

American Cinematheque CALENDAR NOVEMBER 2006

www.americancinematheque.com

24 Hour Info.: 323 466 FILM

Tickets: www.fandango.com

EGYPTIAN THEATRE

6712 Hollywood Blvd., Hollywood, CA 90028

Wednesday, November 1 – 7:30 PM

OUTFEST WEDNESDAY

COFFEE DATE, 2006, 94 min. Dir. **Stewart Wade**. In this delightful comedy of errors, a practical joke sends straight man, Todd on a blind date with gay man, Kelly. The two strike up an unexpected friendship, and Todd's life soon spins out of control. Everyone believes he's gay and nothing he says or does can convince them otherwise. Even Todd begins questioning his sexuality. Performances by **Sally Kirkland, Wilson Cruz, Jonathan Silverman, Deborah Gibson, Jason Stuart** and **Jonathan Bray** makes **COFFEE DATE** the perfect date film.

Discussion following with cast members Wilson Cruz, Jonathan Bray, Jonathan Silverman, Sally Kirkland, Jason Stuart & director Stewart Wade. Followed by a post-screening reception.

NICOLAS WINDING REFN'S PUSHER TRILOGY

November 3 – 4 at The Egyptian Theatre

Writer and director **Nicolas Winding Refn** turned down a place at the prestigious National Danish Film School in order to make his 1996 feature film debut, **PUSHER**. This violent, edgy, yet moving cult classic established Refn as an uncompromising filmmaker of great talent and depth. Following his next two films, **BLEEDER** (1999) and **FEAR X** (2003) (with John Turturro), Refn returned to the Copenhagen underworld in 2004 with **PUSHER II: WITH BLOOD ON MY HANDS**, while 2005 saw the release of **PUSHER III: I'M THE ANGEL OF DEATH**. All three **PUSHER** films display Refn effortlessly blending moody atmospherics and frenetic action, portraying his characters with a depth and confidence belying his years. Though each film can be appreciated independently of the other two, Refn subtly interweaves these three tales so that a minor character in one film moves to the fore to become the central character of the next. The resulting trilogy stands as a masterful reinvention of international crime cinema, as poignantly human as it is brutally and viscerally realized. The **PUSHER** trilogy reveals the humanity in even the most violent criminals and how every pusher—no matter what his status—is only one bad deal away from total ruin. Refn's style is honed with savage, polished dynamics similar to Scorsese or Tarantino but often steeped with nightmarish visual asides akin to David Lynch. We'll also be screening director Phie Ambo's **GAMBLER**, a penetrating, painfully funny and insightful documentary about Refn's harrowing quest to get **PUSHER II** and **III** financed and before the cameras. Please join us for this special weekend.

Series compiled by Chris D.

Special Thanks: Neal Block/MAGNOLIA PICTURES; Fredell Pogodin.

Friday, November 3 – 7:30 PM

Double Feature:

PUSHER, 1996, Magnolia Pictures, 105 min. Dir. **Nicolas Winding Refn**. The story of Frank (**Kim Bodnia**), a small-time drug dealer who is about to experience the worst week of his life. After a complicated heroin deal goes wrong and he loses both the money and the merchandise, Frank finds himself massively in debt to the Balkan drug baron, Milo (**Zlatko Buric**). The squeeze is on and as the week passes the pressure mounts, with Frank trying to repay the money in the face of Milo's increasing frustration and his own latent self-destructiveness. Come Friday, Saturday might never happen. As Frank launches one last desperate push to raise the missing funds, it appears less and less likely he will manage to emerge from this hellish week unscathed. With **Mads Mikkelsen**.

GAMBLER, 2006, Magnolia Pictures, 78 min. Dir. **Phie Ambo**. **Nicolas Winding Refn's** first **PUSHER** film was a breakout hit in Denmark in 1996, and he followed it up with the relatively successful **BLEEDER**. However, his third enigmatic suspense film **FEAR X** penned by Hubert Selby Jr. - his highest budgeted effort to date starring John Turturro with exteriors shot in America - went bust at the box office. To avoid personal bankruptcy and fight his way out of a creative slump, Refn decided to do two back-to-back sequels of his first hit, **PUSHER**. This is the harrowing saga of Refn, with the help of his partners, trying to find funds, write scripts, shoot film and juggle his family life - all without losing his focus on the final goal: two financially successful movies that will also retain the integrity of his original vision. It is a testament to director **Phie Ambo** and Refn, himself, that this real-life chronicle emerges as just as suspenseful and achingly truthful as Refn's own violent, fictional outings. One of the best documentaries ever about trying to get low budget films made. **NOT ON DVD**.

Saturday, November 4 – 7:30 PM

Double Feature:

PUSHER II: WITH BLOOD ON MY HANDS, 2004, Magnolia Pictures, 96 min. Dir. **Nicolas Winding Refn**. Tonny (**Mads Mikkelsen**, who plays Bond villain, Le Chiffre in the upcoming **CASINO ROYALE**) is a crook from the Copenhagen underworld whose previous run-in with a baseball bat has left his mind addled and unreliable. Having just been released from prison, Tonny tries to bring order to his life and gain the respect of his father, the Duke, a notorious gangster who appears to have nothing but contempt for his son. Tonny soon learns that nothing in this new life comes easy. Trying to repay a debt held over from prison, he makes misstep after misstep, running further afoul of the Duke. On top of it all, Tonny must contribute to the upbringing of a baby boy which may or may not be his own. Battling the scorn of all around him as well as his own drug-fueled delirium, Tonny must forge a path toward some form of redemption, or perish. With **Leif Sylvester Petersen**, **Anne Sørensen**, **Zlatko Buric**. **NOT ON DVD**.

PUSHER III: I'M THE ANGEL OF DEATH, 2005, Magnolia Pictures, 102 min. Dir. **Nicolas Winding Refn**. **PUSHER III** takes place over the course of a single day, with the now middle-aged Milo (**Zlatko Buric**) struggling to prepare his daughter's 25th birthday party. As Milo fights his own personal demons in the form of a smack addiction he's trying to kick, his business day proves equally challenging once a shipment of ecstasy arrives in place of the heroin he was expecting. Milo is forced to contend with a new order of young hoods in order to move this designer drug he knows little about. Now feeling the squeeze he himself had put on so many before him, Milo must find a way to maintain his place of dominance atop the Copenhagen underworld. To do so he will have to survive one of the most harrowing episodes of his long, illustrious career. **NOT ON DVD**.

Sunday, November 5 – 7:30 PM

A Memorial Tribute to Guy Green

LIGHT IN THE PIAZZA, 1962, Warner Bros., 102 min. Director **Guy Green** is one of the unsung greats from mid-20th century cinema, a British filmmaker with a refined, graceful style capable of sensitive, unique love stories (**WALK IN THE SPRING RAIN**) as well as hardhitting social dramas (**THE MARK** and **THE ANGRY SILENCE**) and even stories that melded the two genres (**PATCH OF BLUE**). Filming on gorgeous Italian locations, Green follows American tourist **Olivia de Havilland** who is conflicted when a young Italian (**George Hamilton**) falls in love with her mentally and emotionally challenged

daughter (**Yvette Mimieux**). To complicate things, the married de Havilland also finds herself attracted to Hamilton's father (**Rossano Brazzi**). With **Barry Sullivan**. This film is the basis for the current award-winning musical now playing at The Ahmanson Theatre. **NOT ON DVD. IN COLLABORATION WITH: BAFTA**

Monday, November 6 – 7:30 PM

Flicker and American Cinematheque Present:

THE 6TH ANNUAL ATTACK OF THE 50 FOOT REELS. 25 filmmakers are presented with the challenge of shooting one cartridge (50 feet) of super 8 film. Their film is edited entirely in-camera and they must create an original soundtrack without seeing the film. After the films and soundtracks are turned in to Flicker, the films are processed, the soundtracks added and then presented and screened and seen for the first time by anyone, including the filmmakers on November 6th! 25 nervous filmmakers introduce their films which they've never even seen. This eye-opening event reminds us that all you need is a camera, a cartridge of super 8 and an idea and you too can make a film. More info at www.flickerla.com.

Wednesday, November 8 – 7:30 PM

50th Anniversary DVD Release Celebration (Ultimate Collectors Edition DVD out November 14)

FORBIDDEN PLANET, 1956, Warner Bros., 98 min. Dir. **Fred Wilcox**. The movie that launched a thousand ships, from STAR TREK to STAR WARS. One of the most influential films ever made, the first big budget science fiction blockbuster is a space opera with its roots in Freud, Jung and Shakespeare. It's also a landmark of production design and special effects, and features the first all-electronic music score. Starring **Walter Pidgeon**, **Leslie Nielsen** (as the prototype for Captain Kirk) and the beautiful, future Miss Honey West (**Anne Francis**) as the mini-skirt-wearing, skinny-dipping object of all the men's affection. Also with Robby The Robot - need we say more?

Discussion following the film with cast members, Leslie Nielsen (TBC), Anne Francis, Earl Holliman, Richard Anderson and Warren Stevens.

THREE NIGHTS WITH MONTE HELLMAN

November 17 – 19 at The Egyptian Theatre

A true American original, **Monte Hellman** has directed – over the course of one of the strangest and most elliptical careers in Hollywood – a small, brilliantly consistent group of movies. The cryptic gallery of drifters, drag racers, conflicted soldiers and mute cockfighters in Hellman's films all seem to inhabit the same desolate landscape: a world where, as Hellman puts it, “...love has been rejected, but people still have a nostalgia for it.” His films have a beautifully stark atmosphere to them -- part serene vision, part apocalypse -- and his sensibilities seem filtered through a cultured European worldview. But his characters are down to earth humans with recognizable quirks and viscerally sensitive emotions. These attributes are not affectations, but honest outcroppings of Hellman's inner nature. From **TWO LANE BLACKTOP** and **COCKFIGHTER** to **THE SHOOTING** and **BACK DOOR TO HELL**, he often comes across as the unholy offspring of Michelangelo Antonioni and Sam Fuller. Like a character from one of his own movies, Hellman has gathered elusive fragments of myth around him: the long years between projects; his partnerships with Jack Nicholson (four films) and Warren Oates (three films); a producing credit on **RESERVOIR DOGS** – all add to an outsider reputation that Hellman says is misleading. “I'm the eternal innocent babe in the woods who always thinks he's making a commercial Hollywood movie,” he insists – if so, it's one more irony that Hellman the hired gun has, like bounty-hunter Oates in **THE SHOOTING**, gone weirdly, wonderfully astray.

Series compiled by Chris D.

Special Thanks: Paul Ginsburg/UNIVERSAL; Germaine Simiens/CONCORDE-NEW HORIZONS; Caitlin Robertson/20TH CENTURY FOX; Neil Moryson/FIRST LOOK PICTURES.

Friday, November 17 – 7:30 PM

Monte Hellman/Warren Oates Double Feature:

Brand New 35mm Print! **TWO LANE BLACKTOP**, 1971, Universal, 101 min. Dir. **Monte Hellman**. Two motorheads in a supercharged Chevy (singer **James Taylor** and Beach Boy **Dennis Wilson**) take on **Warren Oates** and his monstrous Pontiac GTO in a cross-country race. Haunted by the vast, open spaces of the Midwest and an addictive sense of speed, TWO-LANE BLACKTOP is the essential American road movie – Hellman calls it "the last movie of the Sixties." One of the amazing things about the film is it's Bressonian simplicity in following its protagonists – here the universe itself is stripped-down-for-maximum-velocity to an astonishingly bleak and lonely microcosm – the hard, spartan interiors of Taylor's and Oates' cars. With **Laurie Bird**.

COCKFIGHTER, 1974, Concorde-New Horizons, 83 min. **Monte Hellman**, adapting the novel by Charles Willeford (MIAMI BLUES), follows stubborn loner, **Warren Oates**, who had been disqualified from receiving a Cockfighter of the Year award due to his boisterous, intoxicated behavior during a match. Oates takes a vow of silence until he wins again, and we follow him on his lonely odyssey, trying to regain his lost sense of worth as he partners up with fast-talking gambler, Omar (**Richard B. Shull**) and plans for the future with his sweetheart (**Patricia Percy**). Filmed on Georgia locations (cockfighting was reportedly still legal there then) by Nestor Almendros, director Hellman creates another austere slice-of-life road saga, remaining true to the seedy milieu but bringing a compassion and insight to the characters indicative of his agile and elegant strengths as a filmmaker. With an exceptional cast that also includes **Harry Dean Stanton**, **Millie Perkins**, **Troy Donahue**, **Laurie Bird**, **Ed Begley, Jr.**, **Steve Railsback** and a cameo by writer, **Charles Willeford**. *Discussion in between films with director Monte Hellman.*

Saturday, November 18 – 7:30 PM

Monte Hellman/Jack Nicholson Double Feature:

THE SHOOTING, 1966, First Look Pictures, 82 min. A western like no other, **Monte Hellman's** existential masterpiece follows a wary bounty hunter (**Warren Oates**) hired to escort a snarling little vixen (**Millie Perkins**) across the desert – searching for what? Along the way, they're shadowed by demonic gunfighter, **Jack Nicholson** (pure malevolence), as they all ride closer to some hellish reckoning. With former TV western star, **Will Hutchins**. *"Bizarre, hallucinatory and absolutely hypnotic"* – Tom Milne.

RIDE IN THE WHIRLWIND, 1966, First Look Pictures, 83 min. **Monte Hellman's** flipside (and originally released as a co-feature) to THE SHOOTING: two cowhands (**Cameron Mitchell** and **Jack Nicholson**, who also scripted) find themselves mistaken for bandits and hunted to extinction. Nicholson plays it totally straight here – his naturalistic dialogue was based on Old West diaries. With **Rupert Crosse** and **Harry Dean Stanton** and cinematography by Nestor Almendros. *Discussion in between films with director Monte Hellman.*

Sunday, November 19 – 6:30 PM

Monte Hellman/Jack Nicholson Double Feature:

Brand New 35mm Print! **BACK DOOR TO HELL**, 1964, 20th Century Fox, 69 min. Three G.I.'s – conscientious Lt. Craig (played by 1950's crooner, **Jimmie Rodgers**), sardonically philosophical Burnett (**Jack Nicholson**) and tough skeptic, Jersey (**John Hackett**) blunder their way into a crossfire of paranoia and anti-American sentiment when they encounter a crew of Filipino guerillas after a secret landing at Luzon during WWII. **Monte Hellman's** vision of combat is all-too-timely and refreshingly free of the jingoistic rhetoric and false heroics often supplied by parent studios in war pictures. Nicholson's *"I don't know if I feel like feeling anything."* pretty much sums it up – a bleak, gritty film, up there with Sam Fuller's THE STEEL HELMET. With **Conrad Mago**, **Annabelle Huggins**.

FLIGHT TO FURY, 1964, 76 min. Dir. **Monte Hellman**. "You know anything about Death?" asks a smiling **Jack Nicholson** as he and a planeload of losers, grifters and a girl named Destiny, spurred by rumors of hidden treasure, head into a jungle of deep despair. Shot back-to-back with **BACK DOOR TO HELL** in the Phillipines and scripted by star, Nicholson, **FLIGHT** crunches about five different plots into a stew of cheap sex and B-movie angst. In other words, we like it. With **Dewey Martin, Fay Spain, John Hackett, Vic Diaz, Jacqueline Hellman**. **NOT ON DVD**. *Discussion in between films with director Monte Hellman.*

November 24 – 26

Return Limited Theatrical Engagement – Egyptian Theatre Exclusive!!

LOS ANGELES PLAYS ITSELF, 2003, 169 min. Dir. **Thom Andersen**. A must see for Los Angeles history buffs and cinema enthusiasts who will marvel at the hundreds of archival and film clips revealing an almost secret history of the City of Angels! *"This cinematic essay focuses on the discrepancy between the lived - in urban reality of Los Angeles and its various century-deep cinematic mythologies, the movie is about more than just what the movies get wrong. It's about the way the imaginary space of cinema intrudes upon the actual space of our lives, so that the L.A. of the movies becomes a kind of separate urban reality unto itself."* -- Toronto Star. **Voted the Best Documentary of 2004 by the Village Voice**. **NOT ON DVD**.

Friday, November 24 - 7:30 PM

Saturday, November 25 - 2:00 PM, 5:30 PM & 9:00 PM

Sunday, November 26 - 2:00 PM & 5:30 PM

Saturday, November 25

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind the Scenes Tour

11:40 AM FOREVER HOLLYWOOD

Sunday, November 26

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind the Scenes Tour

11:40 AM FOREVER HOLLYWOOD

Tuesday, November 28 – 7:30 PM

HBO COMEDY SHORTS

Join us for the HBO Comedy Festival's "Best of the Fest" short film program, a 90-minute collection of some of this year's best from around the world. The HBO Comedy Festival is the prestigious industry event held in Aspen, CO that features the best in comedic film, standup, theater, and sketch. If you like comedy, this program should not be missed. Ronan & Rob Burke's "**Jellybaby**" (Ireland, 10 min.) If only Jack and Jill had a baby that didn't cry so much or want to destroy their relationship. Steve Baker's "**Confessions of an Animation**" (Australia, 4 min.) Life can be a little different through the eyes of an animated character. Adam White's "**A Black and White World**" (Australia, 9 min.) Johnny, a film character, transcends the medium while attempting to redeem himself in the eyes of his girlfriend. Marc Leidy's "**Insight into the Enemy**" (USA, 3 min.) What really happens behind the scenes of those Islamic kidnapping videos? Jeff Fowler & Tim Miller's "**Gopher Broke**" (USA, 4 min.) A hungry gopher hatches a clever plan to get a quick snack, but discovers that even the best laid plans can go "udderly" awry. Chris Waitt's "**Dupe**" (UK, 11 min.) When slacker Adam buys a cloning machine on eBay to help with his chores, only then does the fun begin. Gaele Denis' "**City Paradise**" (UK, 6 min.) Gorgeous, funny animation about a secret world, a mysterious city under London. Steve Dildarian's "**Angry Unpaid Hooker**" (USA, 7 min.) There IS a price to pay when your girlfriend walks in on you and your

hooker. David Dean Bottrell's "**Available Men**" (USA, 15 min.) When an agent's meeting and a blind date collide in the same trendy L.A. bar, unexpected connections are (mistakenly) made. Christopher Leone's "**K-7**" (USA, 18 min.) An ordinary job interview is anything but, when the job applicant rates a "K-7" on his psychological profile. **Discussion to follow screening with filmmakers Marc Leidy ("Insight..."), Jeff Fowler & Tim Miller ("Gopher Broke"), David Dean Bottrell ("Available Men") & Christopher Leone ("K – 7").**

Wednesday, November 29 – 7:30 PM

OUTFEST WEDNESDAYS

Winner: Outstanding American Narrative Feature & HBO First Narrative Feature, Outfest 2006

THE GYMNAST, 2006, 96 min. Dir. **Ned Farr**. Dazzling and sexy, this high-flying drama chronicles two women on a journey toward growth and newfound strength. Jane is an unhappily married masseuse who was once an Olympic gymnast. She is drawn back to the gym where she meets gorgeous dancer Sabrina and sparks fly. Their electrifying attraction to each other forces them both to make choices that shake up their lives. **IN COLLABORATION WITH: POWER UP**

AERO THEATRE

1328 Montana Avenue, Santa Monica, CA 90403

ON SET WITH FRENCH CINEMA

November 2 at The Aero Theatre

On Set with French Cinema is a partnership between The American Cinematheque, Unifrance and the French Ministry of Foreign Affairs. Please join us for a special evening with Jean-Pierre Jeunet. Largely self-taught, Jeunet began his collaboration early on with artist/designer, Marc Caro. Their first feature film together DELICATESSEN (1991) set the absurd, surreal, darkly comic tone of other masterpieces to follow and won 4 French Cesar Awards. The success of the film enabled them to do their long-planned CITY OF LOST CHILDREN (1995). After a brief foray into Hollywood directing ALIEN RESURRECTION (1997), Jeunet returned to France to make a more personal film. The result was AMELIE (2000), a picture that broke box office records not only in France but all over the world. His A VERY LONG ENGAGEMENT (2004) was nominated for a Golden Globe Award.

Thursday, November 2 – 7:30 PM

Jean-Pierre Jeunet in Person! Double Feature:

AMELIE, 2001, Miramax, 120 min. Director **Jean-Pierre Jeunet's** marvelous poetic fantasy about a wide-eyed young Parisian waitress (played by the sensational **Audrey Tautou**) who manages to influence the destinies of all who meet her. Filmmaker **Mathieu Kassovitz** (LA HAINE) co-stars as Amelie's would-be boyfriend.

THE CITY OF LOST CHILDREN, 1995, Sony Classics, 112 min. **Jeunet and Caro's** second feature is just as bizarre, sinister and wildly imaginative as DELICATESSEN, mixing elements of Dr. Caligari, Victor Hugo and Rube Goldberg into the story of a kind-hearted circus strongman (**Ron Perlman**) and his coquettish 7-year old side-kick (**Judith Vittet**) who attempt to stop a wicked scientist (**Daniel Emilfork**) from stealing the dreams of little children.

Discussion in between films with director Jean-Pierre Jeunet.

FABULOUS VERSAILLES

November 3 – 5, 2006 at the Aero Theatre

Presented in association with the Ile de France Film Commission.

With the support of the French Film & TV Department of the French Consulate, Los Angeles.

Enjoy lavish Versailles on the big screen with this series of classic French films set at the famous French palace, a chateau that is gaining renewed celebrity in the wake of Sofia Coppola's MARIE ANTOINETTE! Versailles is not only an important part of French history, but also of our American heritage. It's at Versailles that the New World took a new path when LaFayette and Benjamin Franklin convinced Louis XVI to engage France as our ally in the War of Independence. It's at Versailles that President Woodrow Wilson organized a conference in 1919 that confirmed the United States as a world power, changing the map of Europe. From the Revolution to the Versailles Treaty, the Versailles castle is at the center of world history. It has its place, too, in the history of cinema, from the Brothers Lumiere to Hollywood, from Sacha Guitry to Renoir, from W.S. Van Dyke to Sofia Coppola.

Friday, November 3 – 7:30 PM

Original Uncut Version! **ROYAL AFFAIRS IN VERSAILLES** (SI VERSAILLES M'ÉTAIT CONTE), 1954, Rene Chateaux, 165 min. With his usual wit and exuberance, director **Sacha Guitry** traces an episodic, Technicolor history of Versailles through three hundred years. Favoring bedroom antics and poetic observations, the writer-director himself stars as Louis XI alongside a gargantuan cast that also features **Jean Marais, Claudette Colbert, Edith Piaf, Brigitte Bardot, Gérard Philipe** and even **Orson Welles** in the role of Ben Franklin (*"In that particular wig,"* Welles would later recount, *"it's impossible for me to look like anything except...a dirty old man"*). Among Guitry's final films -- the 1885-born writer-director died in 1957 -- SI VERSAILLES M'ÉTAIT CONTE proved the biggest success of the French box-office in 1954. However, the film, like many of Guitry's others, was roundly lambasted by left-wing critics particularly due to its perceived royalist leanings -- later, even Roland Barthes would criticize the *"limited artifice"* of its costumes as one which *"corrupts the landscape, appears mean, seedy, absurd."* However, François Truffaut came to Guitry's defense. A longtime admirer of Guitry, Truffaut likened him to Jean Renoir -- both directors beholden to *"a clearer view of life as it is: a comedy with a hundred different acts, of which the screen is well suited to offer the most exact reflections."* -- and professed that Guitry was *"the ideal figure of the free man, above convention, indifferent to the judgment of contemptuous intellectuals and the condemnations of political conscience."* These compliments were returned when, twenty years later, Robert Lachenay, as one of the last visitors to a dying Truffaut, noted that, *"In his bed, Francois looked like Sacha Guitry, in the picture -- one of the last -- where you see him editing a film."* Currently, the film is only available in the United States as ROYAL AFFAIRS IN VERSAILLES: a dubbed, black and white VHS that shaves off an entire hour of the film's original running time of over 160 minutes. **NOT ON DVD.**

Saturday, November 4 – 7:30 PM

DANTON, 1983, Janus Films, 136 min. Directed by **Andrzej Wajda** while in exile, the Polish filmmaker's French language debut is an adaptation of "The Danton Affair" written in the 1920's by the Communist playwright, Stanislawa Przybyszewska. Set in the French Revolution's immediate aftermath, the film depicts a famished and devastated Paris under the Reign of Terror as the government of the ruthless Maximilien de Robespierre (**Wojciech Pszoniak**) intimidates any opponents to its absolute power. Against this horrific regime arises Georges Danton (an *"exuberantly earthy"* **Gérard Depardieu**, per Andrew Sarris), onetime ally and friend of the leader. Seeking an end to the ceaseless bloodshed, Danton, joined by Camille Desmoulins (writer-director **Patrice Chéreau** in his first acting role), attempts to foster peace and mediate tolerance in the streets of the capital. Seen by Robespierre as an affront to his authority, particularly due to rumors of a coup plot planted by the tyrant's own cronies, Danton is imprisoned. Facing an off-the-record trial that excludes reporters, negates the defense's right to call witnesses and even denies him the opportunity to vocally address his charges, Danton awaits the guillotine with steely resolve. A scandal in Paris during its release due to Wajda's apparent displacement of Polish politics onto French history -- specifically, Danton was commonly considered a stand-in for Lech Walesa, the original leader of the anti-Communist Solidarity movement, while Robespierre not only invokes Wojciech Jaruzelski, Poland's Prime Minister who used martial law against Walesa, but also Joseph Stalin - in America, Andrew Sarris professed in the Village Voice that *"I do not know of any play or movie that has ever come so close to suggesting the fascinating complexity of the French Revolution."* Years later in the same paper, J. Hoberman would call it *"Wajda's last great movie."* The oddest compliment may come by way of the veteran American experimentalist Stan Brakhage, who reckoned DANTON was his favorite film at the 1983 Telluride Film Festival. **NOT ON DVD.**

Sunday, November 5 – 7:30 PM

LA MARSEILLAISE, 1938, Connaissance du Cinema, 135 min. **Jean Renoir's** second commission from the Popular Front, a left-wing coalition of the French Communist and Socialist parties for whom he oversaw the production of *LA VIE EST À NOUS* in 1936, illustrates events of the French Revolution leading to the fall of the monarchy in 1792. Written and directed by Renoir and starring his brother Pierre in the role of Louis XVI, the film refuses to depict the king or his patrician allies as villainous caricatures. Instead it is, in Renoir's own words, "*a witness of the daily life of the participants of a great tragedy*," all thirty or so of them. There are the soldiers from Marseille, many played by minor actors with genuine regional accents, which carry with them a song from the Rhineland that will become France's national anthem (after which the film itself is named). The king, while crowds are ransacking the Bastille, ponders a tomato and regrets its absence from his diet. A peasant (**Edouard Delmont**) flees to the mountains after being sentenced to death for killing an aristocratic pigeon. Marie Antoinette (**Lise Deamante** – whose costumes are designed by Coco Chanel) campaigns against the new hygienic practice of brushing teeth. "*We note much nobility in the revolutionaries, much ingenuity and honesty in the nobles*," François Truffaut noted, "*Renoir serves up an entire world.*" "*Jean Renoir's great accomplishment...is to have made a film so contemporary, so captivating, so human that we are carried away for more than two hours as if it were our own life being fought out before our very eyes.*" Louis Aragon. Later, Truffaut hailed it as a "*neorealist fresco*" with "*the look of newsreels*" while Dudley Andrew hoped that though *LA MARSEILLAISE* was "*a populist film that disappointed the populace of its time*," it "*ought to stand a good chance with us.*" **NOT ON DVD.**

Friday November 10 – 7:30 PM

Emilio Estevez In-Person Tribute and Sneak Preview!

Double Feature:

BOBBY, 2006, The Weinstein Company, 120 min. Written and directed by **Emilio Estevez**, **BOBBY** revisits the night Robert F. Kennedy was gunned down at the Ambassador Hotel in 1968. With an incredible ensemble cast portraying fictionalized characters from a cross-section of America, the film follows 22 individuals who are all at the hotel for different purposes but share the common thread of anticipating Kennedy's arrival at the primary election night party, which would change their lives forever. This historic night is set against the backdrop of the cultural issues gripping the country at the time, including racism, sexual inequality and class differences. The film features **Harry Belafonte, Joy Bryant, Nick Cannon, Emilio Estevez, Laurence Fishburne, Brian Geraghty, Heather Graham, Anthony Hopkins, Helen Hunt, Joshua Jackson, David Krumholtz, Ashton Kutcher, Shia LaBeouf, Lindsay Lohan, William H. Macy, Svetlana Metkina, Demi Moore, Freddy Rodriguez, Martin Sheen, Christian Slater, Sharon Stone, Jacob Vargas, Mary Elizabeth Winstead and Elijah Wood.**

THE WAR AT HOME, 1996, Buena Vista, 119 min. **Emilio Estevez** stars in and directs this adaptation of James Duff's play Homefront, the story of a Vietnam veteran forced to confront his past over the course of one Thanksgiving weekend in 1972. A close-to-the-heart project for Estevez, this is a gripping and hearty drama, with thoughtful performances by **Estevez** and, as his parents, **Kathy Bates** and real-life dad **Martin Sheen**. *Discussion in between films with director Emilio Estevez.*

Saturday November 11 – 10:00 AM

George Miller In-Person Tribute - Sneak Preview/Family Matinee!

George Miller used his earnings as an emergency room doctor to finance, **MAD MAX**, his first big success as a film director. Since then he has not only given us the **MAD MAX** Trilogy, but also films like **THE WITCHES OF EASTWICK**. He was also the driving force behind **BABE** and **BABE: PIG IN THE CITY**. We're happy to be able to welcome him In-Person to this one day tribute, which includes a Sneak Preview of his latest **HAPPY FEET**.

HAPPY FEET, 2006, Warner Bros. 98 min. Dir. **George Miller**. From the writer/producer of **BABE**, comes this animated adventure comedy set deep in Antarctica in the land of Emperor Penguins. Each penguin needs a song to attract a soul mate. But our hero Mumble, son of Memphis and Norma Jean, is the worst singer in the world . . . however, he is a brilliant tap dancer! **Director George Miller to introduce the screening, plus a Penguin Party with penguin stories and refreshments at Every Picture Tells A Story.**

Saturday, November 11 – 7:30 PM

George Miller In-Person Tribute

Double Feature:

Australian Version! **MAD MAX**, 1979, MGM Repertory, 93 min. Dir. **George Miller**. 1979 audiences were wowed by this nihilistic road-rage sci-fi actioner about violent car gangs taking over the highways and impressed by the awesome car chases and the grim sadistic tone, reminiscent of spaghetti westerns. As with all his fellow players, future international star **Mel Gibson** was dubbed at the time of the release because the American distributor feared that US audiences would not understand Australian accents. Shown here in all its uncut and undubbed glory, this dark revenge tale still manages to impress.

MAD MAX II: THE ROAD WARRIOR, 1981, Warner Bros., 91 min. Dir. George Miller
Hockey-mask wearing Lord Humongous whips his speed-freaks into a frenzy, while Road Warrior **Mel Gibson** tries to save the remnants of civilization, in director **George Miller's** lean, mean, thrill machine. Along with James Cameron's **ALIENS**, this is the finest action film of the 1980's and surely one of the few sequels to honestly equal, if not surpass, the strengths of its predecessor. **Director George Miller to introduce the screening.**

Sunday, November 12 – 6:30 PM

Steven Soderbergh In-Person! Sneak Preview!

Double Feature:

THE GOOD GERMAN, 2006, Warner Bros., 105 min. Dir. **Steven Soderbergh**. Based on the novel by Joseph Kanon, this thriller takes place in the ruins of post-WWII Berlin, where U.S. Army war correspondent Jake Geismar (**George Clooney**) becomes embroiled with Lena Brandt (**Cate Blanchett**), a former lover who is trying to escape her past in the aftermath of the war. Intrigue mounts as Jake tries to uncover the secrets Lena may be hiding in her desperation to get out of Berlin. Tully (**Tobey Maguire**), a soldier in the American army motor pool assigned to drive Jake around the city, has black market connections that may be Lena's way out or lead them all into even darker territory.

CASABLANCA, 1942, Warner Bros., 102 min. Dir. **Michael Curtiz**. One of the few classic perennials that is as well loved today as it was upon its initial release. Tough guy **Humphrey Bogart** is Rick, an expatriate club owner in Morocco, nursing a broken heart after his cherished sweetheart (**Ingrid Bergman**) disappeared from his side in Paris when the Nazis took over. When she re-enters his life with her fugitive, resistance leader husband (**Paul Henreid**), sparks fly. With an incredible cast that also includes **Claude Rains, Peter Lorre, Sydney Greenstreet** and **Conrad Veidt**. Winner of three Oscars for Best Picture, Best Director and Best Screenplay. 1940's cinema, especially films like **CASABLANCA**, were Soderbergh's inspiration for **THE GOOD GERMAN**. At his request, we're showing this classic noir love story, one of the most deliriously romantic this side of Hitchcock's **NOTORIOUS**. **Discussion in between films with director Steven Soderbergh.**

Wednesday, November 15 – 7:30 PM

Kevin Thomas' Favorites

SOME LIKE IT HOT, 1959, MGM Repertory, 120 min. Cross-dressing musicians **Tony Curtis** and **Jack Lemmon** take it on the lam from the Chicago mob, while luscious **Marilyn Monroe** falls for a

playboy who's posing as a playgirl. Director **Billy Wilder's** insane blend of sexual confusion and flawless slapstick gave his three stars arguably the best comic roles of their careers. Biggest on-set problem? Keeping Curtis and Lemmon from looking too good in women's clothes. **Kevin Thomas will introduce the screening.**

Thursday, November 16 – 7:30 PM

Sneak Preview!

STRANGER THAN FICTION, 2006, Sony Pictures, 113 min. Dir. **Marc Forster**. An inventive comedy about a novelist (**Emma Thompson**) struggling to complete her latest, and potentially finest, book — she only has to find a way to kill off her main character, Harold Crick, and she'll be done. Little does she know that Harold Crick (**Will Ferrell**) is inexplicably alive and well in the real world and is suddenly aware of her words. Fiction and reality collide when the bewildered and hilariously resistant Harold hears what she has in mind and realizes he must find a way to change her (and his) ending. **NOT ON DVD.**

MODERN URBAN MYTHOLOGY – THE SUPERHERO

November 17 – 22 at the Aero Theatre

Who was the first superhero? We won't even try to answer that question. Outside of ancient Greek mythology, surely two of the earliest and most renowned (well, at least since 1900 anyway) remain DC Comics' Superman and Batman. Although Marvel Comics have upped the ante since the mid-1990's with the phenomenal popularity of the AMAZING SPIDERMAN pictures, the Man Of Steel and The Caped Crusader still maintain their place at the top of the pantheon. Join us for some of the most fun superhero cinema with **Tim Burton's** welcome reinvention of The Dark Knight, **BATMAN** and **BATMAN RETURNS**, **Richard Donner's SUPERMAN** and **Richard Lester's SUPERMAN II** (both starring the late **Christopher Reeve**) as well as **Sam Raimi's** startlingly original **DARKMAN**, one of the very few superhero films not to have originated from a comic strip. We'll also be screening sixties Euro confection, **DANGER: DIABOLIK**, **Mario Bava's** pop art masterpiece adapted from Italy's long-running Diabolik comic about the super-anti-hero. Plus, don't miss **Craig Mazin's** underrated superhero comedy from 2000, **THE SPECIALS**.

Series compiled by Gwen Deglise.

Special Thanks: Paul Ginsburg/UNIVERSAL; Emily Horn/PARAMOUNT REPERTORY; Marilee Womack/WARNER BROS.

Friday, November 17 – 7:30 PM

Double Feature:

DARKMAN, 1990, Universal, 96 min. Dir. **Sam Raimi**. This exciting, fast-paced and underrated sci-fi thriller resurrects PHANTOM OF THE OPERA and HOUSE OF WAX in a terrific, kinetic blend with all of the EVIL DEAD director's stylistic trademarks. **Liam Neeson** stars as the tragic lead, once a genius scientist, now a conflicted superhero without a face seeking violent revenge against the bad guys who sealed his fate. Comic book culture collides with film noir characters, and Raimi brings his very own visual and thematic sensibility to this classic tale.

DANGER: DIABOLIK, 1967, Paramount, 100 min. Dir. **Mario Bava**. "*Diabolik – out for all he can take, seduce or get away with ...!*" Is there a groovier 60's flick than this surreal Euro thriller based on the popular Italian comic strip anti-hero??! From sexy, cat-suited super-thief **John Phillip Law** to gorgeous gal-pal **Marisa Mell** to **Michel Piccoli's** put-upon police inspector to Bava's ingenious mattes and glass plate production design, this is near the zenith of 1960's Italian pop cinema delights. Ennio Morricone's psychedelic paradise of a score includes "Deep Deep Down," one of the greatest spy-themes ever. With a very funny **Terry Thomas** as a stuffed-shirt official.

Saturday, November 18 – 7:30 PM

Double Feature:

SUPERMAN, 1978, Warner Bros., 151 min. The film that set the standard for all big screen comic-book adaptations before or since, director **Richard Donner's** spectacular SUPERMAN has been digitally restored, with eight minutes of never-before-seen footage added, including a pivotal scene with **Marlon Brando** as Superman's father, Jor-El. Virtual unknown **Christopher Reeve** was brilliantly cast as the heroic Man of Steel and his bumbling counterpart Clark Kent, with terrific support from **Margot Kidder** as Lois Lane and **Gene Hackman** as Superman's arch-nemesis, Lex Luthor.

BATMAN, 1989, Warner Bros., 127 min. The first major installment in the BATMAN series is also the first big budget feature by acclaimed director, **Tim Burton**. **Michael Keaton** offers an intriguing, cast-against-type Bruce Wayne, and **Jack Nicholson** goes way over the top in the legendary role of one of the Dark Knight's most warped adversaries, The Joker. The all star cast doesn't prevent Burton from paying his respects to the essence of the comic-book and spreading a dark magic of his own. An adult-fairytale world framed by impressive set pieces. With **Jack Palance**.

Sunday, November 19 – 6:30 PM

Double Feature:

SUPERMAN II, 1980, Warner Bros., 127 min. The story, written for the screen by Mario Puzo, THE GODFATHER's creator, takes place immediately after the first film's events but in a very different spirit. The franchise is now helmed by **Richard Lester** (A HARD DAYS NIGHT), the English-adopted American director. With Lester behind the lens, the Superman saga becomes even more thrilling and more amusing, administering tall-tale dynamics much truer to the essence of the original comic. Three super-villains from Krypton (**Terence Stamp**, et. al.) arrive on Earth to bedevil **Christopher Reeve's** Man Of Steel and heartthrob Lois Lane (**Margot Kidder**). With **Susannah York**. (*Please note that the only existing print is slightly faded.*)

BATMAN RETURNS, 1992, Warner Bros., 126 min. With enhanced freedom and trust from the studio, **Michael Keaton** reprises the role of the Caped Crusader, and director **Tim Burton** achieves the best film of the series. **Michelle Pfeiffer** as Catwoman and **Danny De Vito** as The Penguin deliver memorable performances, and Burton seems more inspired than ever by the clash of beauty and beasts. The near-operatic, increasingly dark tone was probably too much for some audience members at the time, and the series sailed onto safer, brighter territory afterwards. With **Christopher Walken**.

Wednesday, November 22 – 7:30 PM

THE SPECIALS, 2000, Mindfire Entertainment, 82 min. Director **Craig Mazin** helms this very funny spoof of outcast, outsider superheroes. **Thomas Haden Church** (SIDEWAYS) is The Strobe, **Rob Lowe** is The Weevil and **Paget Brewster** is Ms. Indestructible, all part of an obscure superhero team called The Specials, struggling to deal with everyday problems as well as the impact of fan and new member, Nightbird (**Jordan Ladd**) joining their group.

Discussion following with producer Mark Altman and others to be confirmed.

CINEMATHEQUE FAVORITES

November 24 – 26, 2006

Please join us for post-Turkey Day festivities with three days of uplifting, life-affirming movies for the whole family. We'll be screening what still remains, after repeated showings, one of our most requested films, **Ron Fricke's** and **Mark Magidson's** awe-inspiring **BARAKA** (in a 70mm print, of course!) as well as two classic musicals, **SINGIN' IN THE RAIN** and **FIDDLER ON THE ROOF**.

Series compiled by Gwen Deglise.

Special Thanks: MAGIDSON FILMS; Marilee Womack/WARNER BROS.; Amy Lewin/MGM REPERTORY.

Friday, November 24 – 7:30 PM

70mm Print! **BARAKA**, 1992, Magidson Films, 96 min. If you have never seen BARAKA, one of the Cinematheque's favorite movies, 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, November 25 – 7:30 PM

SINGIN' IN THE RAIN, 1952, Warner Bros., 102 min. Dirs. **Gene Kelly** and **Stanley Donen**. On a short list of the greatest screen musicals ever made, SINGIN' IN THE RAIN began with legendary MGM producer Arthur Freed giving screenwriters Betty Comden and Adolph Green a stack of songs he'd written early in his career (with partner Nacio Herb Brown) -- including "Broadway Melody," "You Are My Lucky Star," and the title song - and saying simply, weave a story around these. What emerged was a sublime marriage of song and dance, innocence and nostalgia, heart-tugging romance and surreal comedy (especially in co-star **Donald O'Connor's** show-stopping "Make 'Em Laugh" routine.) Co-director Kelly shines as silent movie idol Don Lockwood, whose career (and leading lady, hilariously played by **Jean Hagen**) are imperiled by the coming of sound - until he hooks up with lovely ingenue **Debbie Reynolds**. The brilliant supporting cast includes **Millard Mitchell**, **Douglas Fowley** and the great **Cyd Charisse**, whose long-legged "Broadway Melody" ballet with Kelly nearly steals the show! For the 50th Anniversary of the film, Warner Bros. has digitally restored the sound and picture of the film - resulting in arguably the most astonishingly beautiful SINGIN' ever seen!!

Sunday, November 26 – 5:00 PM

FIDDLER ON THE ROOF, 1971, MGM Repertory, 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) 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).

Wednesday, November 29 – 7:30 PM

Sneak Preview!

BREAKING AND ENTERING, 2006, The Weinstein Company, 120 min. Dir. **Anthony Minghella**. Will (**Jude Law**) and his friend Sandy (**Martin Freeman**) run a flourishing landscape architecture firm that recently relocated to King's Cross, the center of Europe's most ambitious urban regeneration site. Their state-of-the-art studio office repeatedly attracts the attention of a local gang of thieves and Will, fed up after another break-in, chases one of the young gang members,

Miro (**Rafi Gavron**), back to the apartment he shares with his mother Amira (**Juliette Binoche**), a Bosnian refugee. Will befriends Amira to further investigate the burglary, but their friendship takes an unexpected turn as they embark on a passionate journey into the wilder side of both themselves and the city. **NOT ON DVD.**