

**American Cinematheque at the Egyptian & Aero Theatres  
FEBRUARY/MARCH, 2005**

**Egyptian Theatre**

6712 Hollywood Blvd. In Hollywood

**Aero Theatre**

1328 Montana Avenue in Santa Monica

323.466.FILM | [www.americancinematheque.com](http://www.americancinematheque.com)

Tickets: \$9 General Admission

**EGYPTIAN THEATRE**

Monday, February 14 – 7:30 PM

**Ain't It Cool News/American Cinematheque Sneak Preview Showcase:**

If you're looking for a little supernatural action and romance on Valentine's Day, the groundbreaking Internet website **Ain't It Cool News** and the American Cinematheque are joining forces once again to present a special Sneak Preview of an upcoming movie that we think is really exceptional and exciting:

**CONSTANTINE**, 2005, Warner Bros. Dir. Francis Lawrence. Based on the characters from the DC/Vertigo comic book "Hellblazer" graphic novels and written by Kevin Brodbin and Frank Cappello, **CONSTANTINE** tells the story of irreverent supernatural detective John Constantine (**Keanu Reeves**), who has literally been to hell and back. When Constantine teams up with skeptical police detective Angela Dodson (**Rachel Weisz**) to solve the mysterious suicide of her twin sister (also played by Weisz), their investigation takes them through the world of demons and angels that exists just beneath the landscape of contemporary Los Angeles. Caught in a catastrophic series of otherworldly events, the two become inextricably involved and seek to find their own peace at whatever cost. We should add that director Francis Lawrence makes his debut with this film, and will be joining us afterwards for a discussion!

**THE BEST OF THE 2005 SLAMDANCE**

**FILM FESTIVAL**

**February 17, 2005**

If you didn't make the trek to the snow-capped peaks of Park City, Utah for the 11th annual Slamdance Film Festival - or simply couldn't see EVERYTHING while you were there - you'll be able to catch up with 2005 festival winners at the Egyptian with a double feature of the Grand Jury and Audience Award Winners. Schedules permitting, filmmakers, still clutching their coveted "Sparky" award statuettes, will appear with their films. Winners will be announced at [www.slamdance.com](http://www.slamdance.com) by Jan. 31st. The exact screening schedule will be available at [www.egyptiantheatre.com](http://www.egyptiantheatre.com) or at 323.466.FILM by Feb. 3rd.

Thursday, February 17 - 7:00 PM

## **ALTERNATIVE SCREEN: BEST OF SLAMDANCE**

Double Feature: Audience Award & Grand Jury Winners From the 2005 Slamdance Film Festival. Winners will be announced at [www.slamdance.com](http://www.slamdance.com) by Jan. 31st. The exact screening schedule will be available at [www.egyptiantheatre.com](http://www.egyptiantheatre.com) or at 323.466.FILM by Feb. 3rd.

***An Egyptian Theatre Exclusive!***

## **LES CLASSIQUES DU CINEMA:**

**An Ongoing Series at the Egyptian and Aero theatres.**

An ongoing series of justifiably famous or un-justly overlooked classics of international cinema. Some will be on the all-time "Best Of" lists, while others will be hidden nuggets that haven't seen the light of a projector in many years.

Friday, February 18 – 7:00 PM

Les Classiques du Cinema:

**2 x Louise Brooks**

**PANDORA'S BOX (DIE BÜCHSE DER PANDORA)**, 1929, Kino Int'l, 110 min. As Henri Langlois once thundered, "There is no Garbo! There is no Dietrich! There is only Louise Brooks!" Here she proves it with one of the wildest performances of the silent era, as the dancer-turned-hooker Lulu who attracts men like moths to a candle. The combination of Brooks and director **G.W. Pabst** ("It was sexual hatred that engrossed his whole being with its flaming reality," she once said) is still astonishing. **Silent with live musical accompaniment by Robert Israel.**

**>> Also playing at the Aero on Feb. 26**

Friday, February 18 – 9:30 PM

Les Classiques du Cinema:

**2 x Louise Brooks**

**DIARY OF A LOST GIRL (DAS TAGEBUCH EINER VERLORENEN)**, 1929, Kino Int'l, 100 min. Dir. G.W. Pabst. Seduced and abandoned by her father's assistant, Brooks descends into a lurid hell of reformatories and whorehouses. For a debauched party scene, Pabst insisted on realism – so Brooks complied by playing "the whole scene stewed on hot, sweet German champagne." **Silent with live musical accompaniment by Robert Israel.**

**>> Also playing at the Aero on Feb. 26**

Saturday, February 19 – 5:00 PM

Les Classiques du Cinema:

**THE SANDGLASS (SANATORIUM POD KLEPSYDRA)**, 1973, Film Polski, 124 min. With Gustaw Holoubek, Tadeusz Kondrat. A truly remarkable find, this unknown gem from the late Polish director **Wojciech Has** is a companion piece to his more-famous **THE SARAGOSSA MANUSCRIPT**. Like Has's earlier masterpiece, **THE SANDGLASS** is an hallucinatory, Moebius strip experience in which notions of external "reality" dissolve into a surreal continuum where past and present co-exist in the same time and space. Based on a collection of

stories by one of Poland's greatest authors, Bruno Schulz (who was tragically murdered by the Nazis during WWII), whose work has been compared to Franz Kafka, *THE SANDGLASS* follows a young man, Joseph, taking a train journey to visit his father, Jakob, who is being treated inside a huge, dilapidated sanatorium. Images and memories of his youth growing up in a small Jewish village flash through the son's mind – and more disturbing, once he arrives, we learn that his father is already considered “dead” in the outside world, but inside the Gothic walls of the sanatorium, he is still very much alive ... We've imported this incredibly rare subtitled print from Poland just for this screening. Our enormous thanks to Film Polski for making it available. [In Polish, with English subtitles.]  
**>> Also playing at the Aero on Feb. 16**

Saturday, February 19 – 7:45 PM

**“The Stuff That Dreams Are Made Of” ...  
Celebrating 75 Years of THE MALTESE FALCON!!**

Since 1930, when writer **Dashiell Hammett** first published his classic novel The Maltese Falcon, his hard-luck detective hero Sam Spade and the hunt for that certain “Black Bird” has held the public imagination an almost-mystical grip. Warner Bros. Studio immediately seized on the book's potential, quickly turning out three adaptations in the space of a decade: *THE MALTESE FALCON* (aka *DANGEROUS FEMALE*) in 1931, *SATAN MET A LADY* (1936), and finally the definitive *FALCON* in 1941. To celebrate the 75<sup>th</sup> publication of the book, join us for a special double feature screening of the first and third versions:

**THE MALTESE FALCON (aka DANGEROUS FEMALE)**, 1931, Warner Bros., 80 min. Dir. **Roy Del Ruth**. This first take on Dashiell Hammett's classic detective noir, subsequently overshadowed by the later Bogie version, is surprisingly good and deserves a much wider audience. **Ricardo Cortez** holds his own as a somewhat more unscrupulous Sam Spade, while **Duddley Digges** and **Otto Matieson** as Gutman and Cairo match the chemistry of the later *Greenstreet/Lorre* villain team. With **Bebe Daniels**, **Thelma Todd**.

**THE MALTESE FALCON**, 1941, Warner Bros., 101 min. Dir. **John Huston**. The most-justly famous of “Falcon” adaptations, this classic film noir gives definitive life to Sam Spade (**Humphrey Bogart**) and a masterfully drawn group of characters involved in a dangerous and double-crossing hunt for a bejeweled golden falcon statue. The first-rate cast includes **Mary Astor**, **Peter Lorre**, **Sydney Greenstreet** and **Elisha Cook Jr.**

**>> Both films also playing at the Aero on March 3.**

Sunday, February 20 – 6:00 PM

**OSCAR SHORTS**

*Los Angeles Premiere! Exclusive Engagement*

This rare chance to see live-action and animated short films nominated for this year's Academy Awards will provide multiple viewing opportunities of magnificent work by short filmmakers. **Please check our website or [apollocinema.com](http://apollocinema.com) for updates after the Academy Award nominations are announced on Jan 25<sup>th</sup>.**

***An Egyptian Theatre Exclusive!***

Additional screenings in the Spielberg Theatre: Thursday, February 24<sup>th</sup>, 8:00 PM

Friday, February 25<sup>th</sup> 8:00 PM

Saturday, February 26<sup>th</sup> 5:00 PM & 8:00 PM

Thursday, March 3<sup>rd</sup>, 8:00 PM

Friday, March 4<sup>th</sup> 8:00 PM

Saturday, March 5<sup>th</sup> 5:00 PM & 8:00 PM

Sunday, March 6<sup>th</sup> ???5:00 PM & ???8:00 PM.

Wednesday, February 23 – 7:15 PM

**Sam Peckinpah 80<sup>th</sup> Birthday Salute:**

*World Premiere!!* **A SIMPLE ADVENTURE STORY: SAM PECKINPAH, MEXICO AND THE WILD BUNCH**, 2005, Warner Bros., 40 min. Dir. Nick Redman. To celebrate the late Sam Peckinpah's 80th birthday (February 21), we're pleased to premiere a new documentary on his greatest filmic achievement, unveiling yet another remarkable discovery from the Warner Brothers vaults: a treasure trove of never-before-seen, Technicolor and Techniscope outtakes from the movie's remarkable shoot in northern Mexico. Conceived as a sequel to the Oscar-nominated **THE WILD BUNCH: AN ALBUM IN MONTAGE** (1996), this new documentary juxtaposes rare footage with a trip to the actual locations by authors Paul Seydor, Garner Simmons and David Weddle, along with Peckinpah's daughter Lupita, and filmmaker Nick Redman in April 2004. This unusual film shows the effect a piece of art can have when it strikes unerringly to the heart of a person at an impressionable age -- its memory staying with them all their lives. Followed by:

**THE WILD BUNCH**, 1969, Warner Bros., 145 min. Saddle up for a screening of director **Sam Peckinpah's** magnificent, ultra-violent Western, starring **William Holden, Ernest Borgnine, Warren Oates** and **Jaime Sanchez** as a band of doomed outlaws trying to outrun history. Exceedingly controversial upon its initial release, **THE WILD BUNCH** forever changed the way violence was depicted and perceived in the movies. Co-starring **Robert Ryan, Edmond O'Brien, L.Q. Jones, Bo Hopkins** and **Strother Martin**. ***Discussion between films with SIMPLE ADVENTURE filmmaker Nick Redman and participants Lupita Peckinpah, Paul Seydor, David Weddle and Garner Simmons.***

***An Egyptian Theatre Exclusive!***

Wednesday, February 23 – 7:00 & 9:00 PM

**OUTFEST WEDNESDAYS**

[Spielberg Theatre] **STICKY BONDS** Shorts program curated by Kevin McCarty and José Esteban Muñoz. Queer intimacies are often messy ones. While mainstream pop continues to "Disneyfy" the pervert through representations of gay make-over handmaidens and happy-go-lucky fags with their hags, this program is interested in rendering our complex bonds to both each other and queerness itself. This program is an antidote to the onslaught of media images that portray the joys of gay marriage and transnational adoption. Instead we offer

different accounts of queers and their intimacies. (*Warning: Explicit Sex*) “**Wo Ist Manfred?**” (Dir. Vaginal Davis & Cyril Kuhn, 2004, 10 min.) Davis and Kuhn spin a trail of pornographic delights featuring John Wayne Bobbit and his infamy; “**Raison d’Etre**” (Dir. Coco Frio, 2003, 10 min.) This mockumentary features the addled and delusional queer art collective’s prattling about the pains of collaboration; “**Lifestyles**” (Dir. Nao Bustamente, 2003, 7 min.) Performance art guru Nao Bustamente’s shares a horny fantasy of polymorphous perversity; “**The Pool**” (Dir. Sara Jordeno, 2004, 22 min.) Jordeno’s video is sung to the tune of Dolly Parton’s “I Will Always Love You” and features the ribald tale of lesbian cruising among monuments and ruins. “**Like Someone In Love**” (Dir. Toxic Titties, 2002, 6 min.) Los Angeles’s favorite Lesbo performance terrorists, Toxic Titties, reflect on the trials and tribulations of love and art making; “**Forward Hand**” (Dir. Jenn Kolmel, 2003, 4 min.) Kolmel’s video is a tribute to the pleasures of inappropriate public touching; “**Pyt**” (Dir. Tara Mateik, 2004, 7 min.) This music video charts a perverse transsexual identification between Peter Pan and Michael Jackson; “**I Love You**” (Dir. Haruko Tanaka, 2003, 2 min.) The short video is a tribute to deep narcissism.

***An Egyptian Theatre Exclusive!***

Thursday, February 24 – 8:00 PM

### **KPCC RADIO REMOTE**

#### **Film Week Event with KPCC (120 min.)**

Larry Mantle, host of AirTalk and FilmWeek on 89.3 KPCC FM, and a panel of critics, review the major Oscar nominations. The two hour program will be recorded with a live audience for broadcast Friday, February 25<sup>th</sup> at 10AM on 89.3.

FilmWeek’s two hour special Academy Awards Preview with local film critics including F.X. Feeney, [L.A. Weekly](#); Scott Foundas, [Variety](#) and [L.A. Weekly](#); Andy Klein, film editor and chief critic of both [CityBeat](#) and [ValleyBeat](#); Lael Loewenstein, [Variety](#); Jean Oppenheimer, [New Times](#); Peter Rainer; Henry Sheehan, [henrysheehan.com](#); Charles Solomon, animation critic for [amazon.com](#); and Ella Taylor [L.A. Weekly](#). **Audience discussion to follow.**

*A special dinner for KPCC Leadership Circle members will be held at the Pig & Whistle at 5:45 p.m. For more information on the KPCC Leadership Circle go to [www.kpcc.org](http://www.kpcc.org)*

Members will be admitted free (1 or 2 tix depending upon level of membership) to this program. Tickets available the day of the screening only from the Box Office)

***An Egyptian Theatre Exclusive!***

### **IF I WERE KING -- RONALD COLMAN, HOLLYWOOD’S FORGOTTEN SUPERSTAR**

**February 25 – March 5, 2005 at the Egyptian and Aero Theatres.**

In this age of ready access to films on DVD, video, cable TV and more, is it really possible for an actor to be truly “forgotten?” Perhaps not – but even if the films are available, there are certain performers whose work cries out to be seen, enjoyed and re-appraised, and who deserve far-greater iconic status than they have with today’s audiences. Certainly, the British-born actor **Ronald Colman** (1891 – 1958) belongs on this list.

One of the few silent film stars who made the successful transition into the sound era, Colman practically created the prototype for the superbly capable, self-deprecating romantic hero later followed by Cary Grant, David Niven, Clark Gable and others, right up to today (it should be said that Colman was undoubtedly influenced himself by the great silent star Douglas Fairbanks Sr.). But in his finest roles – the alcoholic Sydney Carton in *A TALE OF TWO CITIES*, the pacifist, truth-seeking adventurer Robert Conway in *LOST HORIZON*, medieval poet Francois Villon in *IF I WERE KING* – Colman was unmatched, creating complex, three-dimensional heroes who show one brave face to the world, and another, far more melancholy and introspective one, to themselves. He also added a razor-sharp, self-aware sense of humor that makes his work seem incredibly modern (look at his *Bulldog Drummond* to see the earliest glimmer of the James Bond prototype.) Colman’s maturity – he was already well into his mid-30’s by the time of his greatest films – lent a gravity and resonance to many of his performances, but also meant that his career as a leading man was essentially over by the time Grant, Gable and the others came to the fore in the late 1930’s and early 1940’s. Colman won the Academy Award for Best Actor for one of his last performances, as a Shakespearean actor in *A DOUBLE LIFE* in 1948 – but it’s for his irresistible earlier films, where he seems ready and willing to take on the world and all its problems (and suffer the consequences), that he deserves to be remembered, and treasured.

Series Compiled by Dennis Bartok.

Special Thanks to: John Kirk and Latanya Taylor/MGM-UA; Mike Schlesinger/COLUMBIA PICTURES REPERTORY; Marilee Womack/WARNER BROS. CLASSICS; Paul Ginsburg/UNIVERSAL DISTRIBUTION.

Friday, February 25 – 7:15 PM

Double Feature – New 35 mm. Prints!!

**LOST HORIZON**, 1937, Columbia, 132 min. **Ronald Colman** is at his finest as the world-beating hero who finds long-sought-for harmony – and love – in the high Himalayan mountains. Director **Frank Capra’s** flawless adaptation of James Hilton’s novel is that rare film that combines edge-of-your-seat adventure with a truly moving and profound exploration of what it means to be alive and at peace with oneself. Brilliantly mounted on all levels, from the tremendous supporting cast – **Jane Wyatt, Edward Everett Horton, Thomas Mitchell, H.B. Warner** and **Sam Jaffe** as the High Lama – to the glorious Shangri-La set, one of the largest ever built in Hollywood. Long available only in a shortened version, *LOST HORIZON* was finally restored by preservationist Robert Gitt following a 25

year search for footage; we'll be screening a new 35 mm. print of the long version, courtesy of our friends at Columbia Pictures Repertory!

**BULLDOG DRUMMOND**, 1929, MGM/UA, 89 min. Dir. F. Richard Jones. Crackling good mystery/romance with **Ronald Colman** firing on all cylinders as the ex-WWI officer, Captain Hugh "Bulldog" Drummond who makes it his business to seek out trouble. He finds it, in the form of a sadistic trio of thieves out to steal the fortune from lovely **Joan Bennett's** uncle. Fans of James Whale's *THE OLD DARK HOUSE* should check this out for a similar, almost unclassifiable mixture of Gothic weirdness and black humor. Our thanks to MGM/UA for making a new print of this delirious little gem just for this series!  
**>> Both films also playing at the Aero on March 4.**

Saturday, February 26 – 5:00 PM

**A TALE OF TWO CITIES**, 1935, MGM (Warners), 128 min. Dir. Jack Conway. Producer David O. Selznick's stunning adaptation of Charles Dickens stars **Ronald Colman** in perhaps his greatest performance as Sydney Carton, the drunken cynic who finds redemption during the French Revolution's unholy Reign of Terror. A lush, definitive version of one of Dickens's greatest novels. Colman's final scenes in the Bastille are among the most unbearably moving in all cinema. Co-starring Basil Rathbone, Elizabeth Allan and the great **Edna May Oliver** as the fabulously-prickly nurse, Miss Pross.  
**>> Also playing at the Aero on March 5.**

Saturday, February 26 – 7:45 PM

Double Feature:

**IF I WERE KING**, 1938, Paramount (Universal), 101 min. Dir. Frank Lloyd. A role **Ronald Colman** was born to play, that of real-life medieval poet and rascal Francois Villon ("Where have they gone, the snows of yesteryear?"), who finds himself drawn into swashbuckling high adventure when King Louis XI of France (**Basil Rathbone**, in a rare good-guy part) calls on him in an hour of need. Comedy genius **Preston Sturges** wrote the script (based on Justin McCarthy's oft-filmed play and novel), giving Colman some of his juiciest lines: "Epitaph? What's that?" "Oh, usually something good about somebody bad ... after they're dead."

**THE PRISONER OF ZENDA**, 1937, MGM (Warners), 101 min. Dir. John Cromwell. Another perfect **Ronald Colman** performance in one of Hollywood's most beloved swashbucklers. Here, he stars in a dual role, as a King forced to go undercover to avoid assassination, and the loyal, look-a-like cousin who takes his place – and finds himself falling in love with the King's fiancée (**Madeleine Carroll**). Terrific support from **Raymond Massey**, **Mary Astor**, **David Niven** and **Douglas Fairbanks Jr.**, and featuring one of the most dazzling swordfights ever put on film.

**>> Both films also playing at the Aero on March 5.**

Wednesday, March 2 – 7:30 PM

## OUTFEST WEDNESDAYS

**GAY REPUBLICANS**, Dir. Wash West, 2004, 90 min. After years of relative obscurity, Log Cabin -- the gay Republican club -- has found itself in the National spotlight. George Bush's unequivocal opposition to gay marriage put them at the forefront of one of the most hotly contested elections in years. But it also opened schisms that challenged the very identity of the Log Cabin itself. Whether to support the President distilled into a stark choice between civil rights and loyalty to their party. 2004 forced many gay Republicans into a corner: what was more important, being gay or being Republican? **GAY REPUBLICANS** follows four often-thoughtful, always colorful Log Cabin members on their different paths to Decision 2004, painting a moving, disturbing and often hilarious portrait of an organization in turmoil. Print Courtesy of World of Wonder. In collaboration with Out in Television and Film

**An Egyptian Theatre Exclusive!**

Thursday, March 3 – 7:30 PM

**Les Classiques du Cinema Series –**

*Los Angeles Premiere!!*

**MARKETA LAZAROVA**, 1967, 162 min. *“Why listen? ... For poetry's sake, at the behest of a wandering echo, and because the oldest things carry over into the present”* – so begins the opening narration of Czech director **Frantisek Vlacil's** unforgettable medieval epic of warring tribes during the last, dying days of paganism in Eastern Europe, when the old religions gave way to the oncoming tide of Christianity. The intricate, elliptical plot focuses on two rival clans – the Kozliks and the Lazars – and the anguished love affair between Mikolas Kozlik and Marketa Lazarova, but it's the brilliant, imaginative force of Vlacil's filmmaking that takes your breath away. Dialogue is revealed in cryptic exchanges; the story flashes backwards and forwards, interrupted by startling poetic images: a wheat field in summer, a tree hung with pagan charms, a woman's lust, a bird sacrificed, a snake in the tall grass. Fans of Tarkovsky, and especially **ANDREI RUBLEV**, should not miss this at any cost. Voted the Best Czech Film ever made by a 1998 critics poll. Starring Magda Vasaryova, Josef Kemr and Michal Kozuch. Our enormous thanks to George Gund for permission to screen the film.

**An Egyptian Theatre Exclusive!**

## **ELEGIES OF MOONLIGHT AND RAIN – THE CINEMA OF KENJI MIZOGUCHI**

**March 4 – 12, 2005 at the Egyptian and Aero Theatres.**

Born impoverished in 1898 Tokyo and exposed first-hand from an early age to the systematic oppression of women in Japanese society – his sister was sold as a geisha and his father abused his mother and sister – pantheon film director **Kenji Mizoguchi** had numerous influences molding his worldview. From his early silent films such as **A PAPER DOLL'S WHISPER OF SPRING (KAMI NINGYORU NO SASAYAKI, 1926)** through his first sound masterworks such as **OSAKA ELEGY (NANIWA EREJI, 1936)** and **STORY OF THE LAST**

CHRYSANTHEMUM (ZANGIKU MONOGATARI, 1939) through such final treasures as UGETSU (1953) and SANSHO THE BAILIFF (SANSHO DAYU, 1954), Mizoguchi emerged with a body of work that is as sublimely timeless as it is transcendental, rising above the aggression and exploitation found in the world-at-large. A painstaking attention to period detail as well as lighting, frame composition and long, unbroken takes coupled with his intuitive outlook and empathy for his characters, reveals a simple poetry of supernatural power. Along with Akira Kurosawa and Yasujiro Ozu, Mizoguchi remains at the pinnacle of not just Japan's motion picture legacy, but of international cinema. *"He is the Japanese director I admire and respect the most...He never compromised. He never said, "This'll be enough."...he continually pushed every element until it reached his own vision."* – Akira Kurosawa.

We are pleased to present this short retrospective of some of Mizoguchi's most enduring masterpieces.

Series compiled by Chris D. and Dennis Bartok

Special Thanks: Kaai Nishida/THE JAPAN FOUNDATION; Sarah Finklea/JANUS FILMS.

Friday, March 4 – 7:30 PM

*Double Feature:*

**UGETSU (UGETSU MONOGATARI)**, 1953, Janus Films, 94 min. Dir. **Kenji Mizoguchi**. An ambitious potter (**Masayuki Mori**) and his devoted spouse (**Kinuyo Tanaka**) as well as a kindred couple (Eitaro Ozawa, Mitsuko Mito) are torn apart by the civil war chaos of 16<sup>th</sup> century Japan. Both men realize their material dreams but at a tragic cost to their respective mates. In particular, Mori's shallow success is reflected in his delirious romance with a ghostly noblewoman (**Machiko Kyo**), an affair that will drive him to the brink of madness. A poignant evocation of missed opportunities and the illusory nature of worldly desires as well as one of the most haunting depictions of the supernatural ever committed to celluloid. Winner of the 1953 Venice Film Festival Silver Lion Award. *"If poetry is manifest in each second, each shot filmed by Mizoguchi, it is because...it is the instinctive reflection of the filmmaker's creative nobility...the director of UGETSU MONOGATARI can describe an adventure which is at the same time a cosmogony."* – Jean-Luc Godard.

>> **Also playing at the Aero on March 11**

**STORY OF THE LAST CHRYSANTHEMUM (ZANGIKU MONOGATARI)**, 1939, Janus Films, 148 min. Dir. **Kenji Mizoguchi**. Chagrined to learn that his acting success in 1885 Tokyo's theatre world is entirely due to his father's reputation, novice thespian Kikunosuke (Shotaro Hanayanagi) leaves his troupe to blaze his trail in the hinterlands, rising and falling solely by his own merits. Soon he is joined by Otoku (Kakuko Mori), a former family servant fired for her honesty and the budding romance between the two. Regarded as one of Mizoguchi's finest films.

>> **Also playing at the Aero on March 10.**

Saturday, March 5 – 5:00 PM

**LIFE OF OHARU (SAIKAKU ICHIDAI ONNA)**, 1952, Janus Films, 137 min. Dir. **Kenji Mizoguchi**. Based on one of Japan's most revered novels, the 17<sup>th</sup> century The Woman Who Loved Love by Saikaku Ihara, **Kinuyo Tanaka** is Oharu, a samurai's daughter expelled from her station as a lady-in-waiting at the Imperial Palace for falling in love with a man below her rank. Driven into exile along with her parents, she soon resorts to being a kept woman, then finally a common prostitute. Mizoguchi expertly walks a tightrope, delivering an unflinching study of a sensitive woman's emotional brutalization without manipulative sentimentality. Another masterwork. With Ichiro Sugai, **Toshiro Mifune**.

>> Also playing at the Aero on March 12.

Saturday, March 5 – 8:00 PM

*Double Feature:*

**STREET OF SHAME (AKASEN CHITAI)**, 1956, Janus Films, 87 min. Maestro director **Kenji Mizoguchi's** swansong is a moving portrait of post-WWII working class prostitutes in Dreamland, a Tokyo brothel. **Machiko Kyo, Ayako Wakao**, Aiko Mimasu and Michiyo Kogure supply only a few of the outstanding performances as Mizoguchi crosscuts through a patchwork quilt of sagas, sympathetically but unsentimentally examining each woman's plight and dreams for a better life.

>> Also playing at the Aero on March 12.

**SISTERS OF THE GION (GION NO SHIMAI)**, 1936, Janus Films, 95 min. Dir. **Kenji Mizoguchi**. Yoko Umemura and **Isuzu Yamada** portray two sisters who are both geishas in the Gion district and have vastly different attitudes towards men. Umekichi (Umemura) is idealistic and genuinely in love with her bankrupt suitor, but Omocha (Yamada) is a mercenary creature always unscrupulously manipulating to elevate both their incomes. However, Fate has less-than-kind futures in store for both siblings. Mizoguchi brilliantly manages to chart a universal course not just particular to Japanese women but all people exploited by economic forces outside their control.

>> Also playing at the Aero on March 11.

Sunday, March 6 – 5:00 PM

*Double Feature:*

**SANSHO THE BAILIFF (SANSHO DAYU)**, 1954, Janus Films, 120 min. Dir. **Kenji Mizoguchi**. In medieval Japan, a decent noble family is splintered when the father, the compassionate provincial governor is exiled. The mother is sold into prostitution and the son and daughter shipped to the slave labor camp of oppressive Sansho The Bailiff (Eitaro Shindo). **Kinuyo Tanaka**, Kyoko Kagawa, Akitake Kono, Noriko Tachibana, Yoshiaki Hanayanagi all turn in splendid performances, perfectly embodying the slow grind of degradation and ultimately the transcendence of suffering as times passes. One of Mizoguchi's most enduring classics.

>> Also playing at the Aero on March 9.

**OSAKA ELEGY (NANIWA EREJI)**, 1936, Janus Films, 90 min. Dir. **Kenji Mizoguchi**. Ayako (**Isuzu Yamada**) becomes her boss's mistress to financially assist her wayward father and student brother. But her efforts go largely unappreciated by her family and set in motion a new spiral of catastrophes. Mizoguchi's first acknowledged masterwork is a simple tale transformed by his intuitive mise-en-scene and the inspired performances into an emotionally devastating powerhouse.

>> **Also playing at the Aero on March 12.**

Tuesday, March 8 – 7:30 PM

New from Agnes Varda – Los Angeles Premiere!!

***"In my films, I always wanted to make people see deeply. I don't want to show things, but to give people the desire to see."* - Agnès Varda**

**CINÉVARDAPHOTO**, 2004, Ciné-Tamaris, 96 minutes. With originality and consummate artistry, director Agnès Varda has produced dramatic features, quasi-musicals, cine-poems, essay films and documentaries. Her concern with the importance of images resonates throughout all of her films. But in the shorts that she brings together in the trilogy **CINÉVARDAPHOTO**, we find a direct engagement with photographs and their meanings in different contexts over a period of forty years:

**"Ydessa, les ours et etc..."** documents Toronto art collector Ydessa Hendeles's Teddy Bear Project, an exhibition of thousands of photographs featuring teddy bears. The daughter of Holocaust survivors who had lost all family memorabilia, Hendeles bought the photos - metaphorical traces of childhood, security and loving relations - over a period of ten years, finally exhibiting them as a contemporary art experience that addresses the history of the twentieth century. Through this groundbreaking curatorial approach, the exhibition questions the way personal and national identity are formed in the context of history; the parallel course of idyllic and civil life is just as present as atrocity, war, persecution and expulsion. Personal and original, this documentary presents a fascinating portrait of a gifted Canadian figure. In **"Ulysse"**, Varda revisits an enigmatic photograph taken in Egypt twenty-eight years earlier. The film is a thoughtful and imaginative analysis of the meanings of images - mythological, allegorical, historical and personal. **"Salut les Cubains"** animates fifteen hundred of the more than four thousand photographs Varda took while vacationing in Cuba. Through montage, she makes the subjects of the photos sing and dance. She calls it Socialism and cha-cha-cha.

In French and English, with English Subtitles.

>> **Also playing at the Aero on March 15.**

Wednesday, March 9 – 7:30 PM

### **COMEDY SHORTS**

Join us for another round of laughter this year as we bring you some of the funniest shorts from the recent festival circuit. A great chance to see how comedy can transcend borders and speak universally when the filmmakers are in

control of the script, the actors and the visuals. Several of the filmmakers will appear for a post-screening discussion. Jonny McGovern's "**Gay Pimp Daddy – Looking Cute**" Los Angeles Premiere! (4 min., USA). A spoof of the typical rap video. Aundre Johnson's "**F\*\*\*ing Hollywood in Wild Card**" Los Angeles Premiere! (18 min., USA) A rollicking romp in this nightmarish comedy of errors. Olivier Venturini's "**In the Bathroom**" Los Angeles Premiere! (8 min., UK). A hilarious battle of wills between a seemingly loving couple. David Harb's "**Cut and Run**" Los Angeles Premiere! (15 min., USA). A tough-talking bounty fulfills his dream of entering beauty school. Jay Field's "**Displaced**" (23 min., Canada). Director stars as a Frenchman who was mistakenly born into an English family. Unique and fresh! Neele Vollman's "**My Parents**" (19 min, Germany). Multi-Award Winner! Marie is panicked about introducing her new boyfriend to her uncool parents. Discussion following with **Aundre Johnson** ("F\*\*\*ing Hollywood in Wild Card") & **David Harb** ("Cut and Run")

**An Egyptian Theatre Exclusive!**

Wednesday, March 9 – 7:00 & 9:00 PM

OUTFEST WEDNESDAYS

[Spielberg Theatre] **ROUND TRIP (AL H'KAV)** Dir. Shahar Rozen, 2003, 95 min. Fed up with her life, 40 year-old bus driver Nurit packs up her two children, ditches her no-good husband, and moves to Tel Aviv. Her impressive driving skills easily land her work in the city, but being a single working mother soon becomes more than she can handle. Enter Mushidi - a Nigerian woman looking for bed and board in exchange for nanny services - who unexpectedly provides the emotional and sexual pieces missing from Nurit's life. **ROUND TRIP** boasts strong, subtle lead performances of two fully realized female characters. The urban sights and sounds of Tel Aviv echo the longing and struggle in Shahar Rozen's deep, beautiful film about a woman who admirably redefines her life. Print Courtesy of: Wolfe.

Series compiled by Andrew P. Crane

**An Egyptian Theatre Exclusive!**

Thursday, March 10 – 7.30 PM

ALTERNATIVE SCREEN

**SAY YES QUICKLY** 2005, 88 min., USA. Deeply affected by the death of her 53-year old father, Hannah, a young southern woman (Suli Holum) locks herself in her Athens, Georgia room for a year to sort out her feelings. Writing about her experiences, growing up under the stern gaze of a deeply religious mother she doesn't understand, Hannah cuts herself off from flesh and blood life. On the internet, Hannah falls into an intellectual affair with @lien, a faceless, placeless mentor who helps her turn her deepest thoughts into a novel. When her roommate forces her out to a concert, Hannah meets Henry (Brandon Bales), a quirky, charismatic trombonist with an unstudied zest for life and a police record for drug possession. Hannah falls for the offbeat Henry and when he decides to skip town to avoid charges, the two set off on a road trip to San Francisco where Hannah secretly hopes to meet @lien. But just when Hannah thinks her biggest

dilemma is being torn between two lovers, her mother beckons and Hannah returns to the South to deal with a reality she never envisioned. This gothic southern romance is the directorial debut of BLAIR WITCH PROJECT producer Gregg Hale from a screenplay by Hale and Rachel Davis. Mellissa Berry and Bob Eick (BLAIR WITCH PROJECT) produced with Hale. Writing for Variety, Robert Koehler remarked that the two leads give the film “refreshing energy and humanity.” [www.alienhannah.com](http://www.alienhannah.com)

**An Egyptian Theatre Exclusive!**

### **THE RULING CLASS – A TRIBUTE TO DIRECTOR PETER MEDAK IN PERSON**

**March 11 – 20, 2005 at the Egyptian and Aero Theatres.**

One of the most fascinating and still criminally-underrated directors to emerge from the British film scene of the mid-1960's, Hungarian-born **Peter Medak** (b. 1937) has brought a bracing, hard-edged realism and a ferocious satirical bite to such films as THE RULING CLASS, THE KRAYS, LET HIM HAVE IT and ROMEO IS BLEEDING. Medak has managed to transform genre material into his own particularly exhilarating take on the British class system and the ways in which people are assaulted – and sometimes annihilated – by the turbulent forces around them, and inside their own personalities.

We are thrilled to welcome director Peter Medak to the Egyptian and Aero Theatres for the first major Los Angeles Retrospective of his films - !

Series compiled by Chris D.

Special Thanks to: Stuart Lisell; Michael Schlesinger & Grover Crisp/COLUMBIA PICTURES REPERTORY; Garth Drabinsky; Joel Michaels; MIRAMAX; Jennifer Stott/FINE LINE; David Dowler; Irene Ramos, John Kirk & Latanya Taylor/MGM-UA.

Friday, March 11 – 7:00 PM

*Double Feature:*

**THE RULING CLASS**, 1972, Keep Films/United Artists/Avco-Embassy & Stuart Lisell Films, 141 min. Director **Peter Medak's** savage satirical masterpiece stars **Peter O'Toole** in one of his greatest performances, as a lunatic British aristocrat who's happy in the belief that he's Jesus Christ – until everyone around tries to cure him of his delusion, with tragic results. One of the most merciless portraits of the British class system ever put on film, with terrific supporting performances from Alastair Sim, Coral Browne, Carolyn Seymour and many others.

**A DAY IN THE DEATH OF JOE EGG**, 1972, Columbia (Sony), 106 min. Director **Peter Medak** adapts the acclaimed Peter Nichols' play about Bri (**Alan Bates**) and Sheila (Janet Suzman), a married couple resorting to black humor to endure the daily care of their daughter, a virtually brain-dead child with zero chance of

recovery. Brilliantly reconciles the mind's way of coping with unbearable suffering in unexpected ways. ***Discussion in between films with director Peter Medak.***

**>> Both films also playing at the Aero on March 18.**

Saturday, March 12 – 5:00 PM

**THE CHANGELING**, 1980, Garth Drabinsky/Joel Michaels, 109 min. Director **Peter Medak's** superb ghost story has been recently re-discovered for what it is: one of the most chillingly effective portraits of the supernatural made in the past 25 years (the French-Canadian title, L'ENFANT DU DIABLE, gives an even better sense of the film's eerie beauty.) **George C. Scott** stars as a musician grieving over the recent deaths of his wife and daughter, who moves into a drafty old mansion – only to find it inhabited by the spirit of a young and very restless ghost. A connoisseur's delight, and very rarely screened, so don't miss it here! With Trish Van Devere. [Note: the only screenable print of the film is slightly faded; because of it's rarity we're including it here.] ***Discussion following with director Peter Medak***

**>> Also playing at the Aero on March 19.**

Saturday, March 12 – 8:00 PM

*London Crime Double Header:*

**THE KRAYS**, 1990, Miramax, 119 min. During the 1960's, the Kray Bros. were the London underworld's answer to the Beatles and the Rolling Stones: violent, incendiary, undeniably sexy. Director **Peter Medak's** exhilarating recreation of the Krays' rise to power stars real-life brothers **Gary Kemp** and **Martin Kemp** of the band Spandau Ballet. Using stream-of-consciousness/dream sequences as well as conventional narrative, this superlative gangland saga focuses as much on their formative childhood, family life and the affect on people close to them as the bonecrushing violence. **Billie Whitelaw** as mother Violet and **Kate Hardie** as Frances, the emotionally fragile spouse to one of the brothers, are standouts in an exceptional cast.

**LET HIM HAVE IT**, 1991, Fine Line, 115 min. **Peter Medak** followed up his portrait of The Krays with a brilliant true life story of 1950s London, focusing on arguably the most notorious criminal trial and conviction of the era. 19-year-old Derek Bentley (a riveting **Christopher Eccleston**) is sucked into a life of crime by even younger, charismatic Chris Craig (Paul Reynolds). A policeman is murdered by underage Craig, and, while he receives a relatively minor sentence, his adult accomplice Derek is sentenced to death. A scathing examination of the mid-20<sup>th</sup> century British justice system as well as an environment that encourages a life of crime for directionless youth. Derek's name was finally cleared by the British court system 45 years later, which was very much due to the film being screened for the members of Parliament. It caused an outrage and started a sequence of hearings and a retrial which finally led to his posthumous pardon. The film also stars Tom Courtenay, Eileen Atkins.

***Introduction to films by director Peter Medak.***

**>> Both films also playing at the Aero on March 19.**

Sunday, March 13 – 5:00 PM

## Harry Langdon – The Forgotten Comedy Genius of Silent Cinema

Film Historian Kevin Brownlow once pointed out “He is the comedian who has fallen furthest from fashion of all of them. Believe it or not, there used to be FOUR, not three, great comedians, and the fourth was always Langdon.” The details of Harry “the sad clown” Langdon’s life are not well known. Born in 1884 in Council Bluffs Iowa, he began his career as a successful vaudeville comedian when he was very young. By 1906 he had his own show (which he performed with his wife Rose Musolff) and by 1923 he was quite familiar to both the public and the industry. He signed with Mack Sennett later that year and became immediately successful, primarily because Sennett and a tight group of collaborators (among them the director Harry Edwards) realized that Langdon’s power on screen was not his fast-rhythmic-slapstick, but rather his reserve, his naïve characterizations and his lovable bashfulness towards the women he secretly loves.

Langdon’s career did not end when the silent era ended. He appeared in many comic-talkie-shorts, some of them produced by big studios. His voice was recognizable for he acted in a very high tone, but these films definitely are not as notable as some of his silent masterpieces. Unlike Keaton (to whom Langdon has been often compared career-wise), Langdon’s legacy has not been properly rediscovered. The Landgon society on line (<http://www.silent-movies.com/Langdon/>) cites: “Buster lived long enough to be rediscovered by a new audience, escaping obscurity. Like a fairytale prince under a spell, awaiting the kiss of wakefulness, Harry still waits for his time to come round again... One indisputable fact about Harry Langdon is that he died much too early for his own good.” Today cinema lovers have been slowly re-considering Langdon’s importance and impact on film history.

The American Cinematheque is proud to present two of Langdon’s best-known films: TRAMP, TRAMP, TRAMP and LONG PANTS. Both prints have been provided by the Douris Corporation/The Rohauer Collection. We thank Tim Lanza for his help and support.

### *Double Feature:*

**TRAMP, TRAMP TRAMP**, 1926, 65 min. (24fps) Director Harry Edwards. In a story co-written by Frank Capra, Harry (**Harry Langdon**) decides to compete in a cross country walking/hiking contest to impress his sweetheart Betty. After a number of adventurous circumstances where the quintessential Langdon emerges (“his best routines: throwing small stones at a tornado to scare it away, he spits at it in victory only to look down and have to wipe his spit off his lapel...he gets hung up on the fence nail, unaware that it is all that keeps him from dropping several hundred feet to the highway below” -- from the Rohauer Collection USA), our hero manages to pay his debts and marry the woman he loves. Also starring Joan Crawford, Edward Davis, Alec B. Franklin.

**LONG PANTS**, 1927, 54 minutes (24fps). Directed by Frank Capra. A tale of coming of age. Harry (**Harry Langdon**) is finally given the chance, by his over protective mother, to wear a pair of long pants. Growing up also means thinking of having a family. His marriage to childhood sweetheart Priscilla is taken for granted, even though he naively is secretly in love with independent Bebe Blair. Langdon is a master in picturing the innocent and touching juvenile lover. Indeed, his power as a comic is traceable to these fantastic moments of sweetness and sadness and not to slapstick gags. With Gladys Brockwell, Al Roscoe, Priscilla Bonner.

>> **Also playing at the Aero on March 6.**

Tues, March 15 – 7:30 PM

Ain't It Cool News/American Cinematheque Sneak Preview Showcase:

The groundbreaking Internet website **Ain't It Cool News** and the American Cinematheque are joining forces once again to present a special Sneak Preview of an upcoming movie that we think is really exceptional and exciting:

**OLDBOY**, 2004, Tartan Films, 120 min. Winner of the 2004 Grand Prix at Cannes, the latest from white-hot Korean director Park Chan-Wook (**SYMPATHY FOR MR. VENGEANCE**.) Oh Dae-su (Min-sik Choi) is an ordinary Seoul businessman with a wife and little daughter who, after a drunken nocturnal rampage, is locked up in a strange, private "prison". No one will tell him why he's there or who his jailer is. Through a TV news broadcast, he discovers he has been framed for his wife's murder. After 15 years (!), Dae-su finds himself unexpectedly deposited on a grass-covered high-rise roof. Determined to discover who had him locked up, the search will lead down dark corridors of the mind and soul, and into spectacularly violent confrontations. Also an official selection of the 2005 Sundance Film Festival, it will be released in the U.S. by Tartan Films in late March.

Wednesday, March 16 – 7:30 PM

Les Classiques du Cinema Series – Los Angeles Premiere!!

**BRONCO BULLFROG**, 1970, 83 min. Director **Barney Platts-Mills's** long-lost classic of late 1960's British indie filmmaking is like an early Kinks or Pretty Things song brought to life: rude, raw and defiantly downbeat, with an amazing cast of non-pro actors headed by **Del Walker** as the diffident, welder's apprentice "hero" of the film, and **Anne Gooding** as his 15-year old girlfriend, a dark-haired, East End version of Julie Christie hidden behind long tresses and a shy smile. There's nowhere to go, nothing to do in this bleaker-than-bleak portrait of London teenagers – but strangely, the film has an uplifting feel to it as you find yourself rooting against all odds for these beaten-down kids to somehow pull through. Call it a rough-trade QUADROPHENIA, or THE 400 BLOWS filtered through the no-illusions sensibility of early Mike Leigh or Ken Loach. By any standards, this is a real discovery – our thanks to the British Film Institute for restoring this long-overlooked gem. "*A smashing Cockney film*" – Penelope Gilliatt, New Yorker. "*Crude and defiant, full of angry energy*" – Jay Cocks, Time Magazine.

>> **Also playing at the Aero on March 17.**

Wednesday, March 16 – 7:00 & 9:00 PM

OUTFEST WEDNESDAYS -- Free Event!

**QUEER HOME MOVIE NIGHT** Don't miss your chance to see family and friends on a big Hollywood screen! Rifle through your attic, dig through your closets, call up Grandma and search out your old (or not-so-old) home movies. Will you find that priceless "Christmas 1959" footage? A video of Gay Pride 1975? Your own version of BOYS IN THE BAND or a sequel to BOUND? Maybe you just want to see your first trip to San Francisco again but don't have an old film projector anymore or just haven't bothered to replace the broken VCR. Bring your VHS, 8mm, Super8mm, or 16mm home movies, and film archivists Lynne Kirste and John Kirk will project them for you and an audience of fellow queer home movie enthusiasts. They'll also tell us what we can do to preserve our collections to make sure we don't lose them. Even if you don't have movies to bring, join the fun. It's free! Sponsored By: Triage Motion Picture Services

## AERO THEATRE PROGRAMMING

Wednesday, February 16 – 7:30 PM

Les Classiques du Cinema Series:

**THE SANDGLASS (SANATORIUM POD KLEPSYDRA)**, 1973, Film Polski, 124 min. With Gustaw Holoubek, Tadeusz Kondrat. A truly remarkable find, this unknown gem from the late Polish director **Wojciech Has** is a companion piece to his more-famous **THE SARAGOSSA MANUSCRIPT**. Like Has's earlier masterpiece, **THE SANDGLASS** is an hallucinatory, Moebius strip experience in which notions of external "reality" dissolve into a surreal continuum where past and present co-exist in the same time and space. Based on a collection of stories by one of Poland's greatest authors, Bruno Schulz (who was tragically murdered by the Nazis during WWII), whose work has been compared to Franz Kafka, **THE SANDGLASS** follows a young man, Joseph, taking a train journey to visit his father, Jakob, who is being treated inside a huge, dilapidated sanatorium. Images and memories of his youth growing up in a small Jewish village flash through the son's mind – and more disturbing, once he arrives, we learn that his father is already considered "dead" in the outside world, but inside the Gothic walls of the sanatorium, he is still very much alive ... We've imported this incredibly rare subtitled print from Poland just for this screening. Our enormous thanks to Film Polski for making it available. [In Polish, with English subtitles.]  
**>> Also playing at the Egyptian on February 19.**

### ANGELS & DEVILS:

#### THE FILMS OF JOSEF VON STERNBERG & MARLENE DIETRICH

February 11 – 20, 2005 at the Egyptian and Aero Theatres.

Pantheon film director Josef Von Sternberg was born in Vienna, Austria in 1894, but divided his childhood between New York and Europe. Bilingual from the start, his first films were silents produced in New York and Hollywood. Having already directed Swiss thespian Emil Jannings in the American **THE LAST COMMAND** (1928), Von Sternberg was drafted by Jannings and producer Erich Pommer in 1930 to helm Germany's first sound motion picture, **DER BLAUE ENGEL (THE BLUE ANGEL)**. It was the initial meeting of the imperious filmmaker and actress Marlene Dietrich. Although Dietrich in later years revised her filmography so that **THE BLUE ANGEL** was her "first movie" – a sign of the movie's epochal importance to her and screen history – she was in fact already one of German cinema's rising young stars for her work in films like **I KISS YOUR HAND, MADAME**. But it's safe to say that without Von Sternberg, there would have been no "Dietrich" as we know her – and certainly Von Sternberg without Dietrich was a far different (and many would argue, lesser) filmmaker.

The collaboration between Von Sternberg and Dietrich remains a one-of-a-kind marriage of Olympian movie gods (an image Von Sternberg would likely approve

of!). The seven films they made between 1930 and 1935 are an intoxicating, international hybrid: unmistakably European in outlook but as baroquely opulent as the most epic of early Hollywood. Von Sternberg, especially in his films with Dietrich, achieves a kind of mysterious splendor, a lushly decadent sensuality mingled with spiritual transcendence, an ambivalence merged with a surprisingly warmhearted compassion -- even love -- for his wonderfully egocentric characters. Here is a world hanging by a thread over the abyss separating paradise and the inferno, a realm populated with incendiary nightclub singers, disgraced soldiers, sultry spies, jilted lovers and jaded royalty. The mix is astonishingly effective, the aura of barely-in-control sexuality shocking for the time. Indeed, Von Sternberg's *mise en scene* and potent vision enable his films to transcend the kitschy sensibility that viewers and critics often attribute to them.

Whether it be with Gary Cooper in **MOROCCO**, with Cary Grant in **BLONDE VENUS**, with Jannings in **THE BLUE ANGEL** or on her own in **THE SCARLET EMPRESS**, the magnificent Marlene glimpsed on screen seems to have been born in rarefied heights. While watching, it is often difficult to remember that she was a human being, made up like the rest of us of flesh and blood. This marvelous illusion is a tribute to Von Sternberg's -- and Dietrich's -- singular contributions to the motion picture medium: a cinema of legendary beauty, erotic mysticism and epic romantic poetry.

Series compiled by Dennis Bartok. Additional program notes: Chris D.

Friday, February 18 -- 7:30 PM

**THE BLUE ANGEL (DER BLAUE ENGEL)**, 1930, Kino, 106 min. Dir. **Josef Von Sternberg**. **Emil Jannings** is the repressed professor who falls head-over-heels for bawdy cabaret chanteuse, Lola-Lola (**Marlene Dietrich**). It's a liaison which will jumpstart the engine of his self-destruction, immolating both his private and public life till only ashes are left. The classic that scandalized international audiences and started the collaboration between Von Sternberg and Dietrich, setting the tone for the characters and motifs found in their subsequent efforts together. [In German with English subtitles.] Preceded by ultra-rare footage of Marlene Dietrich's screen test for the role (5 min.).

>> Also playing at the Egyptian on February 11

Friday, February 18 -- 10:00 PM

**MOROCCO**, 1930, Paramount (Universal), 91 min. Dir. **Josef Von Sternberg**. "You'd better go now, I'm beginning to like you," purrs cabaret singer **Marlene Dietrich** to cocky young soldier boy **Gary Cooper**. If you're going to see just one Foreign Legion movie, make it **MOROCCO**: Dietrich (in her first American film appearance) and Cooper are downright gorgeous, and Von Sternberg transforms the two-bit cantinas and barracks of Mogador into a splendid landscape of light & shadow.

>> Also playing at the Egyptian on February 11.

Saturday, February 19 – 5:00 PM

**DISHONORED**, 1931, Paramount (Universal), 91 min. Director **Josef Von Sternberg's** answer to MGM's MATA HARI with Greta Garbo stars **Marlene Dietrich** as X27, a seductive agent sent by the Austrian secret service to spy on the Russians. In the process, she goes up against and falls for her opposite number, volcanic Colonel Kranau (**Victor McLaglen**) and will traverse everything from masked balls to secret headquarters to elaborate military bases in her tireless quest. [Restored Print courtesy of UCLA Film & Television Archives.]  
>> **Also playing at the Egyptian on February 11.**

Saturday, February 19 – 7:30 PM

Double Feature:

**SHANGHAI EXPRESS**, 1932, Paramount (Universal), 80 min. Dir. **Josef Von Sternberg**. *"It took more than one man to change my name to Shanghai Lily."* Fallen woman **Marlene Dietrich** just happens to run into former boyfriend, British army captain **Clive Brook**, on a train hurtling through wartime China, in what many consider the high point of the Dietrich/Von Sternberg cycle. Along for the ride are some of Hollywood's greatest supporting players of the day: lovely **Anna May Wong**, bullfrog-voiced **Eugene Palette** and **Warner Oland** (doing a sinister spin on his Far East Charlie Chan persona.)

**BLONDE VENUS**, 1932, Paramount (Universal), 93 min. Dir. **Josef Von Sternberg**. **Marlene Dietrich** is Helen, a former nightclub entertainer married to scientist Herbert Marshall. Their idyllic family life is shattered when he becomes disabled, and she must return to the stage to support him and their son (Dickie Moore). Enter millionaire **Cary Grant**, a man who will lavish any amount of money on what (or who) he wants. Dietrich is luminously hypnotic here, whether swimming nude or singing "Hot Voodoo" in a gorilla suit! One of the best of the Von Sternberg/Dietrich collaborations, milking every bit of charisma from its two gorgeous stars and miraculously steering the high voltage melodramatics into poignant revelation by the last frame.

>> **Both films also playing at the Egyptian on February 12.**

Sunday, February 20 – 5:00 PM

Double Feature:

**THE SCARLET EMPRESS**, 1934, Paramount (Universal), 104 min. In this re-imagining of Catherine the Great's life story, filmmaker **Josef Von Sternberg** and star **Marlene Dietrich** supply some of the most eye-popping images and outrageously decadent antics in early twentieth century cinema. Dietrich is Princess Sophia from Germany, induced to marry demented Grand Duke Peter (Sam Jaffe), son of the Russian empress. Soon circumstances will transform her from naïve young girl to power-drunk ruler. Von Sternberg lets his sensibilities run riot here, goading star Dietrich to Wagnerian heights and invoking all the extravagant excesses of court life – from sumptuous revelry to depraved tortures.

**THE DEVIL IS A WOMAN**, 1935, Paramount (Universal), 79 min. Dir. **Josef Von Sternberg**. Coquettish Spanish vixen Concha (**Marlene Dietrich**) toys with long-suffering lover "Pasqualito" (**Lionel Atwill**, in a surprisingly sympathetic role

for once) while entertaining the advances of hot-blooded revolutionary **Cesar Romero**, in what would prove to be the last of the Dietrich/Von Sternberg films. Von Sternberg also worked as cinematographer here (with uncredited help from Lucien Ballard), and the images are among the most insanely baroque in the entire cycle.

>> **Both films also playing at the Egyptian on February 13.**

Thursday, February 24 – 7:30 PM

Free screening:

**VALMONT**, 1989, MGM/UA, 137 min. Director **Milos Forman's** stingingly sharp and tragically poignant adaptation of the 18<sup>th</sup> century classic novel Les Liaisons Dangereuses. **Annette Bening** is a standout as the too-cynical and-coldhearted-for-her-own-good Marquise de Merteuil and **Colin Firth** superb as the Vicomte de Valmont, a worldly decadent shattered when he realizes he actually has a heart capable of breaking. **Meg Tilly** is touchingly memorable as vulnerable Madame de Tourvel, the young woman they inadvertently destroy.

*Due to unforeseen technical difficulties, the Cinematheque was not able to show the full version of VALMONT on January 9 -- This is the promised re-scheduled screening.*

**An Aero Theatre Exclusive!**

Friday, February 25 – 7:30 PM

**Double Feature -- Françoise's Screen Women**

Revered French film critic Françoise Audé tragically passed away in early January in France. In film journal Positif, pertaining to her passion for cinema, Françoise wrote about her fixation on two images of women at opposite ends of the spectrum: Emmanuelle Riva in HIROSHIMA MON AMOUR, representing the dignity of the intellectual, an exemplary prototype of an autonomous woman fully emerged in the collective adventure; and Brigitte Bardot in ...AND GOD CREATED WOMAN, representing the insolence of individual conduct prone to self-destructive provocation. She also mentioned her devotion to Louise Brooks, the person and the myth. An occasion to revisit powerful images of women on screen, these screenings are dedicated to my friend and teacher, a salute to an amazing woman. Gwen Deglise

**HIROSHIMA MON AMOUR**, 1959, New Yorker Films, 91 min. A one-night stand between a young French actress (**Emmanuelle Riva**) and a Japanese architect (**Eiji Okada**) brings back the memory of Riva's first impossible love in wartime France, her intense pain at the death of her German lover, and her punishment for sexual collaboration with the enemy. Brilliantly written by **Marguerite Duras**, Resnais' first feature remains a high point in French cinema of the 1950's, and one of the most devastating love stories ever put on film. *"Once you've seen HIROSHIMA it becomes impossible to make movies the way you used to"* -- Francois Truffaut.

...**AND GOD CREATED WOMAN (ET DIEU...CRÉA LA FEMME)**, 1956, 95 min. French director **Roger Vadim's** audaciously sexy feature film debut not only puts him on the map here in America, but the saucy young starlet **Brigitte Bardot** as well. Bardot is Juliette, an earthy ne'er-dowell involved with two brothers (**Jean-Louis Trintignant**, Christian Marquand) and, for good measure, older Curt Jurgens, something that causes escalating dissension and chaos.

**An Aero Theatre Exclusive!**

Saturday, February 26 – 5:00 PM

**Françoise's Screen Women**

**PANDORA'S BOX (DIE BÜCHSE DER PANDORA)**, 1929, Kino Int'l, 110 min.

As Henri Langlois once thundered, "There is no Garbo! There is no Dietrich! There is only Louise Brooks!" Here she proves it with one of the wildest performances of the silent era, as the dancer-turned-hooker Lulu who attracts men like moths to a candle. The combination of Brooks and director **G.W. Pabst** ("It was sexual hatred that engrossed his whole being with its flaming reality," she once said) is still astonishing. **Silent with live musical accompaniment.**

**>> Also playing at the Egyptian on February 18.**

Saturday, February 26 – 8:00 PM

**Françoise's Screen Women**

**DIARY OF A LOST GIRL (DAS TAGEBUCH EINER VERLORENEN)**, 1929,

Kino Int'l, 100 min. Dir. G.W. Pabst. Seduced and abandoned by her father's assistant, Brooks descends into a lurid hell of reformatories and whorehouses. For a debauched party scene, Pabst insisted on realism – so Brooks complied by playing "the whole scene stewed on hot, sweet German champagne." **Silent with live musical accompaniment.**

**>> Also playing at the Egyptian on February 18.**

Wednesday, March 2 – 7:30 PM

*Los Angeles Premiere!*

**GOOBYE DRAGON INN (BU JIAN BU SAN)**, 2003, Wellspring, 82 min. The latest from Taiwanese director **Tsai Ming-Liang** - one of the island's most internationally acclaimed directors – this may be his most brilliant metaphor yet: "a lament for the death of feelings framed as a valediction to an entire era of Chinese cinema and an obituary to film-going in general." Poised between comedy and horror, Tsai's films portray the loneliness and emptiness of modern urban life. With his trilogy exploring the decay of society -- **REBELS OF A NEON GOD**, **VIVE L'AMOUR** and **THE RIVER** -- Tsai offered a heartbreaking portrait of Taiwan in transition. On a rainy day, a broken-down old cinema theatre in Taipei is screening a martial arts classic, King Hu's 1967 movie **DRAGON INN**. The last night before the theatre shuts down, the few paying customers seem more interested in meeting strangers in the dark than watching what's on the screen. The crippled, female ticket clerk and a young projectionist are chasing each other through the labyrinthine theater. And is the place haunted? Two of the men in the

auditorium look suspiciously like Shih Chun and Miao Tien, leading actors in DRAGON INN itself. "A masterpiece!" - Jonathan Rosenbaum, Chicago Reader

**An Aero Theatre Exclusive!**

Thursday, March 3 – 7:30 PM

**"The Stuff That Dreams Are Made Of" ...**

**Celebrating 75 Years of THE MALTESE FALCON!!**

Since 1930, when writer **Dashiell Hammett** first published his classic novel "The Maltese Falcon," his hard-luck detective hero Sam Spade and the hunt for that certain "Black Bird" has held an almost-mystical grip on the public imagination. Warner Bros. Studio immediately seized on the book's potential, quickly turning out three adaptations in the space of a decade: THE MALTESE FALCON (aka DANGEROUS FEMALE) in 1931, SATAN MET A LADY (1936), and finally the definitive FALCON in 1941. To celebrate the 75<sup>th</sup> publication of the book, join us for a special double feature screening of the first and third versions:

**THE MALTESE FALCON (aka DANGEROUS FEMALE)**, 1931, Warner Bros., 80 min. Dir. **Roy Del Ruth**. This first take on Dashiell Hammett's classic detective noir, subsequently overshadowed by the later Bogie version, is surprisingly good and deserves a much wider audience. **Ricardo Cortez** holds his own as a somewhat more unscrupulous Sam Spade while **Duddley Digges** and **Otto Matieson** as Gutman and Cairo match the chemistry of the later Greenstreet/Lorre villain team. With **Bebe Daniels**, **Thelma Todd**.

**THE MALTESE FALCON**, 1941, Warner Bros., 101 min. Dir. **John Huston**.

The most-justly famed of "Falcon" adaptations, this classic film noir gives definitive life to Sam Spade (**Humphrey Bogart**) and a masterfully drawn group of characters involved in a dangerous and double-crossing hunt for a bejeweled golden falcon statue. The first-rate cast includes **Mary Astor**, **Peter Lorre**, **Sydney Greenstreet** and **Elisha Cook Jr.**

>> Both films also playing at the Egyptian on February 19.

**IF I WERE KING -- RONALD COLMAN, HOLLYWOOD'S FORGOTTEN SUPERSTAR**

**February 25 – March 5, 2005 at the Egyptian and Aero Theatres.**

In this age of ready access to films on DVD, video, cable TV and more, is it really possible for an actor to be truly "forgotten?" Perhaps not – but even if the films are available, there are certain performers whose work cries out to be seen, enjoyed and re-appraised, and who deserve far-greater iconic status than they have with today's audiences. Certainly, the British-born actor **Ronald Colman** (1891 – 1958) belongs on this list.

One of the few silent film stars who made the successful transition into the sound era, Colman practically created the prototype for the superbly capable, self-deprecating romantic hero later followed by Cary Grant, David Niven, Clark Gable and others, right up to today (it should be said that Colman was undoubtedly influenced himself by the great silent star **Douglas Fairbanks Sr.**). But in his finest roles – the alcoholic Sydney Carton in A TALE OF TWO CITIES,

the pacifist, truth-seeking adventurer Robert Conway in LOST HORIZON, medieval poet Francois Villon in IF I WERE KING – Colman was unmatched, creating complex, three-dimensional heroes who show one brave face to the world, and another, far more melancholy and introspective one, to themselves. He also added a razor-sharp, self-aware sense of humor that makes his work seem incredibly modern (look at his Bulldog Drummond to see the earliest glimmer of the James Bond prototype.) Colman's maturity – he was already well into his mid-30's by the time of his greatest films – lent a gravity and resonance to many of his performances, but also meant that his career as a leading man was essentially over by the time Grant, Gable and the others came to the fore in the late 1930's and early 1940's. Colman won the Academy Award for Best Actor for one of his last performances, as a Shakespearean actor in A DOUBLE LIFE in 1948 – but it's for his irresistible earlier films, where he seems ready and willing to take on the world and all its problems (and suffer the consequences), that he deserves to be remembered, and treasured.

Series Compiled by Dennis Bartok.

Special Thanks to: John Kirk and Latanya Taylor/MGM-UA; Mike Schlesinger/COLUMBIA PICTURES REPERTORY; Marilee Womack/WARNER BROS. CLASSICS; Paul Ginsburg/UNIVERSAL DISTRIBUTION.

Friday, March 4 – 7:30 PM

Double Feature – New 35 mm. Prints!!

**LOST HORIZON**, 1937, Columbia, 132 min. **Ronald Colman** is at his finest as the world-beating hero who finds long-sought-for harmony – and love – in the high Himalayan mountains. Director **Frank Capra's** flawless adaptation of James Hilton's novel is that rare film that combines edge-of-your-seat adventure with a truly moving and profound exploration of what it means to be alive and at peace with oneself. Brilliantly mounted on all levels, from the tremendous supporting cast – **Jane Wyatt, Edward Everett Horton, Thomas Mitchell, H.B. Warner** and **Sam Jaffe** as the High Lama – to the glorious Shangri-La set, one of the largest ever built in Hollywood. Long available only in a shortened version, LOST HORIZON was finally restored by preservationist Robert Gitt following a 25 year search for footage; we'll be screening a new 35 mm. print of the long version, courtesy of our friends at Columbia Pictures Repertory!

**BULLDOG DRUMMOND**, 1929, MGM/UA, 89 min. Dir. F. Richard Jones. Crackling good mystery/romance with **Ronald Colman** firing on all cylinders as the ex-WWI officer, Captain Hugh "Bulldog" Drummond who makes it his business to seek out trouble. He finds it, in the form of a sadistic trio of thieves out to steal the fortune from lovely **Joan Bennett's** uncle. Fans of James Whale's THE OLD DARK HOUSE should check this out for a similar, almost unclassifiable mixture of Gothic weirdness and black humor. Our thanks to MGM/UA for making a new print of this delirious little gem just for this series!  
>> **Both films also playing at the Egyptian on February 25.**

Saturday, March 5 – 5:00 PM

Children's Matinee:

**THE PRISONER OF ZENDA**, 1937, MGM (Warners), 101 min. Dir. John Cromwell. Another perfect **Ronald Colman** performance in one of Hollywood's most beloved swashbucklers. Here, he stars in a dual role, as a King forced to go undercover to avoid assassination, and the loyal, look-a-like cousin who takes his place – and finds himself falling in love with the King's fiancée (**Madeleine Carroll**). Terrific support from **Raymond Massey**, **Mary Astor**, **David Niven** and **Douglas Fairbanks Jr.**, and featuring one of the most dazzling swordfights ever put on film.

>> Also playing at the Egyptian on February 26.

Saturday, March 5 – 7:30 PM

Double Feature:

**A TALE OF TWO CITIES**, 1935, MGM (Warners), 128 min. Dir. Jack Conway. Producer David O. Selznick's stunning adaptation of Charles Dickens stars **Ronald Colman** in perhaps his greatest performance as Sydney Carton, the drunken cynic who finds redemption during the French Revolution's unholy Reign of Terror. A lush, definitive version of one of Dickens's greatest novels.

Colman's final scenes in the Bastille are among the most unbearably moving in all cinema. Co-starring Basil Rathbone, Elizabeth Allan and the great **Edna May Oliver** as the fabulously-prickly nurse, Miss Pross.

**IF I WERE KING**, 1938, Paramount (Universal), 101 min. Dir. Frank Lloyd. A role **Ronald Colman** was born to play, that of real-life medieval poet and rascal Francois Villon ("Where have they gone, the snows of yesteryear?"), who finds himself drawn into swashbuckling high adventure when King Louis XI of France (**Basil Rathbone**, in a rare good-guy part) calls on him in an hour of need. Comedy genius **Preston Sturges** wrote the script (based on Justin McCarthy's oft-filmed play and novel), giving Colman some of his juiciest lines: "Epitaph? What's that?" "Oh, usually something good about somebody bad ... after they're dead."

>> Both films also playing at the Egyptian on February 26.

Sunday, March 6 – 5:00 PM

Children's Matinee

**Harry Langdon – The Forgotten Comedy Genius of Silent Cinema**

Film Historian Kevin Brownlow once pointed out "He is the comedian who has fallen furthest from fashion of all of them. Believe it or not, there used to be FOUR, not three, great comedians, and the fourth was always Langdon." The details of Harry "the sad clown" Langdon's life are not well known. Born in 1884 in Council Bluffs Iowa, he began his career as a successful vaudeville comedian when he was very young. By 1906 he had his own show (which he performed with his wife Rose Musolff) and by 1923 he was quite familiar to both the public and the industry. He signed with Mack Sennett later that year and became immediately successful, primarily because Sennett and a

tight group of collaborators (among them the director Harry Edwards) realized that Langdon's power on screen was not his fast-rhythmic-slapstick, but rather his reserve, his naïve characterizations and his lovable bashfulness towards the women he secretly loves.

Langdon's career did not end when the silent era ended. He appeared in many comic-talkie-shorts, some of them produced by big studios. His voice was recognizable for he acted in a very high tone, but these films definitely are not as notable as some of his silent masterpieces. Unlike Keaton (to whom Langdon has been often compared career-wise), Langdon's legacy has not been properly rediscovered. The Landgon society on line (<http://www.silent-movies.com/Langdon/>) cites: "Buster lived long enough to be rediscovered by a new audience, escaping obscurity. Like a fairytale prince under a spell, awaiting the kiss of wakefulness, Harry still waits for his time to come round again... One indisputable fact about Harry Langdon is that he died much too early for his own good." Today cinema lovers have been slowly re-considering Langdon's importance and impact on film history.

The American Cinematheque is proud to present two of Langdon's best-known films: TRAMP, TRAMP, TRAMP and LONG PANTS. Both prints have been provided by the Douris Corporation/The Rohauer Collection. We thank Tim Lanza for his help and support.

*Double Feature:*

**TRAMP, TRAMP TRAMP**, 1926, 65 min. (24fps) Director Harry Edwards. In a story co-written by Frank Capra, Harry (**Harry Langdon**) decides to compete in a cross country walking/hiking contest to impress his sweetheart Betty. After a number of adventurous circumstances where the quintessential Langdon emerges (*"his best routines: throwing small stones at a tornado to scare it away, he spits at it in victory only to look down and have to wipe his spit off his lapel...he gets hung up on the a fence nail, unaware that it is all that keeps him from dropping several hundred feet to the highway below"* -- from the Rohauer Collection USA), our hero manages to pay his debts and marry the woman he loves. Also starring Joan Crawford, Edward Davis, Alec B Franklin.

**LONG PANTS**, 1927, 54 minutes (24fps). Directed by Frank Capra. A tale of coming of age. Harry (**Harry Langdon**) is finally given the chance, by his over protective mother, to wear a pair of long pants. Growing up also means thinking of having a family. His marriage to childhood sweetheart Priscilla is taken for granted, even though he naively is secretly in love with independent Bebe Blair. Langdon is a master in picturing the innocent and touching juvenile lover. Indeed, his power as a comic is traceable to these fantastic moments of sweetness and sadness and not to slapstick gags. With Gladys Brockwell, Al Roscoe, Priscilla Bonner.

>> Also playing at the Egyptian on March 13.

**ELEGIES OF MOONLIGHT AND RAIN – THE CINEMA OF KENJI MIZOGUCHI**  
**March 4 – 12, 2005 at the Egyptian and Aero Theatres.**

Born impoverished in 1898 Tokyo and exposed first-hand from an early age to the systematic oppression of women in Japanese society – his sister was sold as a geisha and his father abused his mother and sister – pantheon film director Kenji Mizoguchi had numerous influences molding his worldview. From his early silent films such as A PAPER DOLL'S WHISPER OF SPRING (KAMI NINGYORU NO SASAYAKI, 1926) through his first sound masterworks such as OSAKA ELEGY (NANIWA EREJI, 1936) and STORY OF THE LAST CHRYSANTHEMUM (ZANGIKU MONOGATARI, 1939) through such final treasures as UGETSU (1953) and SANSHO THE BAILIFF (SANSHO DAYU, 1954), Mizoguchi emerged with a body of work that is as sublimely timeless as it is transcendental, rising above the aggression and exploitation found in the world-at-large. A painstaking attention to period detail as well as lighting, frame composition and long, unbroken takes coupled with his intuitive outlook and empathy for his characters, reveals a simple poetry of supernatural power. Along with Akira Kurosawa and Yasujiro Ozu, Mizoguchi remains at the pinnacle of not just Japan's motion picture legacy, but of international cinema. *"He is the Japanese director I admire and respect the most...He never compromised. He never said, "This'll be enough."...he continually pushed every element until it reached his own vision."* – Akira Kurosawa.

We are pleased to present this short retrospective of some of Mizoguchi's most enduring masterpieces.

Series compiled by Chris D. and Dennis Bartok

Special Thanks: Kaai Nishida/THE JAPAN FOUNDATION; Sarah Finklea/JANUS FILMS.

Wednesday, March 9 – 7:30 PM

**SANSHO THE BAILIFF (SANSHO DAYU)**, 1954, Janus Films, 120 min. Dir. **Kenji Mizoguchi**. In medieval Japan, a decent noble family is splintered when the father, the compassionate provincial governor is exiled. The mother is sold into prostitution and the son and daughter shipped to the slave labor camp of oppressive Sansho The Bailiff (Eitaro Shindo). **Kinuyo Tanaka**, Kyoko Kagawa, Akitake Kono, Noriko Tachibana, Yoshiaki Hanayanagi all turn in splendid performances, perfectly embodying the slow grind of degradation and ultimately the transcendence of suffering as times passes. One of Mizoguchi's most enduring classics.

**>> Also playing at the Egyptian on March 6.**

Thursday, March 10 – 7:30 PM

**STORY OF THE LAST CHRYSANTHEMUM (ZANGIKU MONOGATARI)** 1939, Janus Films, 148 min. Dir. **Kenji Mizoguchi**. Chagrined to learn that his acting success in 1885 Tokyo's theatre world is entirely due to his father's reputation,

novice thespian Kikunosuke (Shotaro Hanayanagi) leaves his troupe to blaze his trail in the hinterlands, rising and falling solely by his own merits. Soon he is joined by Otoku (Kakuko Mori), a former family servant fired for her honesty and the budding romance between the two. Regarded as one of Mizoguchi's finest films.

>> **Also playing at the Egyptian on March 4.**

Friday, March 11 – 7:30 PM

*Double Feature*

**UGETSU (UGETSU MONOGATARI)**, 1953, Janus Films, 94 min. Dir. **Kenji Mizoguchi**. An ambitious potter (**Masayuki Mori**) and his devoted spouse (Kinuyo Tanaka) as well as a kindred couple (Eitaro Ozawa, Mitsuko Mito) are torn apart by the civil war chaos of 16<sup>th</sup> century Japan. Both men realize their material dreams but at a tragic cost to their respective mates. In particular, Mori's shallow success is reflected in his delirious romance with a ghostly noblewoman (**Machiko Kyo**), an affair that will drive him to the brink of madness. One of the most poignant evocations of the illusory nature of worldly desires and missed opportunities as well as one of the most haunting depictions of the supernatural ever committed to celluloid. Winner of the 1953 Venice Film Festival Silver Lion Award. *"If poetry is manifest in each second, each shot filmed by Mizoguchi, it is because...it is the instinctive reflection of the filmmaker's creative nobility...the director of UGETSU MONOGATARI can describe an adventure which is at the same time a cosmogony."* – Jean-Luc Godard.

>> **Also playing at the Egyptian on March 4.**

**SISTERS OF THE GION (GION NO SHIMAI)**, 1936, Janus Films, 95 min. Dir. **Kenji Mizoguchi**. Yoko Umemura and **Isuzu Yamada** portray two sisters who are both geishas in the Gion district and have vastly different attitudes towards men. Umekichi (Umemura) is idealistic and genuinely in love with her bankrupt suitor, but Omocho (Yamada) is a mercenary creature always unscrupulously manipulating to elevate both their incomes. However, Fate has less-than-kind futures in store for both siblings. Mizoguchi brilliantly manages to chart a universal course not just particular to Japanese women but all people exploited by economic forces outside their control.

>> **Also playing at the Egyptian on March 5.**

Saturday, March 12 – 5:00 PM

**LIFE OF OHARU (SAIKAKU ICHIDAI ONNA)** 1952, Janus Films, 137 min. Dir. **Kenji Mizoguchi**. Based on one of Japan's first novels, the 17<sup>th</sup> century "The Woman Who Loved Love" by Saikaku Ihara, **Kinuyo Tanaka** is Oharu, a samurai's daughter expelled from her station as a lady-in-waiting at the Imperial Palace for falling-in-love with a man below her rank. Driven into exile along with her parents, she soon resorts to being a kept woman then finally a common prostitute. Mizoguchi expertly walks a tightrope, delivering an unflinching examination of a sensitive woman's emotional brutalization without manipulative sentimentality. Another masterwork. With Ichiro Sugai, **Toshiro Mifune**.

>> **Also playing at the Egyptian on March 5.**

Saturday, March 12 – 8:30 PM

*Double Feature*

**OSAKA ELEGY (NANIWA EREJI)** 1936, Janus Films, 90 min. Dir. **Kenji Mizoguchi**. Ayako (**Isuzu Yamada**) becomes her boss's mistress to financially assist her wayward father and student brother. But her efforts go largely unappreciated by her family and set in motion a new spiral of catastrophes. Mizoguchi's first acknowledged masterwork is a simple tale transformed by his intuitive mise-en-scene and the inspired performances into an emotionally devastating powerhouse.

>> **Also playing at the Egyptian on March 6.**

**STREET OF SHAME (AKASEN CHITAI)**, 1956, JanusFilms, 87 min. Maestro director **Kenji Mizoguchi's** swansong is a moving portrait of post-WW2 working class prostitutes in Dreamland, a Tokyo brothel. Machiko Kyo, Ayako Wakao, Aiko Mimasu and Michiyo Kogure supply just several of the exceptional performances on display as Mizoguchi crosscuts through a patchwork quilt of sagas, sympathetically but un sentimentally examining each woman's plight and dreams for a better life.

>> **Also playing at the Egyptian on March 5.**

Sunday, March 13 – 4:00 PM

Children's Matinee - Dr. Seuss Anniversary Celebration!

Born on March 2, 1904, in Springfield, Massachusetts, Dr. Seuss was not an official doctor, but his prescription for fun has delighted readers for more than 60 years. Join us for a special celebration starting at 2 PM with a reading of Dr. Seuss' books at Every Picture Tells a Story and an exhibit of original Dr. Seuss artwork and continuing at the Aero Theatre for a screening of 5000 FINGERS OF DR. T. and some shorts:

**THE 5,000 FINGERS OF DR. T**, 1953, Columbia, 89 min. Dir. Roy Rowland. The only live-action film written by **Dr. Seuss**, THE 5,000 FINGERS OF DR. T is a riotous Technicolor fantasia about a young boy (Tommy Rettig) trying to escape the nefarious clutches of his mad music teacher Dr. Terwilliker (Hans Conried) – who is bent on capturing 500 boys and forcing them to play his evil concerto on the world's largest piano! Astounding color photography by veteran d.p. Franz Planer (20,000 LEAGUES UNDER THE SEA). Plus the short "**Gerald Mcboingboing**," 1950, Columbia, 8 min, Dir. Robert Cannon.

**Reading of classic Dr. Seuss stories at 2 PM at Every Picture Tells a Story and an exhibit of original Dr. Seuss artwork (1311-C Montana Ave at 14<sup>th</sup> street, Santa Monica, CA 90403)**

**An Aero Theatre Exclusive!**

Tuesday, March 15 – 7:30 PM:

New from Agnes Varda!

***"In my films, I always wanted to make people see deeply. I don't want to show things, but to give people the desire to see." - Agnès Varda***

**CINÉVARDAPHOTO**, 2004, Ciné-Tamaris, 96 minutes. With originality and consummate artistry, director Agnès Varda has produced dramatic features, quasi-musicals, cine-poems, essay films and documentaries. Her concern with the import of images resonates throughout all of her films, but in the shorts that she brings together in the trilogy **CINÉVARDAPHOTO**, we find a direct engagement with photographs and their meanings in different contexts over a period of forty years:

“**Ydessa, les ours et etc...**” documents Toronto art collector Ydessa Hendeles's Teddy Bear Project, an exhibition of thousands of photographs featuring teddy bears. The daughter of Holocaust survivors who had lost all family memorabilia, Hendeles bought the photos - metaphorical traces of childhood, security and loving relations - over a period of ten years, finally exhibiting them as a contemporary art experience that addresses the history of the twentieth century. Through this groundbreaking curatorial approach, the exhibition questions the way personal and national identity are formed in the context of history; the parallel course of idyllic and civil life is just as present as atrocity, war, persecution and expulsion. Personal and original, documentary presents a fascinating portrait of a gifted Canadian figure. In “**Ulysse**”, Varda revisits an enigmatic photograph taken in Egypt twenty-eight years earlier. The film is a thoughtful and imaginative analysis of the meanings of images - mythological, allegorical, historical and personal. “**Salut les Cubains**” animates fifteen hundred of the more than four thousand photographs Varda took while vacationing in Cuba. Through montage, she makes the subjects of the photos sing and dance. She calls it Socialism and cha-cha-cha. In French and English, with English Subtitles.

### >> Also playing at the Egyptian on March 8

Wednesday, March 16 – 7:30 PM

*Wajda Double feature - Les Classiques du Cinema:*

**ASHES AND DIAMONDS (POPIÓŁ I DIAMENT)**, 1958, Janus, 105 min.

Director **Andrzej Wajda's** indubitable masterpiece. The film is the last in a row of a magnificent trilogy (A GENERATION and KANAL) that proclaimed the Polish director as one of the most astounding new talents in postwar Eastern Europe. Working on a variety of levels and set during the last days of WW2, when Poland is being fought over by the Germans and the-soon-to-dominate Russian Communists, Wajda not only focuses on the confusion and the transformation of his country, but bravely pictures the consciousness-raising of a generation. Here that generation is embodied by an incredible **Zbigniew Cybulski**, who critics soon denoted as the James Dean of the East. Wajda's mastery in lessons learned from the Italian Neorealists and his collaboration with cinematographer Jerzy Wojcik (a rare example of a perfect intellectual marriage) make this a must-see!

**KANAL**, 1957, Janus, 95 min. Based on a story by Jerzy Stawinski, the second film of director **Andrzej Wajda's** renowned trilogy is definitely the darkest and won the Special Jury Prize at the Cannes Film Festival in 1957. A WW2 Polish

resistance group based in the sewers of Warsaw fights against the Nazi Occupation. Starting from the darkness of the sewers, the belly of the town, the murkiness of ignorance, these fighters jumpstart the rebirth of the nation. The underground also serves as metaphor for a people hiding their true credo in freedom and peace, battling against despotic insanity. *“Aside from political reservations, there were also artistic doubts. A film set in the darkness of the sewers wasn't likely to be a cinematic success, but I was not afraid of this.”* -- Andrezej Wajda ([www.wajda.pl](http://www.wajda.pl))

>> **Also playing at the Egyptian on March 17**

Thursday, March 17 – 7:30 PM

Les Classiques du Cinema:

**BRONCO BULLFROG**, 1970, 83 min. Director **Barney Platts-Mills's** long-lost classic of late 1960's British indie filmmaking is like an early Kinks or Pretty Things song brought to life: rude, raw and defiantly downbeat, with an amazing cast of non-pro actors headed by **Del Walker** as the diffident, welder's apprentice "hero" of the film, and **Anne Gooding** as his 15-year old girlfriend, a dark-haired, East End version of Julie Christie hidden behind long tresses and a shy smile. There's nowhere to go, nothing to do in this bleaker-than-bleak portrait of London teenagers – but strangely, the film has an uplifting feel to it as you find yourself rooting against all odds for these beaten-down kids to somehow pull through. Call it a rough-trade QUADROPHENIA, or THE 400 BLOWS filtered through the no-illusions sensibility of early Mike Leigh or Ken Loach. By any standards, this is a real discovery – our thanks to the British Film Institute for restoring this long-overlooked gem. *“A smashing Cockney film”* – Penelope Gilliatt, New Yorker. *“Crude and defiant, full of angry energy”* – Jay Cocks, Time Magazine.

>> **Also playing at the Egyptian on March 16**

## **THE RULING CLASS – A TRIBUTE TO DIRECTOR PETER MEDAK IN PERSON**

**March 11 – 20, 2005 at the Egyptian and Aero Theatres.**

One of the most fascinating and still criminally-underrated directors to emerge from the British film scene of the mid-1960's, Hungarian-born **Peter Medak** (b. 1937) has brought a bracing, hard-edged realism and a ferocious satirical bite to such films as THE RULING CLASS, THE KRAYS, LET HIM HAVE IT and ROMEO IS BLEEDING. Medak has managed to transform genre material into his own particularly exhilarating take on the British class system and the ways in which people are assaulted – and sometimes annihilated – by the turbulent forces around them, and inside their own personalities.

We are thrilled to welcome director Peter Medak to the Egyptian and Aero Theatres for the first major Los Angeles Retrospective of his films - !

Series compiled by Chris D.

Special Thanks to: Stuart Lisell; Michael Schlesinger & Grover Crisp/COLUMBIA PICTURES REPERTORY; Garth Drabinsky; Joel Michaels; MIRAMAX; Jennifer Stott/FINE LINE; David Dowler; Irene Ramos, John Kirk & Latanya Taylor/MGM-UA

Friday, March 18 – 7:30pm

*Double Feature*

**THE RULING CLASS**, 1972, Keep Films/United Artists/Avco-Embassy & Stuart Lisell Films, 141 min. Director **Peter Medak's** savage satirical masterpiece stars **Peter O'Toole** in one of his greatest performances, as a lunatic British aristocrat who's happy in the belief that he's Jesus Christ – until everyone around tries to cure him of his delusion, with tragic results. One of the most merciless portraits of the British class system ever put on film, with terrific supporting performances from Alastair Sim, Coral Browne, Carolyn Seymour and many others.

**A DAY IN THE DEATH OF JOE EGG**, 1972, Columbia (Sony), 106 min. Director **Peter Medak** adapts the acclaimed Peter Nichols' play about Bri (**Alan Bates**) and Sheila (Janet Suzman), a married couple resorting to black humor to get through the daily care of their daughter, a virtually brain-dead child with zero chance of recovery. Brilliantly reconciles the mind's way of coping with unbearable suffering in unexpected ways and cuts to the heart of the seemingly unresolvable question of euthanasia. **Discussion between films with director Peter Medak**

>> **Both films also playing at the Egyptian on March 11**

Saturday, March 19 – 5:00pm

**THE CHANGELING**, 1980, Garth Drabinsky/Joel Michaels, 109 min. Director **Peter Medak's** superb ghost story has been recently re-discovered for what it is: one of the most chillingly effective portraits of the supernatural made in the past 25 years (the French-Canadian title, L'ENFANT DU DIABLE, gives an even better sense of the film's eerie beauty.) **George C. Scott** stars as a musician grieving over the recent deaths of his wife and daughter, who moves into a drafty old mansion – only to find it inhabited by the spirit of a young and very restless ghost. A connoisseur's delight, and very rarely screened, so don't miss it here! With Trish Van Devere. [Note: the only screenable print of the film is slightly faded; because of it's rarity we're including it here.] **Discussion following film with director Peter Medak**

>> **Also playing at the Egyptian on March 12**

Saturday, March 19 – 8:00 pm

*Double Feature*

**THE KRAYS**, 1990, Miramax, 119 min. During the 1960's, the Kray Bros. were the London underworld's answer to the Beatles and the Rolling Stones: violent,

incendiary, undeniably sexy. Director **Peter Medak's** exhilarating recreation of the Krays' rise to power stars real-life brothers **Gary Kemp** and **Martin Kemp** of the band Spandau Ballet. Using stream-of-consciousness/dream sequences as well as conventional narrative, this superlative gangland saga focuses as much on their formative childhood, family life and the affect on people close to them as the bonecrushing violence. **Billie Whitelaw** as mother Violet and **Kate Hardie** as Frances, the emotionally fragile spouse to one of the brothers, are standouts in an exceptional cast.

**LET HIM HAVE IT**, 1991, Fine Line (New Line Cinema), 115 min. **Peter Medak** followed up his portrait of The Krays with a brilliant true life story of 1950s London, focusing on arguably the most notorious criminal trial and conviction of the era. 19-year-old Derek Bentley (a riveting **Christopher Eccleston**) is sucked into a life of crime by even younger, charismatic Chris Craig (Paul Reynolds). A policeman is murdered by underage Craig, and, while he receives a relatively minor sentence, his adult accomplice Derek is sentenced to death. A scathing examination of the mid-20<sup>th</sup> century British justice system as well as an environment that encourages a life of crime for directionless youth. Derek's name was finally cleared by the British court system 45 years later, which was very much due to the film being screened for the members of Parliament. It caused an outrage and started a sequence of hearings and a retrial which finally led to his posthumous pardon. The film also stars Tom Courtenay, Eileen Atkins.

**Director Peter Medak to introduce the screening.**

**>> Both films also playing at the Egyptian on March 12**

Sunday, March 20 – 5pm

*Double Feature*

**NEGATIVES**, 1968, 90 min. **Peter Medak's** compelling directorial debut follows the antics of a middle class young couple (Peter McEnery, **Glenda Jackson**) and the strange roleplaying games they resort to – serial murderer Dr. Crippen and his wife, WW1 air ace Baron von Richtofen et.al.-- to make their boring, marginal lives bearable. Also starring Diane Cilento. [Note: the only screenable print of the film is slightly faded; because of it's rarity we're including it here.]

**ROMEO IS BLEEDING**, 1993, MGM/UA, 108 min. Director **Peter Medak's** blistering, phantasmagoric neo-noir thriller stars **Gary Oldman** as Jack, an on-the-take NYC cop blithely stashing away an illicit nest egg unbeknownst to his devoted wife (**Annabella Sciorra**). However, when mafia boss Don Falcone (**Roy Scheider**) coerces Jack into trying to assassinate Russian hitwoman Mona (a scarily demonic **Lena Olin**), the rug's pulled out from under him, and his fragile house of cards collapses around his ears. Wildly entertaining. Also starring **Juliette Lewis**, Will Patton and James Cromwell. **Discussion between films with director Peter Medak**

**An Aero Theatre Exclusive!**

