such people as Beck, Kurt Cobain and Thurston Moore of Sonic Youth. What adds to his mystique is the fact that he's steadfastly refused to grant any interviews or give out any biographical information – making him arguably the most underground/obscure/cult musician of the past 25 years. Director **Chad Friedrichs'** documentary pieces together the few known facts about this artist's life and music into a hauntingly beautiful portrait of loneliness, eccentricity, and persistence in the face of almost complete indifference from the world at large.*

Friday, February 20 – 7:00 PM

THE WELLES RARITIES Program 1: "It's All Magic"

Orson Welles had a lifelong obsession with magic in all its incarnations, evident in this collection of rare movie and TV appearances. The program includes a clip from Edward Sutherland's **FOLLOW THE BOYS**, (1944, Universal, 5 min.) with Orson Welles and Marlene Dietrich performing his stage magic show; a rarely seen episode of the "**I Love Lucy**" show, where Lucy meets Orson Welles (1956, CBS TV, 26 min.); **ORSON WELLES' VIENNA**, (1968, 10 min. Dir. Orson Welles); "**Orson Welles' Magic Show**," (1981 – 85, 26 min. Dir. Orson Welles) and more. *Discussion following with Stefan Droessler of the Munich Film Archive.*

Friday, February 20 – 9:30 PM

THE WELLES RARITIES Program 2: "People and Places"

Orson Welles was a popular figure on European television, especially in Britain, and this program features several of his most fascinating appearances as well as other highlights, including: "**Around the World with Orson Welles: Paris After Dark (Saint Germain-Des-Pres)**," (1955, Euro London Films, 28 min. Dir. Orson Welles); "**Orson Welles' London**," (1968 – 71, 30 min. Dir. Orson Welles); "**The Spirit of Charles Lindbergh**" (1984, 3 min. Dir. Orson Welles.) *Introduction to screenings by Stefan Droessler of the Munich Film Archive. Discussion following with actor Jonathan Lynn ("Orson Welles' London").*

Saturday, February 21 – 5:00 PM

THE WELLES RARITIES Program 3: "Obediently Yours: The Storyteller"

One of Orson Welles' favorite roles was as narrator, either on- or off-camera. Television allowed him that pleasure, emphasizing words in conjunction with visuals, and this program showcases more of his outstanding work in that intimate medium. This program includes his famous "lost television masterpiece," "**The Fountain of Youth**," (1956, Desilu Prod./Paramount

Television, 25 min. Dir. Orson Welles); **"The Golden Honeymoon,"** (1978, 17 min. Dir. Orson Welles); and more. *Discussion following with Stefan Droessler of the Munich Film Archive.*

Saturday, February 21 – 8:30 PM

THE WELLES RARITIES Program 4: "Stage and Theater"

Before and after gaining worldwide critical renown for his movies, Orson Welles excelled as a respected actor and director in theater. Here is ample evidence: **ORSON WELLES ON STAGE IN DUBLIN,** (1960, 18 min.); **ORSON WELLES' MOBY DICK,** (1971, 22 min. Dir. Orson Welles); **ORSON WELLES' SHYLOCK,** (1969, 30 min. Dir. Orson Welles) and more. *Introduction to screenings by Stefan Droessler of the Munich Film Archive.*

Sunday, February 22 – 4:00 PM

THE WELLES RARITIES Program 5: "Unfinished Works"

Orson Welles had more unfinished projects than any other major film director, something that has added immeasurably to his myth. This program gives a glimpse at some of the incomplete works behind the legend. This program includes scenes from **THE DEEP** (1967 – 69, clips approx. 17 min. Dir. Orson Welles) and many more rarities. *Discussion following with Stefan Droessler of the Munich Film Archive.*

Sunday, February 22 – 6:30 PM

THE WELLES RARITIES Program 6: "Looking Back"

The cinematic aesthetic behind Orson Welles' creations, his filmmaking views and methods are explored by the master himself in **FILMING "THE TRIAL"** (1981, 85 min. Dir. Orson Welles.) Plus, **"The Dominici Affair,"** 1999, La Huit Prod., 52 min. In 1955, Welles produced and directed a short series called "Around The World With Orson Welles" for British TV, but one episode, "The Tragedy Of Lurs," was never completed. The subject was the murders of an English family camping in the French countryside and the trial of a local farmer for the killings. Director Christophe Cognet chronicles the making of "The Tragedy Of Lurs," and includes a complete restoration of all available material from the episode directed by Welles. *Introduction to screenings by Stefan Droessler of the Munich Film Archive and Gary Graver.*

Tuesday, February 24 – 7:30 PM

Brand New 35mm Print!!

F FOR FAKE, 1974, Janus/Criterion, 85 min. **Orson Welles** appears as "himself" (but which self? Master director? Magician? Media manipulator?) in this delightful essay on the nature of illusion, focusing on all types of fakery and fakers, including notorious art forger Elmyr de Hory and fraudulent Howard Hughes-biographer, Clifford Irving. With Oja Kodar, Peter Bogdanovich. *Discussion following with cinematographer Gary Graver.*

Wednesday, February 25 – 8:00 PM

KPCC RADIO REMOTE

Film Week Event with KPCC (120 min.)

Larry Mantle's AirTalk and FilmWeek, FM 89.3 KPCC Southern California Public Radio taped for later broadcast in front of a live audience.

8:00 - 9:00 PM - The State of the Movie-Going Experience in Southern California

9:00 - 10:00 PM - FilmWeek, reviews of the week's new releases and a special Academy Awards Preview with local film critics including Peter Rainer, NewYork Magazine; Jean Oppenheimer, New Times; Henry Sheehan of henrysheehan.com; F.X. Feeney, L.A. Weekly;

Lael Loewenstein, Variety; Charles Solomon, animation critic for amazon.com; and Andy Klein, CityBeat and Valley Beat.

Audience discussion to follow.

A special dinner for KPCC Leadership Circle members will be held at the Pig & Whistle at 6:30 p.m. For more information on the KPCC Leadership Circle go to www.kpcc.org

XI Recent Spanish Cinema 2004

Presented in collaboration with: the Ministerio de Educacion, Deporte y Cultura, SGAE, Fundación Autor, ICEX - Instituto Español de Comercio Exterior, EGEDA.

February 26 – March 14, 2004

The Cinematheque's eleventh annual survey of the wildest and most uncompromising Spanish films confirms Spain's filmmaking renaissance. There's a spectacular line-up of fresh, new and provocative titles from emerging directors like **David Trueba's** SOLDADOS DE SALIMINA (SOLDIERS OF SALAMINA, a complex historical detective story); **Iciar Bollain's** TE DOY MIS OJOS (TAKE MY EYES, Spain's best film this year - a compassionate look at domestic violence); **Achero Mañas'** NOVIEMBRE (NOVEMBER - a powerful exploration of a radical street theater group); stunning directorial debuts like **Jaime Rosales'** astonishing LAS HORAS DEL DÍA (won the FIPRESCI Award at Cannes this year; a frightening portrait of a sociopath); **Pablo Berger's** TORREMOLINOS 73 (a wacky tale of a couple's flirtation with the 70's porn industry) and screenwriter **Angeles Gonzalez-Sinde's** LA SUERTE DORMIDA (SLEEPING LUCK - an admirable drama with Adriana Azores). This year highlights are two refreshing documentaries: **Fernando Perez's** stunningly lyrical SUITE HAVANA about daily life in Cuba and **Dominique Abel's** gypsy Flamenco piece POLIGONO SUR (THE THREE THOUSAND). Also, don't miss **Javier Fesser's** hilarious MORTADELO & FILEMON: THE BIG ADVENTURE (a mutant live-action cartoon blending AUSTIN POWERS, The Three Stooges and PEEWEE'S BIG ADVENTURE).

This year, retrospective portion of the series is an in-person tribute to two giants of Spanish Cinema – actress Carmen Maura and a tribute to director Fernando Colomo: Originally a cabaret artist, **Carmen Maura's** career exhibits her gifts in both comedy and drama. Her first screen success was in 1977 with Fernando Colomo's **TIGRES DE PAPEL**. In 1980, she appeared in **Pedro Almodóvar's** very first project, **PEPI, LUCI, BOM** – and their collaboration continues with seven more films, including the classic **MUJERES AL BORDE DE UN ATAQUE DE NERVIOS**, which earned Maura the European Film Award for Best Actress (she won again for her role in Carlos Saura's **AY, CARMELA!**). Alex de la Iglesia's smash hit **LA COMUNIDAD** is among her many recent successes.

Veteran comedy director **Fernando Colomo** found success with his feature debut **TIGRES DE PAPEL**, a paradoxical look at middle-class intellectuals after Franco's death. Credited for creating the sub-genre, *la comedia madrileña*, Colomo blends irony with humor. Some of his finest comedies include **ALEGRE MA NON TROPPO** (1994) with Penelope Cruz, and **EL EFECTO MARIPOSA** (1995) with Maria Barranco. His latest, **AL SUR DE GRANADA**, is a gorgeous adaptation of Gerald Brenan's novel The Interior Castle, an homage to Spain's Andalusia region. Colomo began producing in 1980 and is renowned for promoting the careers of emerging directors including Fernando Trueba (OPERA PRIMA) and Iciar Bollain (HOLA, ESTAS SOLA?).

We are very excited to welcome actress Carmen Maura, actor Luis Tosar, directors Fernando Colomo, Javier Fesser and David Trueba to the Lloyd E. Rigler Theatre at the Egyptian for our 11th Recent Spanish Cinema Series!!
All films are in Spanish with English subtitles unless noted.

Thursday, February 26 - 7:00 PM

Carmen Maura In-Person Tribute

MUJERES AL BORDE DE UN ATAQUE DE NERVIOS (WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN), 1988, MGM/UA, 89 min. Dir. Pedro Almodóvar. With Antonio Banderas. Anarchy – sexual and political – runs riot in this Day-Glo colored comedy about a voice-over actress (Almodóvar fave **Carmen Maura**) desperate to get her lover back, amid Shiite terrorists, flaming beds, and some of the wildest slapstick since BRINGING UP BABY. A little gazpacho, anyone? *Discussion following with actress Carmen Maura.*

Thursday, February 26 - 9:30 PM

Recent Spanish Cinema

SUITE HABANA, 2003, 80 min. Director **Fernando Perez's** lyrical, utterly unforgettable portrait of modern-day Havana and its people transports into the very heart of the city, focusing on a cross-section of citizens: Francisco, an architect who does construction work to survive; Francisquito, his 10-year old son with Downs syndrome; Heriberto, a railroad repair man who plays saxophone; Juan Carlos, a doctor who performs as a clown at children's birthday parties. Told almost entirely visually, with only a few lines of dialogue, SUITE HABANA brings to mind Vertov's THE MAN WITH A MOVIE CAMERA in its superb editing and camerawork, its attempt to draw us into the interior lives of the subjects with great artistry and compassion. A Spanish-Cuban co-production, SUITE HABANA is the official Cuban submission for Best Foreign Film at the 2004 Academy Awards.

Friday, February 27 - 7:00 PM

Fernando Colomo In-Person Tribute

AL SUR DE GRANADA (SOUTH FROM GRANADA), 2003, 111 min.

Fernando Colomo's latest film is an adaptation of British Bloomsbury group writer Gerald Brenan's travel memoir, The Interior Castle, an homage to southern Spain's Andalusia. Backpacking in the 1920's, with 2000 books following on muleback, British writer Brenan (**Matthew Goode**) settles in a small town near Granada. Experiencing culture shock, Brenan falls in love with the witch's daughter, the stunning Juliana (**Veronica Sanchez**) and befriends local Paco. With **Antonio Resines**, amazing as the village priest in love with the lovely Dona Felicidad (**Angela Molina**). An enjoyable and stunning trip to the Andalusia of a bygone age. *Discussion following with director Fernando Colomo.*

Friday, February 27 - 10:00 PM

Recent Spanish Cinema

TE DOY MIS OJOS (TAKE MY EYES), 2003, 106 min. Dir. **Iciar Bollain's** (HI, ARE YOU ALONE?; FLORES DE OTRO MUNDO) third feature is one of this year's best Spanish films. A compassionate portrait of domestic violence with superb performances. Frightened Pilar (the outstanding new comer Laia Marull), a victim of spousal abuse, escapes with son, Juan, to her sister's house. Torn between conflicting advice from her sister and her mother (Rosa Maria Sarda) and the actions of husband, Antonio (**Luis Tosar** of LOS LUNES AL SOL) trying to win her back – the submissive Pilar slowly discovers her strength. With an amazing sequence of aggressive male therapy sessions filmed in Ken Loach docu style. *Discussion following with actor Luis Tosar.*

Saturday, February 28 – 10:00 AM

"INVISIBLE ART, VISIBLE ARTISTS" Seminar

Presented by American Cinema Editors (A.C.E.)

You saw their names in the opening credits. Then you saw their names in Variety. Now discover how they went from dailies to Oscar-nominated films. An open discussion with all of this year's Oscar-nominated editors. **Admission is free, first come, first served.**

Saturday, February 28 - 5:00 PM

Carmen Maura/Fernando Colomo In-Person Tribute

TIGRES DE PAPEL, 1977, 97 min, Dir. **Fernando Colomo**.

An era ends, a new one begins with Franco's death in 1975: three friends, Carmen (**Carmen Maura**), Juan (Miguel Arribas) and Alberto (Joaquín Hinojosa) experience their new sense of freedom while attending political rallies and taking drugs. **TIGRES DE PAPEL** became the symbol of a generation depicted for the first time on screen. The film marks two important debuts – director **Fernando Colomo** and actress **Carmen Maura's** first success on screen! *Discussion following with director Fernando Colomo and actress Carmen Maura.*

Saturday, February 28 - 8:00 PM

SOLDADOS DE SALAMINA (SOLDIERS OF SALAMINA), 2003, Lola Films, 112 min. **Ariadna**

Gil delivers a superb performance in director **David Trueba's** latest, a surprisingly rich drama/historical detective story about a burnt-out young novelist researching the case of Sanchez Mazas, a Fascist sympathizer and writer who survived a mass execution in 1939 through extraordinary circumstances. **SOLDADOS** succeeds on many different levels: as an examination of what the Civil War means in today's Spain; as a portrait of the often torturous process of writing; and finally, as an inquiry into the nature of heroism, and what motivates one seemingly inexplicable act of mercy during wartime. *Discussion following with director David Trueba.*

Saturday, February 28 - 11:00 PM

MORTADELO & FILEMON: THE BIG ADVENTURE, 2003, 105 min. Dir. **Javier Fesser**.

Moronic secret agents Mortadelo (Benito Pocino) and Filemon (Pepe Viyuela) try to recover Spain's most dangerous weapon, a Demoralizing Ray, in this hilariously mutant live-action cartoon that blends **AUSTIN POWERS**, **The Three Stooges** and **PEEWEE'S BIG ADVENTURE** with anarchic glee. Co-starring Dominique Pinon (**DELICATESSEN**) as Fredy Sledgehammer. An enormous box-office hit in Spain, based on the much-loved comic books by Francisco Ibañez. *Director Javier Fesserto to introduce screening.*