

American Cinematheque at the Egyptian & Aero Theatres

Egyptian Theatre, 6712 Hollywood Blvd. In Hollywood
Aero Theatre, 1328 Montana Avenue in Santa Monica

323.466.FILM | www.americancinematheque.com

JANUARY/FEBRUARY 2005

EGYPTIAN THEATRE PROGRAMMING

Sunday, January 16 – 5:00 PM

Les Classiques du Cinema:

Starting in January, we'll be kicking off 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.

CASQUE D'OR, 1952, Janus Films, 96 min. For those of you who missed it during our Jacques Becker Retrospective in May '99 at the Egyptian Theatre, here's another chance to see this sublime masterpiece of romantic French cinema – simultaneously a heartbreaking adult fairy tale and an impressionist rendering of the turn-of-the-century Parisian *apache* underworld. The fleeting moments of shared love and erotic passion between **Serge Reggiani** and **Simone Signoret** are genuine poetry – moments cut short by the jealous machinations of others. We've imported this rare 35 mm. print from France just for this screening, so be sure not to miss it! [Also screening 1/19 Aero]

Wednesday, January 19 – 7:30 PM

Rosemount Australian Film and Style Festival.

Australia Week 2005 -G'Day LA - a celebration of art, commerce, culture, and history, showcasing all things Australian, from food and wine, film, arts, lifestyle, indigenous culture and tourism. For more information visit: www.australia-week.com

DOWN UNDER WONDERS: A NIGHT OF AUSTRALIAN SHORTS – A wide-ranging survey of styles and themes are found in these recent shorts: Andrew Silke and David Clayton's "**Cane Toad**" (4 mins). A crazy cane toad learns the dangers of being one of the less adored icons of the Aussie landscape. Frazer Bailey's "**Self Serve**" (7 mins) When Griff pulls into a remote country gas station, he did not realize how difficult it would be to get good service. One to learn by! Costa Avgoustinos' "**Ying**" (3 min). This animated gem about a world made up of yin and yang's, where each is destined to hook up with each other to create the stars. Until one day.....Christopher Jones' "**Excursion**" (3 min). It is a trip. It is a nightmare. It is your life (though you would not care to admit it). It is happening all around you. You will see soon enough. Elissa Down's "**Summer Angst**" (7 mins). Felicity is fifteen, braless and without a boyfriend. She wants a bra and her first kiss by the end of summer holidays. Greg Williams' "**The Little Woman**" (7 mins). When Ted's wife leaves him and takes the kids, he turns to the police in desperation. The police investigate but do not believe Ted's story. As the police leave, they discover something that suggests that Ted's little woman is more than just a fantasy. Glenn Stewart's "**For Every Year**" (7 mins). A young boy contemplates death after his 4 year old brother dies. Sejong Park's "**Birthday Boy**" (9 mins). Set during the Korean War, Manuk is dreaming of his father who is at the front. He finds a package on his doorstep and as it is his birthday, he opens it. The contents will change his life. Nathan Stone's "**The Tooth**" (4 mins). Hilarious animated short featuring a young alien with a troublesome tooth. Rebecca O' Brien's "**The Great Dark**".(15 mins). Two sister struggle to reconcile the trauma of their childhood. Robbie Baldwin's "**A Wonderful Day**" (13 mins). A young drag queen has a difficult journey of his own as he tries to visit his mother in the hospital. Adrian Bosich's "**Marco Solo**" (8 mins). Very funny tale about a boy's struggle to find his own space in an overcrowded Italian-Australian household, with a little help from Dame Edna Everage. **Discussion to follow screening with filmmakers Adrian Bosich ("Marco Solo"), Sejong Park ("Birthday Boy")**. Check the website for updates.

Wednesday, January 19 – 7:00 PM and 9:00 PM

OutFest Wednesdays [Spielberg Theatre]

SEX, POLITICS AND COCKTAILS, 2003, 90 min. Dir. **Julian Hernandez**. Called “the gay BRIDGET JONES” but with more margaritas, nicotine, neuroses and sex, a fresh coming out story that pokes fun at a host of gay stereotypes -- from Mr. Bang Bang (the name says it all), to the quirky Michael whose only long-term relationships are with his Armani suits.

THE 5TH GREAT BIG 70 MM. FESTIVAL!!

January 21 – February 6, 2005 at the Egyptian and Aero Theatres

From Super Technirama 70 to Ultra Panavision to Dimension 150 and more, the 70mm large-screen format promised – and delivered – a Barnum-esque world of spectacular sights and 6-track sounds. If the movies were always larger-than-life, then 70mm movies were MUCH much larger! From 1955 to 1970 – the Golden Age of 70mm Filmmaking – there were nearly 60 Hollywood features shot in large format, with many more released in special engagements as 35mm-to-70mm blow-ups (which still offered superior sound and image quality to their 35mm counterparts).

This annual series is a very rare opportunity to experience 70mm as it was meant to be seen: on a big, beautiful screen, with booming six-track multi-channel sound. Following the success of our past Festivals, we’re delighted to present gorgeous new restorations from 20th Century Fox of two films long-unseen in 70mm: director Carol (THE THIRD MAN) Reed’s epic **THE AGONY AND THE ECSTASY**, starring Charlton Heston as master artist Michelangelo; and director Richard Fleischer’s delightful musical **DOCTOR DOLITTLE**, starring Rex Harrison in one of his most famous roles - ! And for those of you who missed it last year, we’ll be bringing back Jacques Tati’s masterpiece **PLAYTIME** for special encore screenings. The Festival will continue January 28 - February 6th at the Aero Theatre in Santa Monica with screenings of such all-time 70 mm. classics as **PATTON**, **LAWRENCE OF ARABIA**, **2001: A SPACE ODYSSEY**, **IT’S A MAD, MAD, MAD, MAD WORLD** and much more!!

Series compiled by Dennis Bartok and Gwen Deglise.

Special Thanks to: Schawn Belston & Chip Blake/20th CENTURY FOX; Paul Rayton; Mike Schlesinger/COLUMBIA PICTURES REPERTORY; Sarah Finklea/JANUS FILMS.

Friday, January 21 – 7:30 PM

Newly Restored Todd-AO 70 mm. Print!!

THE AGONY AND THE ECSTASY, 1965, 20th Century Fox, 140 min. “When will you make an end?,” asks desperate, paint-spattered pontiff Julius II (Rex Harrison) as he gazes mournfully at the ceiling of the Sistine Chapel. Michelangelo’s answer? “When I am finished.” Director Carol Reed’s (THE THIRD MAN, OLIVER!) magnificent adaptation of Irving Stone’s bestselling historical novel features one of Charlton Heston’s most complex performances as the tormented master artist. Featuring stunning cinematography by Leon Shamroy (THE KING & I), and a marvelous score by the great Alex North (SPARTACUS). This film has been unavailable in any format for decades, so it’s even more amazing to have a beautifully restored 70 mm. print courtesy of our great friends at 20th Century Fox - !!
[Also screening 1/28 Aero]

Saturday, January 22 – 2:00 PM

EYE-POPPING and OVERWHELMING: 70 MM SHORTS PROGRAM

This selection of short films includes both classic and contemporary examples of 70mm presentation and large-format filmmaking. They utilize the capabilities of the system and the large screen to *seriously* impress (maybe even overwhelm) the audience. Most of these were shot in the 65mm film gauge, for 70mm projection. This program will include a bit of everything, from propaganda to soaring visuals to a visit to Mars. “**Die Internationale**” (25 min.) An incredibly rare treat, imported just for this

showing! This amazing, over-the-top propaganda film from the former Soviet Union & Mosfilm Studios is a 65 mm production that spared no expenses. The saying goes that "the pen is mightier than the sword," but they'd never seen this piece of persuasion! *Special Short Film Award, VII International Moscow Film Festival.* (Film has minimal dialogue, in German. Translation will be supplied.); "**Skies Over Holland**" (22 min.) A World's Fair-type tourism film, featuring stunning aerial photography above and amidst the clouds over Holland. *Winner of two Awards at the Cannes Festival.* "**Fanny's Wedding**" (19 min.) A new stylized, dramatic short (with content similar to Jeunet's newest A VERY LONG ENGAGEMENT), about a couple separated by the consequences of wartime. Dreamlike and abstract, it mixes 65mm and other gauges in production, for artistic impact. Stunning exteriors along the chalk cliffs of the English Channel. *Plus: two past favorites, back again by popular request: "A Year Along The Abandoned Road"* (10 min.) The ultimate stop-motion project, produced over a year's interval, exploring the changing seasons in remote northern Norway. "**A Place To Stand**" (20 min.) The Canadian Province of Ontario wanted a memorable film to show viewers the diversity of their region. This delivers with a WHUMP! Not only a showcase of virtuoso opticals, the song will stick with you forever! *1968 Academy Award for Best Short Film.* *Plus:* as time permits, a motion simulator/ride film or two, including the SimEx short *A TRIP TO MARS* at 30 frames per second with digital sound. [Also screening 2/5 Aero]

Saturday, January 22 – 5:00 PM

Newly Restored Todd-AO 70 mm. Print!!

DOCTOR DOLITTLE, 1967, 20th Century Fox, 144 min. Based on the original Hugh Lofting stories, director Richard Fleischer's (20,000 LEAGUES UNDER THE SEA, FANTASTIC VOYAGE) charming, beautifully conceived fantasy stars the irreplaceable Rex Harrison as the Man Who Talks to the Animals, with help from Samantha Eggar and the late, great Anthony Newley- not to mention the two headed pushme pullyou and a giant pink sea snail! Wonderfully scored and written by Leslie Bricusse, featuring such lovely, bittersweet gems as "When I Look In Your Eyes" and "If I Could Talk To The Animals." A true delight for the young and old. It's been ages since this was seen in 70 mm., so don't miss it here!! [Also screening 2/5 Aero]

Saturday, January 22 – 8:30 PM

Encore Presentation – Back By Popular Demand!

PLAYTIME, 1967, Janus Films, 126 min. Dir. Jacques Tati. If you missed the sold-out screenings during our last Festival, this is your chance to see the fully restored **Jacques Tati** masterpiece **PLAYTIME**, which was conceived originally as a 70mm viewing experience, then lost for over 30 years (there were only 35mm prints left of a cut version), and finally rescued by Tati's daughter Sophie Tatischeff and Jerome Deschamps. Monsieur Hulot must contact an American official in Paris, but he gets lost in a stylish maze of modern architecture filled with the latest technical gadgets. Caught in a tourist invasion, Hulot roams around Paris with a group of American tourists, causing chaos in his usual manner. The star of the film: the city built by Tati and called Tativille/Taticity. From surprise to surprise, it's an exquisite and divine experience! François Truffaut, writing to Jacques Tati about **PLAYTIME**, said simply, "A film from another planet." [Also screening 1/29 Aero]

Sunday, January 23 – 5:00 PM

Restored Super Panavision 70 Print!!

LORD JIM, 1965, Columbia Pictures, 154 min. This sweeping, atmospheric adaptation of Joseph Conrad's classic novel was aimed at recapturing the magic of **LAWRENCE OF ARABIA**, pairing actor **Peter O'Toole** with a gifted director in **Richard Brooks** (**IN COLD BLOOD**, **THE PROFESSIONALS**) and prestigious literary material. O'Toole is perfectly cast as an idealistic sailor who is branded a coward for abandoning an apparently-sinking ship during a storm – then given a chance to redeem his conscience and his soul by aiding in a native revolution in the South Pacific jungle. Equally mesmerizing are **Eli Wallach** as a sadistic warlord, **James Mason** as an avaricious mercenary and **Daliah Lavi** as a courageous native girl. This superb restoration of the film by Columbia Pictures has resulted in the one of the sharpest, most eye-popping 70 mm. prints we've seen recently, almost like watching the movie in 3-D!! With Paul Lukas, Curt Jurgens. [Also screening 2/2 Aero]

Wednesday, January 26 – 7:30 PM

OutFest Wednesdays

HARRY AND MAX, 2004, 74 min. They're cute, famous, in love - and brothers. Director **Christopher Münch** (THE HOURS AND TIMES) offers an incisive view of the intertwining struggles for freedom and love in this edgy feature about two pop star brothers exploring the boundaries of their relationship.

THREE BY RUSSIAN FILM MASTER ANDREI TARKOVSKY

January 27 – February 13, 2005 at the Egyptian and Aero Theatres

A unique opportunity to revisit or discover one of the greatest masters of European cinema, who, alongside Godard, Fellini and Bergman, encouraged a personal and authorial approach to cinema as an art form. Andrei Tarkovsky (1932 – 1986) only directed seven features and two shorts that, nevertheless, profoundly influenced and shaped not only Europe's cinematic approach to topics such as religion and human beliefs, but also helped Russia achieve aesthetic and cultural independence. Visionary, talented, poetic, religious, metaphysical and overall incredibly technical, Andrei Tarkovsky taught his own and future generations to utilize and approach cinematic narrative through a variety of forms and manners; he revealed how to comment on modern social and cultural conditions without directly talking about them and, most importantly, without being artistically and politically mannerist.

Series Compiled by Dennis Bartok. Program notes by Martina Palaskov-Begov.

Thursday, January 27 – 7:30 PM

ANDREI RUBLEV, 1969, Kino Int'l, 205 min. Inspired by the life and works of 15th century poet and icon painter Andrei Rublev, director **Andrei Tarkovsky** utilizes the fundamentals and morals of the religious orthodox to make a precise artistic statement: the role of the creator in any given society has to be linked to society; an artist is only a servant offering his talent to the community and God. With art, Rublev participates in the sufferings of his people and gains a social and cultural conscience about his nation. Tarkovsky described the role of the artist in his book *Sculpting in Time* thus: "*We cannot comprehend the totality of the Universe but the poetic image is able to express that totality*" The film incorporates the director's most fascinating cinematic maxims: flowing water (representing passing time), the awareness of cinema as language and the importance of remaining independent and original in a time and place where individual artistic approaches are banned. Starring Anatoli Solonitsyn, Ivan Latpikov, Nikolai Grinko and Nicolai Sergejev. [Also screening 2/13 Aero]

Friday, January 28 – 7:30 PM

SOLARIS, 1972, Kino Int'l, 167 min. Based on the classic sci-fi novel by Stanislaw Lem, this is probably director **Andrei Tarkovsky's** best known film and far more than just a science fiction epic. As in Kubrick's 2001: A SPACE ODYSSEY, Tarkovsky takes an intellectual approach to metaphysical issues. Scientists try to understand the secrets of the mysterious planet Solaris, but find themselves slowly becoming victims of their own imaginations and secret desires. Russian authorities and film critics initially thought that the public would find the film too difficult to understand, but in 1972 it won the Special Jury prize at Cannes and eventually opened in the United States in 1976. However, it wasn't until 1989 that the film was released in America in its original 167 minute running time. We are very proud to show that version tonight. Chris Landreth will appear for an extended Q & A to discuss his groundbreaking animation technique and the influence and importance of Ryan Larkin's work. Starring Donatas Banionis, Natalya Bondarchuk, Juri Jarvet. [Also screening 2/11 Aero]

Saturday, January 29 – 5:00 PM

THE MIRROR (ZERKALO), 1975, Kino Int'l, 108 min. Director **Andrei Tarkovsky's** autobiographical approach to cinema finds voice here as he shows us the second great war in Europe, the evacuation from Moscow and the separation of a couple, all things that the filmmaker experienced himself, and, in 1974, was ready to share with the public. He utilizes himself, his story, his reflection (in the mirror) to offer this nostalgic vision of the world. Probably his most intimate film, it not only enables us to

understand and capture his vision of history, but also to understand the Russian master as a human being. Starring Margarita Terekhova, Ignat Daniltsev, Larisa Tarkovskaya and Alla Demidova.[Also screening 2/10 Aero]

Saturday, January 29 – 7:30 PM

ANDREI RUBLEV, 1969, Kino Int'l, 205 min. Dir. Andrei Tarkovsky.
Repeat screening see Thursday, January 27 – 7:30 PM for description
[Also screening 2/13 Aero]

Wednesday, February 2 – 7:30 PM

OutFest Wednesdays

INSIDE DEEP THROAT, 2004, 90 min. Academy Award-winning producer Brian Grazer (A BEAUTIFUL MIND, 8 MILE) teams with acclaimed directors Fenton Bailey and Randy Barbato (PARTY MONSTER) on this new motion-picture documentary. The lasting cultural impact generated by DEEP THROAT, the sexually explicit film first shown in 1972 that quickly became a flashpoint for an unprecedented social and political firestorm, is examined with astonishing, fascinating clarity. [Note: INSIDE DEEP THROAT contains scenes of graphic sexuality. No one under 17 will be admitted to the screening.]

ART DIRECTORS & PRODUCTION DESIGNERS FESTIVAL

February 4 – 6, 2005

Presented in association with the Art Directors Guild

Think of the haunted California mission in Hitchcock's masterpiece VERTIGO ... the upside-down ballroom in THE POSEIDON ADVENTURE ... the time-worn village that Tevye and his family call home in THE FIDDLER ON THE ROOF – all are results of the art director's and/or production designer's creative contributions to the filmmaking process. Production Designers are the visual artists and storytellers, who, in consultation primarily with the director, develop the look of a feature motion picture or television production and the environment in which all the action takes place. They do this through the conception and creation of stage sets and the selection and alteration of practical locations and backgrounds. Production Designers are artists who adapt their style to all types of films. The scope of their talent is limitless. Their imaginations soar within a practical and economic framework. They make seemingly impossible things possible for filming, all the while under the pressures of money and time. Production design creates the overall look, atmosphere and emotion that moves story material from the printed page to the screen in a complete and unobtrusive manner. Think of homes, apartments or landscapes without proper furnishings, lighting and architecture and you have storytelling without production design. When the work is done expertly it appears natural and seamless, never calling attention to itself. When it's done wrong, audiences leave theaters "whistling the sets" that have stepped awkwardly between stories and scenes.

In collaboration with The Art Directors Guild, the American Cinematheque is proud to celebrate the work of 6 of the greatest Production Designers in film history: **Henry Bumstead, Harold Michelson, Kenneth Adam, Robert Boyle, Gene Allen and William Creber**, each recipients of the Guild's Lifetime Achievement Award - !!

Series compiled by Dennis Bartok, Martina Palaskov-Begov and Gwen Deglise, with the assistance Tom Walsh, Scott Roth and Murray Weissman.

Special Thanks to: Paul Ginsburg/UNIVERSAL DISTRIBUTION; Amy Lewin/PARAMOUNT REPERTORY; Schawn Belston & Chip Blake/20th CENTURY FOX; John Kirk, Latanya Taylor & Irene Ramos/MGM-UA; Marilee Womack/WARNER BROS. CLASSICS.

Friday, February 4 – 7:30 PM

Henry Bumstead Tribute:

70mm Print!! **VERTIGO**, 1958, Universal, 129 min. Dir. Alfred Hitchcock. With its stunning visuals and gripping characters, Hitchcock's psychological suspense masterpiece **VERTIGO** continues to entrance audiences. Retired San Francisco police detective "Scottie" Ferguson (**James Stewart**) becomes obsessed with Madeleine Elster (**Kim Novak**), a troubled woman he is privately hired to follow. Tragedy ensues when Ferguson later stumbles upon Judy Barton (also played by Novak), a young woman who bears a striking resemblance to Madeleine...and his obsession spirals out of control. Hitchcock and art director **Henry Bumstead** (**TO KILL A MOCKINGBIRD**, **THE STING**) transformed the city of San Francisco and the northern California coastline into a landscape of mystery and imagination, haunted by the ghosts of the past. **Discussion following with production designer Henry Bumstead.**

Saturday, February 5 – 2:00 PM
Children's Matinee

Harold Michelson Tribute:

STAR TREK THE MOTION PICTURE, 1979, Paramount, 132 min. Director **Robert Wise**, ably assisted by **Harold Michelson's** (**DICK TRACY**) other-worldly production design, Jerry Goldsmith's stirring score and a special effects team that includes Douglas Trumbull, John Dykstra and Ramon Sanchez, delivers the first **STAR TREK** film as a 2001-style epic, and a profound meditation on man's struggle to survive against the negative forces in the universe. With **William Shatner**, **Leonard Nimoy**, **DeForest Kelley**, **Walter Koenig**, **George Takei**, **James Doohan**, **Nichelle Nichols**, **Persis Khambatta**. **Discussion following with production designer Harold Michelson.**

Saturday, February 5 – 5:00 PM

William Creber Tribute:

THE POSEIDON ADVENTURE, 1972, 20th Century Fox, 117 min. Director **Ronald Neame** and producer Irwin Allen's literally titanic disaster epic features a Who's Who of acting talent – **Gene Hackman**, **Ernest Borgnine**, **Red Buttons**, **Carol Lynley**, **Jack Albertson**, **Roddy McDowall**, **Stella Stevens** and more -- all doing their best to stay alive in the hellish inferno of capsized ocean liner, the S.S. Poseidon. Special kudos to **Shelley Winters** for her unforgettably gutsy performance, and to production designer **William Creber** (**PLANET OF THE APES**, **THE TOWERING INFERNO**), special effects expert L.B. Abbott and stunt coordinator Paul Stader for some of the most spectacular disaster scenes in movie history, including the famous upside-down Ballroom. **Discussion following with production designer William Creber.**

Saturday, February 5 – 8:00 PM

Sir Kenneth Adam Tribute:

DIAMONDS ARE FOREVER, 1971, MGM/UA, 120 min. Dir. **Guy Hamilton**. James Bond (**Sean Connery** returning to the role after a one film hiatus) goes from Amsterdam to Las Vegas on the track of missing diamonds and encounters his arch-nemesis, Ernst Stavros Blofeld (Charles Gray) along the way. Ken Adam's sleek, spacious and beautifully angular production design was as much responsible for the success of the early Bond films as star Connery or producers Broccoli & Saltzman, and he continues the tradition here. Many times nominated, Adam won the Oscar for his work on **BARRY LYNDON** (1975) and **THE MADNESS OF KING GEORGE** (1994). With Jill St. John as Tiffany Case and Lana Wood as Plenty O'Toole.

Sunday, February 6 – 2:00 PM

Children's Matinee

Robert Boyle Tribute:

FIDDLER ON THE ROOF, 1971, MGM/UA, 181 min. Coming at the end of the great era of Hollywood musicals, director **Norman Jewison's** wonderful, elegiac **FIDDLER ON THE ROOF** added a note of somber realism to the genre, along with such soul-inspiring numbers as "Tradition" and "L'chaim (To Life)" **Topol** stars as the beleaguered but still optimistic Russian milkman Tevye, trying to hold his Jewish family together in the face of troubling changes in early 20th century Russia. Production designer **Robert Boyle** (**THE BIRDS**, **CAPE FEAR**, **IN COLD BLOOD**) conjures up a marvelous, earth-

toned vision of life in the turn of the last century *shtetls*. Based on Joseph Stein's play, with music and lyrics by Jerry Bock and Sheldon Harnick. Academy Award Winner for Best Cinematography (Oswald Morris) and score (John Williams). **Discussion following with production designer Robert Boyle.**

Sunday, February 6 – 6:00 PM

Gene Allen Tribute:

A STAR IS BORN, 1954, Warner Bros., 170 min. Alcoholic failing star Norman Maine (James Mason) discovers and marries rising matinee idol songbird Esther Blodgett (Judy Garland), in director George Cukor's emotionally incandescent remake of William Wellman's 1937 version. Fueled by Garland's terrifying vulnerability, Cukor's flawless direction, a superb script by Moss Hart and production designer Gene Allen's (MY FAIR LADY) brilliant evocation of Hollywood wealth and power, A STAR IS BORN (shown here in the restored, 170 min. version) is an amazing synthesis of on-screen drama and behind-the-scenes myth. **Discussion following with production designer Gene Allen.**

Monday, February 7 – 7:30 PM

Special Sneak Preview Screening!!

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, followed by Q&A with the filmmakers! We can't tell you the title of the film in advance - but we can promise you'll enjoy it. Please check www.aintitcoolnews.com or www.egyptiantheatre.com as we get closer for further information about the movie we'll be screening.

Tuesday, February 8 – 7:30 PM

A NIGHT WITH ANIMATOR CHRIS LANDRETH –

Presented in Association with ASIFA-International Animated Film Association

Chris Landreth began his career as an engineer, not an animator. When he made the leap to animation, that training came in handy while working for Alias/Wavefront, where he tested new animation software, before it was released to the public. This led to his first two shorts, "**the end**" and "**Bingo**". Chris has evolved into a realm of animation he calls "psycho-realism" with his latest short "Ryan", which challenges our notions of documentary and animation. We will also show two of Ryan Larkin's shorts, the acclaimed, mysterious animator and subject of "Ryan". Chris Landreth's "**The End**" (6 min, 1995) This twisted, surreal film about the director's challenge to create was nominated for an Academy Award in 1996 for Best Animated Short Film. This was produced by Alias/Wavefront to test new features in the development of its animation software MAYA. Chris Landreth's "**Bingo**" (5 min, 1998) Award-winning short full of Chris's bizarre imagery and exaggerated characters. This short announces "Chris's particular style of "psychological realism". Chris Landreth's "**Ryan**" (14 min, 2004) Chris's evolving "psycho-realism" style is represented through "Ryan's" combination of hand-animated combination of photo-realism, animation and documentary.. Ryan Larkin's "**Walking**" (5 min, 1968). Nominated for Academy Award for Animated Short in 1968. Extraordinarily influential observation of the way people walk. This film is still used to teach animation students the basics of human motion. Ryan Larkin's "**Street Musique**" (9 min, 1972). Amusing and imaginative abstract and caricatures of familiar rituals fill this tribute to street musicians. **Chris Landreth will appear for an extended Q & A to discuss his groundbreaking techniques in animation and the influence of the work of Ryan Larkin.**

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

OutFest Wednesdays

[Spielberg Theatre]

COLONEL JIN XING 2001, 52 min. Dir. **Sylvie Levey, Pascal Vasselin & Arnaud Hamelin.**

Shanghai's principal dancer, 33-year-old Jin Xing, is a huge star and the first choreographer to have received official recognition in more than 50 years of national communism. Equally remarkable, until a few years ago she was a colonel in the People's Liberation Army - and a man! Despite her transcendence in dance, Jin Xing still fights against the prejudices and manipulations of the communist

regime in an effort to achieve personal and artistic freedom. *Plus Short: "Dreaming Awake"* directed by John R. Killacky.

Thursday, February 10 – 7:30 PM
Les Classiques du Cinema Series
Los Angeles Premiere:

Martin Scorsese Presents: **THE FALL OF OTRAR (GIBEL OTRARA)**, 1990, Seagull Films, 165 min. Director Ardak Amirkulov's 1990 historical epic about the intrigue and turmoil preceding Genghis Khan's systematic destruction of the lost east Asian civilization of Otrar is unlike anything you've ever seen. The movie that spurred the extraordinary wave of great Kazakh films in the 90s, Amirkulov's movie is at once hallucinatory, visually resplendent and ferociously energetic, packed with eye-catching (and gouging) detail and B-movie fervor, and traversing an endless variety of parched, epic landscapes and ornate palaces. But **THE FALL OF OTRAR** is also one of the most astute historical films ever made, and its high quotient of torture and gore (Italian horror genius Mario Bava would have been envious) is always grounded in the bedrock realities of realpolitik: when the Kharkhan of Otrar is finally brought before the Ruler of the World, he could be facing Stalin, or, for that matter, any number of modern CEOs. The movie that has everything, from state-of-the-art 13th century warfare to perfumed sex, **THE FALL OF OTRAR** is a one of a kind experience. Shot in a sepia-toned black and white with occasional splashes of color, and written by none other than Alexei Guerman and his wife Svetlana Karmalita. Program notes courtesy Kent Jones/Film Society of Lincoln Center.

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 most popular 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 spritual 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 11 – 7:00 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 screening 2/18 Aero]

Friday, February 11 – 9:15 PM

Double Feature:

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 screening 2/18 Aero]

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 screening 2/19 Aero]

Saturday, February 12 – 7:00 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 screening 2/19 Aero]

Sunday, February 13 – 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 screening 2/20 Aero]

Tuesday, February 15 - 7:30 PM

Sternberg Without Marlene -- Double Feature:

THE SHANGHAI GESTURE, 1941, Films Around The World, 98 min. Bored good girl **Gene Tierney** goes looking for thrills in Shanghai – and winds up in Mother Gin Sling’s gambling palace, a bizarre, alternate reality that could only exist in the mind of director **Josef von Sternberg**. Look for **Victor Mature** sipping martinis at the bar as the enigmatic “Doctor Omar” along with Walter Huston, Maria Ouspenskaya and Mike Mazurki. An opium fever dream of a movie. Now if only places like this existed in the real world when you need an after-hours drink ... !

CRIME AND PUNISHMENT, 1935, Columbia, 88 min. Von Sternberg’s first film after leaving Paramount (and Dietrich) was this expressionistic riot based on the Dostoevsky novel, about student Peter Lorre (in his Hollywood debut) obsessed by a murder he committed, and the police inspector (Edward Arnold) equally obsessed with nailing him. Stunningly photographed by legendary d.p. Lucien Ballard.

Wednesday, February 16 – 7:30 PM

Outfest Wednesdays

FAVORITE GIRLS’ SHORTS These audience favorites from Outfest 2004 are well-executed, highly entertaining tales of lesbian love and friendship. **“A Woman Reported...”** (Dir. Chris J. Russo); **“Little Black Boot”** (Dir. Colette Burson); **“Hummer”** (Dir. Guinevere Turner); **“Squeeze Play”** (Dir. Chiedu Egbuniwe); **“Saint Henry”** (Dir. Abigail Severance); **“Gift For The Living”** (Dir. Tamika Miller).

AERO THEATRE PROGRAMMING:

Wednesday, January 12 - 7: 30 PM

Golden Globe Foreign Language Nominees

A VERY LONG ENGAGEMENT (UN LONG DIMANCHE DE FIANCIALES), France, Warner Independent, 134 min. Director Jean-Pierre Jeunet adapts Sebastien Japrisot's hard-to-film novel and transforms it into a phantasmagorical tour-de-force. Audrey Tatou (AMELIE) totally embodies Mathilde, a young woman separated from her lover Manech (Gaspard Ulliel). Wrenched from each others' embrace by the onset of WWI, the two lovers struggle to find each other again.

Director Jean-Pierre Jeunet to introduce screening - TBC

Thursday, January 13 - 7:30 PM

Golden Globe Foreign Language Nominees

THE SEA INSIDE (MAR ADENTRO), Spain; Fine Line Feature, 125 min. Director Alejandro Amenabar (THE OTHERS) and actor Javier Bardem (BEFORE NIGHT FALLS) relate the true life story of quadriplegic Ramon Sampredo who waged a courageous, unrelenting struggle for the right to die in the face of overwhelming odds. Amenabar supplies exactly the right balance of drama and humor without resorting to sentimentality or strained seriousness. Bardem excels in perhaps his most challenging role.

THE CHORUS (LES CHORISTES) France; 2004, Miramax, 95 min. Director Christophe Barratier's story of a teacher opening up new vistas to boys in a rigid boarding school through his curriculum of music. A light and airy crowd-pleaser from France.

Directors Alejandro Amenabar and Christophe Barratier to introduce screenings - TBC

Friday, January 14 - 7:30 PM

Golden Globe Foreign Language Nominees

HOUSE OF FLYING DAGGERS (SHI MIAN MAI FU), China, 2004, Focus Feature, 119 min. Director Yimou Zhang, hot off the success of his previous gorgeous martial-arts epic HERO, follows up with this slambang swordplay adventure featuring Takeshi Kaneshiro and Andy Lau (FULLTIME KILLER) as Tang dynasty police officials investigating a headstrong dancer Ziyi Zhang (CROUCHING TIGER, HIDDEN DRAGON) who may be involved with notorious revolutionary faction, House Of The Flying Daggers.

THE MOTORCYCLE DIARIES (DIARIOS DE MOTOCICLETA) 2004, Focus Feature, 128 min. Adapted from the travel diaries of pre-Cuban-Revolution Che Guevara (Gael Garcia Bernal), director Walter Salles follows college graduate Guevara and best friend Alberto (Rodrigo De la Serna) as they motorcycle across South America before having to settle down into the world of grown-up responsibility. Beautiful, funny and an unpretentious look at how hearts and eyes are opened to the world around us.

Directors Yimou Zhang and Walter Salles to introduce screenings - TBC

Wednesday, January 19 – 7:30 PM

Les Classiques du Cinema:

CASQUE D'OR, 1952, Janus Films, 96 min.

[See description 1/16 – Egyptian]

Thursday, January 20 – 7:30 PM

Rosemount Australian Film and Style Festival.

Australia Week 2005 -G'Day LA - a celebration of art, commerce, culture, and history, showcasing all things Australian, from food and wine, to film, the arts, the lifestyle, the indigenous culture and tourism.

For more information visit: www.australia-week.com

SOMERSAULT, 2004, 106 min. 16-year-old Heidi (**Abbie Cornish**) runs away from her Canberra home after seducing her mother's boyfriend. Forced to fend for herself and still a child-at-heart, she lands in Jindabayne in the snowy mountains of New South Wales. Bewitched by the startling beauty of the gray lake and falling snow, she begins to create a new life for herself. When she falls for Joe (Sam

Worthington), the son of a wealthy local farmer, her self-destructive desires surface, and her world threatens to come tumbling down. The sparkling musical score, the palette of blue and red and the fast editing all beautifully reflect Heidi's stormy frame of mind. This stunningly poetic film from first time director **Cat Shortland** made a clean sweep at the Australian Film Institute awards in 2004 winning in all 13 film categories – for the first time in the award's history. **Discussion following with actress Abbie Cornish - to be confirmed.**

LIKE A WAKING DREAM:

AN IN-PERSON TRIBUTE TO DIRECTOR GUY MADDIN

January 21 - 27, 2005 at the Aero Theatre

Presented in association with MOCA, Museum of Contemporary Art in Los Angeles,

On the occasion of the exhibition "The Royal Art Lodge: Ask the Dust," November 2004 to February 14, 2005 at the Pacific Design Center.

The films of Canadian director **Guy Maddin** are like a waking dream -- a surreal, shimmering landscape where hypnotists walk hand-in-hand with amnesiacs through fields of artificial ice and snow. "I quickly learned that the cheapest prop is a shadow," Maddin has observed with humor -- and if anything, his films are a wild triumph of imagination over budget limitations: transforming an abandoned iron works into the mystical land of Mandragora (TWILIGHT OF THE ICE NYMPHS); inventing pseudo-Slavic languages and place-names (TALES FROM THE GIMLI HOSPITAL); revisiting what he calls the "largely disused film vocabulary" of silent movies, including tinted stocks, deliberately-scratchy soundtracks and title cards. Born in 1957 in Winnipeg, Canada (above his Aunt Lil's Beauty Salon), Maddin was named after two-fisted B-movie actor Guy Madison, star of BEAST OF HOLLOW MOUNTAIN -- a prophetic beginning, because Maddin's films combine a lust for all things gaudy and bright ("the flowery dialogue and crazed soap-operatics waft out like incense," critic J. Hoberman once commented) with a passion for movie-matinee enchantment, the feeling of being transported to strange and distant lands.

The retrospective tribute includes Guy Maddin's **TWILIGHT OF THE ICE NYMPHS, TALES FROM THE GIMLI HOSPITAL, ARCHANGEL, CAREFUL, COWARDS BEND THE KNEE, The Heart Of The World** and other features and shorts.

In addition Guy Maddin will present a carte blanche -- a selection of films that influenced him as a filmmaker.

"The Guy Maddin film retrospective provides an important backdrop for the exhibition, The Royal Art Lodge: Ask the Dust, currently on view at The Museum of Contemporary Art. Like Maddin, The Royal Art Lodge, a collective of young artists who make drawings, collages, music, performances, and films together, are based in Winnipeg, Canada, and are part of an increasingly visible and lively artistic scene. The Royal Art Lodge's preference for low-tech, low-budget production finds an analogue in the films of Maddin, and both share a penchant for the wacky, outre, and surreal." Michael Darling, curator of the exhibition.

Friday, January 21 - 7:30 PM

COWARDS BEND THE KNEE, 2003, Zeitgeist, 60 min.

"Maddin's masterpiece!" J. Hoberman, The Village Voice "There is something rather splendid about this extended-play peep show, as if Mr. Maddin had stumbled across a hitherto lost archive of cinema's less-than-innocent past." Manohla Dargis, The New York Times

Adapted from a ten-part peephole installation, and "jam-packed with enough kinetically photographed action to seem like a never-ending cliffhanger...In this twisted and poisoned wish-fulfillment, the mythomaniacal **Guy Maddin** casts 'himself' (actually, Darcy Fehr) as a hockey player made lily-livered by mother and daughter femme fatales, and resurrects his father as the team's radio broadcaster and his own romantic antagonist. Set in a shadow-suffused hockey arena and a Mabuse-like beauty salon-slash-abortion clinic, the plot drips with Grecian formula, as sordid family secrets spawn unintentional murder most foul." - Mark Peranson

TALES FROM THE GIMLI HOSPITAL, 1988, Zeitgeist, 72 min. Director **Guy Maddin's** first feature (and an underground hit in the U.S.), a hallucinatory, strangely-hilarious vision of a plague-stricken hospital in the bleaker-than-bleak town of Gimli. Tortured souls Einar and Gunnar share adjoining beds and the same mysterious skin ailment -- and in true Maddin fashion, they share something much darker. With Kyle McCulloch. *"A distinctively musty, mock-Nordic gothic that has something to do with smallpox, necrophilia and Icelandic butt-pinching."* -- J. Hoberman, Premiere. **Discussion following with Guy Maddin.**

Friday, January 21 - 10:15 PM

Carte Blanche to Guy Maddin:

NAKED JUNGLE, 1954, Paramount, 94 min. Dir. **Byron Haskin**. **Charlton Heston** is Leiningen, a tough South American plantation owner who has just accepted delivery on his mail order bride, the stunning **Eleanor Parker**. But he hadn't counted on her being independently feisty and a widow to boot. The sparks fly until something more threatening dwarfs their quarrel -- a miles-long, miles-wide army of voracious ants known as the Marabunda. Heston vows not to retreat before this plague of nearly-biblical proportions, and Parker insists on staying with him to weather the ordeal.

Director Guy Maddin to introduce screening.

Saturday, January 22 - 5:00 PM

Carte Blanche to Guy Maddin:

FORTY GUNS, 1957, 20th Century Fox, 79 min, Director **Sam Fuller** had to sacrifice his original title, **WOMAN WITH A WHIP** but he kept everything else -- from **Barbara Stanwyck's** black-leather dominatrix gear to the film's naked gun-lust (Her: "May I feel it?" Him: "It might go off in your face."). Still the most subversively entertaining Western ever made, a surreal dreamscape in which nothing is motivated by natural laws. With Barry Sullivan, Gene Barry. *"It's not even really a Western -- I don't know what it is... FORTY GUNS doesn't care."* -- Martin Scorsese. **Director Guy Maddin to introduce screening.**

Saturday, January 22 - 7: 30 PM

Double feature:

ARCHANGEL, 1991, Zeitgeist, 90 min. Dir. **Guy Maddin**. Set in a crystalline Russian city at the close of World War I and revolving around the insane love triangle between a Canadian soldier, a Belgian aviator and a Russian nurse -- all three suffering from a rare memory disorder that makes them forget who they're in love with! With Kathy Marykuca, Ari Cohen, Michael Gottli. *"An obscurantist delight, a ghost of silent movies"* -- Interview. *"Filled with outlandish fin-de-siecle frou-frou, romantic Russian music of WWI, dementedly baroque Slavophile interiors, and German helmets with spread-winged eagles"* -- L.A. Weekly.

CAREFUL, 1992, Zeitgeist, 100 min. **Guy Maddin's** most deliriously deranged film recreates the 19th-century Alpine village of Tolzbad, a seismic volcano of incestuous desires and suicidal passions -- where even the smallest noise will set off a massive avalanche. Maddin's first film in color was painstakingly tinted to evoke the luminous feel of early 2-strip Technicolor movies. With Kyle McCulloch, Gosia Dobrowolska, Brent Neale. *"Maddin's aesthetic honors European silent cinema's technical limitations as much as its terrible beauty"* -- Graham Fuller, Interview. *"Sometimes I lose a little bit of sleep wondering what it is I'm doing"* -- Guy Maddin.

Discussion in between films with director Guy Maddin.

Sunday, January 23 - 5:00 PM

Double feature

DRACULA: PAGES FROM A VIRGIN'S DIARY, 2002, Zeitgeist, 73 min. After garnering widespread acclaim with his mini-masterpiece "The Heart Of The World," director Guy Maddin concocted one of his most ravishingly stylized cinematic creations. Beautifully transposing the Royal Winnipeg Ballet's interpretation of Bram Stoker's classic vampire yarn from stage to screen, Maddin has forged a sumptuous, erotically charged feast of dance, drama and shadow. The black-and-white, blood-red-

punctured film is a Gothic grand guignol of the notorious Count and his bodice-ripped victims, fringed with the expressionistic strains of Gustav Mahler. Bruce Diones in The New Yorker declared that *"Maddin has discovered a new kind of cinema, the welding of silent-film technique, avant-garde imagery, and 21st century technology.... Victorian sexuality and melodrama are brought together in a shadowy world of expressionistic images and an athletic, almost rabid, choreography."*

Carte Blanche to Guy Maddin: **A WOMAN'S FACE**, 1941, Warner Bros, 106 min. **George Cukor** directed this remake of a 1938 Swedish film originally starring Ingrid Bergman. Here **Joan Crawford** plays the scarred woman whose life experiences a startling metamorphosis once she goes under the plastic surgeon's knife. Unfortunately, she still has sinister Conrad Veidt to deal with! With Melvyn Douglas. **Plus Maddin's shorts: "Sissy Boy Slap Party,"** 2004, 4 min.; **"A Trip to the Orphanage,"** 2004, 4 min.; **"Sombra Dolorosa,"** 2004, 4 min; **The Heart of the World**, 2000, Zeitgeist, 6 min.
Discussion following with Guy Maddin.

Wednesday, January 26 - 7:30 PM

TWILIGHT OF THE ICE NYMPHS, 1998, Zeitgeist, 91 min. "It's so strange a place at this time of the year -- when the sun never quite leaves the sky," murmurs the goddess-like Juliana (Pascale Bussi eres), as she approaches the island of Mandragora, timeless land of lost dreams and forbidden passions. **Guy Maddin's** hypnotic, visually-stunning fantasia -- A Midsummer Night's Dream as envisioned by illustrator Maxfield Parrish, -- with an equally-fantastic cast led by **Shelley Duvall**, Frank Gorshin and Alice Krige. The entire set was built inside the abandoned Vulcan Iron Works -- and more than any of Maddin's films, TWILIGHT has the feel of a gorgeous, inescapable hothouse, filled with naked dream-hunters, scheming alchemists and showers of ostrich-feathers.

WAITING FOR TWILIGHT, 1998, Zeitgeist, 60 min. Dir. **Noam Gonick**. Narrated by Maddin-fan **Tom Waits**, a fascinating, typically-endearing portrait of Maddin and the making of his latest epic fantasy. *"I realize that not many people share my sense of humor -- but I still think that's better than trying to adopt someone else's"* -- Guy Maddin.

Thursday 27 - 7:30 PM

Carte Blanche to Guy Maddin

THEY WON'T BELIEVE ME, 1947, RKO (Warner Classics), 95 min. Dir. **Irving Pichel**. **Susan Hayward** and **Jane Greer** are part of **Robert Young's** harem of seduced beauties. An unusual story for the period about a married Lothario whose sex addiction leads to murder and an attempted cover-up. A shattering climax, literally.

THE SADDEST MUSIC IN THE WORLD, 2003, IFC Films, 100 min. Visionary Canadian director **Guy Maddin** returns with a visually-stunning feature - a Depression-era, musical fable centering around Port-Huntly Beer Company's international contest to find the world's saddest music. **Isabella Rossellini** sizzles as Beer Baroness Lady Port-Huntly, the broken-hearted, amputee/diva host of the \$25,000 competition. As musicians from all around the globe (West Africa, Scotland, Mexico, Siam, etc.) flock to Winnipeg to compete, a dysfunctional family composed of an alcoholic Canadian father and his two dramatic sons (both posing as foreigners) squares off against each other in hopes of landing the prize money - and the hearts of both Lady Port-Huntly and Narcissa, a self-proclaimed nymphomaniac with a talking tapeworm. With Mark McKinney, Maria de Medeiros, Ross McMillan and David Fox.

Wednesday, February 9 - 7:30 PM

Les Classiques du Cinema:

Martin Scorsese Presents: **THE FALL OF OTRAR (GIBEL OTRARA)**, 1990, Seagull Films, 165 min.

Dir. Ardak Amirkulov

[See description 2/10 - Egyptian]

THE GREAT BIG 70 MM. FESTIVAL!!

January 28 - February 6, 2005

AERO THEATRE

Friday, January 28 - 7:30 PM

Newly Restored Todd-AO 70 mm. Print!!

THE AGONY & THE ECSTASY, 1965, 20th Century Fox, 140 min. Dir. Carol Reed.

[See description 1/21 – Egyptian Theatre]

Friday, January 28 - 10:30 PM

BARAKA, 1992, Magidson Films, 96 min. If you missed our sold-out screenings of BARAKA at the Egyptian theatre, this is another chance to experience one of the most visually awesome films ever made. Inspired by the Sufi word that means "breath of life," BARAKA is a mind-expanding, spiritual journey around the globe (shot in 24 countries on 5 continents), from director/cinematographer **Ron Fricke** (who photographed the earlier KOYANNISQATSI) and producer **Mark Magidson** (the Imax film CHRONOS). Filmed entirely without dialogue in a stunning cascade of crystalline, time-lapse 70 mm. images, BARAKA is quite simply breathtaking. *"Smashingly edited, superbly scored ... speaks volumes about the planet without uttering a single word"* – Suzan Ayscough, Variety.

Saturday, January 29 - 5:00 PM

PATTON, 1970, 20th Century Fox, 169 min. Dir. Franklin J. Schaffner. "No dumb bastard ever won a war by dying for his country," growls **George C. Scott** in the jawdropping opening monologue to PATTON, a war epic that manages to capture the tragic human sacrifice, the bullying megalomania and the patriotic glory of battle, all encapsulated in the incredibly complex and contradictory character of General George S. Patton. Winner of seven Academy Awards, including Best Picture, Actor, Director and Screenplay (by Francis Ford Coppola and Edmund H. North.)

Saturday, January 29 - 8:30 PM

PLAYTIME, 1967, Criterion, 126 min. Dir. Jacques Tati.

[See description 1/22 –Egyptian Theatre]

Sunday, January 30 - 5:00 PM

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

Wednesday, February 2 - 7:30 PM

LORD JIM, 1965, Columbia Pictures, 154 min.

[See description 1/23 –Egyptian Theatre]

Thursday, February 3 - 7:30 PM

LAWRENCE OF ARABIA, 1962, Columbia, 216 min. The beautiful, near-godlike **Peter O'Toole** stars as the tortured, Man Who Would Not Be King in director **David Lean's** absolute masterpiece – as close to perfect as a film can get. Co-starring Alec Guinness, Anthony Quinn, Arthur Kennedy and Omar Sharif.

Friday, February 4 - 7:30 PM

In Super Panavision 70 mm.!

2001: A SPACE ODYSSEY, 1968, Warner Classics, 139 min. Dir. Stanley Kubrick.

"I'm sorry, Dave, I'm afraid I can't do that," murmurs supercomputer HAL 9000 as it attempts to eliminate bothersome human astronaut **Keir Dullea** in master filmmaker **Stanley Kubrick's** literally mind-blowing meditation on the inherent dangers (and wonders) of technology, the limitless vistas of space, and the future of the human race itself. Based on a 1948 short story "The Sentinel" by **Arthur C. Clarke**, "2001" was reconceived by Kubrick himself, working with author Clarke to create the ultimate Journey into the Unknown. But if you think you've seen "2001," think again – until recently, the film was

only available in a 35 mm. version that reduced Kubrick's legendary visuals (and the spectacular 6-track stereo sound) to a pale shadow of their true glory. Before his death, Kubrick oversaw a painstaking, frame-by-frame restoration of the film in 70 mm. – resulting in a version that looks and sounds as good (if not better) than the original 1968 release!!

Friday, February 4 – 10:30 PM ??

BARAKA, 1992, Magidson Films, 96 min. Dir. Ron Fricke.
[See Description on 1/28 – Aero]

Saturday, February 5 - 3:00 PM

Children's Matinee:

Newly Restored Todd-AO 70 mm. Print!!

DOCTOR DOLITTLE, 1967, 20th Century Fox, 144 min. Dir. Richard Fleischer.
[See description 1/22 –Egyptian Theatre]

Saturday, February 5 - 6:00 PM

EYE-POPPING and OVERWHELMING: 70 MM SHORTS PROGRAM

[See description 1/22 – Egyptian Theatre]

Saturday, February 5 - 9:30 PM

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

Sunday, February 6 - 5:00 PM

In Ultra Panavision 70 mm.!

IT'S A MAD, MAD, MAD, MAD WORLD, 1963, MGM/UA, 162 min. Dir. Stanley Kramer. Legendary producer/director **Stanley Kramer's** (GUESS WHO'S COMING TO DINNER, JUDGMENT AT NUREMBERG) most beloved film features one of the greatest line-ups of comic talent ever assembled, including **Milton Berle, Sid Caesar, Edie Adams, Spencer Tracy, Buddy Hackett, Ethel Merman, Mickey Rooney, Dick Shawn, Dorothy Provine, Phil Silvers, Jonathan Winters, Don Knotts, Peter Falk, Terry-Thomas, Carl Reiner, Jerry Lewis**, and many more, in the story of a group of average, upstanding Americans who are given the key to locating \$350,000 in stolen bank loot – and resort to every form of lying, deceit, and double-crossing in their manic cross-country chase to retrieve it!!

THREE BY RUSSIAN FILM MASTER ANDREI TARKOVSKY

February 10 – 13, 2005

Thursday, February 10 – 7:30 PM

THE MIRROR (ZERKALO), 1975, Kino Int'l, 108 min. Dir. Andrei Tarkovsky. [See description 1/29 – Egyptian]

Friday, February 11 – 7:30 PM

SOLARIS, 1972, Kino Int'l, 167 min. Dir. Andrei Tarkovsky. [See description 1/28 – Egyptian]

Sunday, February 13 – 5:00 PM

ANDREI RUBLEV, 1969, Kino Int'l, 205 min. Dir. Andrei Tarkovsky. [See description 1/27 – Egyptian]

ANGELS & DEVILS: THE FILMS OF JOSEF VON STERNBERG & MARLENE DIETRICH

February 18 – 20, 2005

Friday, February 18 – 7:30 PM

THE BLUE ANGEL (DER BLAUE ENGEL), 1930, Kino, 106 min. Dir. Josef von Sternberg. [In German with English subtitles.] Preceded by ultra-rare footage of Marlene Dietrich's screen test for the role (5 min.). [See description 2/11 – Egyptian]

Friday, February 18 – 9:45 PM

MOROCCO, 1930, Paramount (Universal), 91 min. Dir. Josef von Sternberg. [See description 2/11 – Egyptian]

Saturday, February 19 – 5:00 PM

DISHONORED, 1931, Paramount (Universal), 91 min. Dir. Josef von Sternberg. [See description 2/11 – Egyptian]

Saturday, February 19 – 7:30 PM

Double Feature:

SHANGHAI EXPRESS, 1932, Paramount (Universal), 80 min. Dir. Josef von Sternberg.

BLONDE VENUS, 1932, Paramount (Universal), 93 min. Dir. Josef von Sternberg. [See descriptions 2/12 – Egyptian]

Sunday, February 20 – 5:00 PM

Double Feature:

THE SCARLET EMPRESS, 1934, Paramount (Universal), 104 min. Dir. Josef von Sternberg.

THE DEVIL IS A WOMAN, 1935, Paramount (Universal), 79 min. Dir. Josef von Sternberg.
[See descriptions 2/13 – Egyptian]