

## October Cinematheque Calendar Complete Version

Egyptian Theatre, 6712 Hollywood Blvd. | www.egyptiantheatre.com

### **CONTEMPORARY MEXICAN FILMS SERIES / JORNADAS DE CINE MEXICANO**

*Presented in association with the Consulate General of Mexico in Los Angeles.*

**October 2 - 5, 2003**

In recent years, a new generation of Mexican filmmakers have achieved international recognition by telling their own stories of Mexico -- ancient and modern -- urban as well as rural, with films like AMORES PERROS, Y TU MAMA TAMBIEN and JAPÓN. Our "Contemporary Mexican Films Series/Jornadas de Cinema Mexicano" returns for the third year, showcasing new features including the L.A. Premiere of José Luis García Agraz' family drama **EL MISTERIO DE TRINIDAD**, Eva López-Sánchez's political thriller **FRANCISCA**, Francisco Athié's experimental Sci-Fi **VERA** and Alejandro Gamboa's over-the-top, Robin Hood- style tale **EL TIGRE DE SANTA JULIA**.

Other highlights include an amazing program of new short films, along with classic Mexican horror movies **THE VAMPIRE'S COFFIN**, **ROBOT VS THE AZTEC MUMMY** – plus a Special 10<sup>th</sup> Anniversary Screening of the award-winning **CRONOS** with director Guillermo del Toro in person - !

***We're extremely happy to welcome directors José Luis García Agraz, Alejandro Gamboa, Eva López-Sánchez, Francisco Athié, Michel Franco and Guillermo del Toro to the Lloyd E. Rigler Theatre at the Egyptian for this series!***

Series compiled by Gwen Deglise with the assistance of Chris D.  
Shorts compiled by Andrew P. Crane.

All films in Spanish with English subtitles except as noted.

Special Thanks To: Alejandro Pelayo and Eugenia Ballesteros/Consulate General of Mexico; Jorge Magaña, Susana López Aranda/ INSTITUTO MEXICANO DE CINEMATOGRAFÍA; EL INSTITUTO DE MEXICO Y LA UNIDAD DE ASUNTOS CULTURALES DE LA SECRETARIA DE RELACIONES EXTERIORES; Jorge Gamboa Patrón/THE MEXICAN TOURISM BOARD; Xavier Sibaja, David Shultz, Angie Allgood/FOCUS FEATURE; Sean Keely/LIONS GATE.

Thursday, October 2 - 8:00 PM

Los Angeles Premiere:

**EL MISTERIO DEL TRINIDAD (THE MYSTERY OF TRINIDAD)**, 2003, 95 min.

The director of the acclaimed SALON MEXICO, José Luis García Agraz, returns with this sweeping family drama about a doctor (Eduardo Palomo) who is the illegitimate son of explorer Joaquin Aguirre. When his father drowns after an obsessive thirty-year search for a lost Spanish shipwreck, Dr. Juan inherits a broken down salvage vessel – and a whole, previously unknown family who are not pleased to meet him. **Discussion following with director José Luis García Agraz.**

Friday, October 3 - 7:00 PM

**EL TIGRE DE SANTA JULIA**, 2003, 124 min. Dir. Alejandro Gamboa. During the Mexican Revolution, "José de Jesus" (Miguel Rodarte) earns his nickname, as well as a sexy gang of female outlaw followers, when he engages in a street battle with an abusive husband. A highly entertaining, colorful and over-the-top, Robin Hood-style tale of the real-life exploits of José de Jesus Negrete aka El Tigre de Santa Julia. **Discussion following with Alejandro Gamboa.**

Friday, October 3 – 10:00 PM

Los Angeles Premiere:

**FRANCISCA**, 2002, 88 min. Dir. Eva López-Sánchez. A gripping political thriller, with an intriguing historical and cultural context, about a former East German Secret agent unable to escape his past. In 1970, Bruno (Ulrich Noethen) tries to start a new life as a teacher in México. Diaz (Héctor Ortega), a ruthless Mexican secret police agent, threatens to deport him unless he agrees to keep tabs on students suspected of radicalism. When Bruno's girlfriend's (Fabiola Campomanes) militant brother is assassinated he seizes the opportunity to flee. But wherever he goes the past catches up with him. **Director Eva López-Sánchez to introduce screening.**

Saturday, October 4 - 5:00 PM

Los Angeles Premieres:

**VERA**, 2001, 86 min. Dir. Francisco Athié. An experimental science fiction/fantasy tale revisiting the Mexican theme of death. After the walls have collapsed, an old man is trapped in the deepest caves of the Mayan zone. What follows could be a dream, a shaman's vision, or a death trip...climaxing in an encounter with the eerie android Vera (Urara Kusanagi, a

Butoh dancer). Let your imagination take you where it will ...

Saturday, October 4 - 7:30 PM

Double Feature:

**EL ATAÚD DEL VAMPIRO (THE VAMPIRE'S COFFIN)**, 1957, 82 min. Dir. Fernando Méndez. Suavely sinister **Germán Robles** returns as evil vampire, Count Lavud, in this atmospheric sequel to the phenomenally successful **THE VAMPIRE**. **Abel Salazar** (infamous star of **THE BRAINIAC**) is also back as heroic Dr. Enrique and the lovely Ariadne Welter is Maria, object of Lavud's unwanted affection. A deliciously absurd guilty pleasure. With Carlos Ancira. (Dubbed English Print.)

**LA MOMIA AZTECA CONTRA EL ROBOT HUMANO (ROBOT VS. THE AZTEC MUMMY)**, 1957, 65 min. Dirs. Rafael Portillo and Manuel San Fernando. **Luis Aceves Castañeda** gives a wonderfully hammy performance as the super evil Dr. Krupp, intent on building a robot to help him rob the priceless treasure guarded by the Aztec mummy. Dr. Eduardo (Ramon Gay) must also battle Krupp to save good girl Flora (Rosita Arenas) -- who just happens to be the reincarnation of long dead Princess Xóchitl! (Dubbed English Print.)

Sunday, October 5 - 5:00 PM

**"Recent Mexican Shorts Program"** (approx. 80 min. total).

Join us for a dazzling selection of some of the most innovative new short films from Mexico's emerging filmmakers, including: **"La Partida"** (Departure) Dir. Gerardo Tort (11 min.) An older woman shuts out the cacophony of the world around her with a twist of her hearing aid and a little help from above. **"Silencio Profundo"** (Deep Silence) Dir. Gustavo Loza (15 min.) Two Cuban boys risk their lives in pursuit of a dream. **"Entre Dos"** (Between Two) Dir. Michel Franco (10 min.) An upper-middle-class couple resorts to desperate measures to save their sick child. **"Contratiempo"** (The Third Movement) Dir. Mauricio Bidault (10 min.) Two thieves simultaneously rob a music store.... or so it seems! **"Brusco Despertar"** (Rude Awakening) Dir. Ernesto Godoy (10 min.) A sister and brother, neglected by their parents, perceive their "superhero" in different ways **"E Pur Si Muove"** Dir. Agustin Calderon (4 min.) A boy discovers his own brand of Catholicism, not exactly what his grandmother had in mind. **"El Pez Dorado"** (The Goldfish) Dir. Patricia Arriaga (10 min.) An atmospheric look at a Chinese restaurants clientele from the goldfish's point of view. **"La Cumbre"** (The Summit) Dir. Jorge Fons (5 min.) A beautiful, fleeting instant in father-son relations. **"Sus Demonios"** (Demons) Dir. Rene U. Villareal (10 min.) Whose reality is it anyway? **"Volarte"** Dir. Carlos Colorado & Enrique Ramirez (8 min.) Computer-generated look at many of the murals of Rivera, Orozco, Tamayo, Siqueiros, amongst others, set in an architectural context.

**Discussion following with director Michel Franco (Entre Dos) TBC.**

Sunday October 5 - 7:15 PM

10th Anniversary Screening - Guillermo del Toro In Person!

**LA INVENCION DE CRONOS (CRONOS)**, 1992, Focus Features, 92 min. Dir. **Guillermo del Toro**. Starring Federico Luppi, Ron Perlman. This absorbing Gothic tale was the winner of nine top Mexican Academy Awards, as well as the Critics' Week Prize at the 1993 Cannes Film Festival. The story reveals the secrets of an invention that has the power to grant eternal life, but gives its user a tremendous thirst for human blood. *"Del Toro, a skilled craftsman, obviously takes great pleasure in guiding viewers through a melange of cinematic styles: the film tips its hat to a number of Mexican film genres, from vampire horror to thrillers to wrestling films."* -- [Screen International](#). **Discussion following with director/writer Guillermo del Toro (schedule permitting.)**

## ON SET WITH FRENCH CINEMA

**Co-presented with Unifrance, the Ministry of Foreign Affairs and the French Film & TV Department - Consulate General in Los Angeles**

**October 7 & 15, 2003**

The American Cinematheque is thrilled to be part of On Set with French Cinema, a partnership between Unifrance and the French Ministry of Foreign Affairs that brings some of the most exciting voices in contemporary French Cinema into American Universities for MFA seminars this Fall. The American Cinematheque couldn't pass up this opportunity to invite these same directors to share their films with our own audiences at the historic 1922 Egyptian Theatre, while they are visiting Los Angeles.

Join us for screenings and discussions with special guests including Regis Wargnier (I AM KING OF THE CASTLE, INDOCHINE, EAST/WEST); Patrice Leconte (THE MAN ON THE TRAIN, THE GIRL ON THE BRIDGE, RIDICULE, THE HAIR DRESSER'S HUSBAND, MONSIEUR HIRE) and the Cinematheque's good friend director Agnès Varda (THE GLEANERS AND I, JACQUOT, VAGABOND, CLEO FROM 5 TO 7).

**Regis Wargnier** worked as a second unit director with Michel Deville before making his directorial debut with LA FEMME

DE MA VIE. He won international fame with INDOCHINE and EAST/WEST and has worked with many of France's best leading actresses, including Catherine Deneuve, Sandrine Bonnaire and Emmanuelle Beart.

Not easily categorized, the highly productive director, **Patrice Leconte**, has established himself as one of France's most respected directors. Leconte made his directorial debut with comedies like the cult **LES BRONZES (THE SUNTANNED)** and went on exploring other genres. Leconte received critical success with 1989's MONSIEUR HIRE, and 1990's THE HAIRDRESSER'S HUSBAND (LE MARI DE LA COIFFEUSE) - but it was with his 1996 film RIDICULE, that Leconte won the admiration of an international audience while furthering his reputation as one of the French cinema's most treasured artists. His most recent films include THE GIRL ON THE BRIDGE, THE MAN ON THE TRAIN.

**We're thrilled to welcome the talented director Regis Wargnier in-person on October 7 for a screening of his second feature film, I AM KING OF THE CASTLE (JE SUIS LE SEIGNEUR DU CHATEAU) and Patrice Leconte In-Person on October 15 for a double feature of MONSIEUR HIRE and THE HAIRDRESSER'S HUSBAND!**

To be continued on November 19 with Cinematheque's good friend, director **Agnès Varda** In-Person at the Egyptian Theatre!

Special thanks: Florence Charmasson/UNIFRANCE; Mohamed Bendjebbour, Lise de Sablet, Sebastien Connan/ FRENCH FILM & TV DEPARTMENT - CONSULATE GENERAL IN LOS ANGELES; Martine Boutrolle/MAE; Benjamin Trochu, Valerie Grandury/ODESSA FILMS; Antoine Cochet/PATHE INTERNATIONAL; John Kirk, Irene Ramos/MGM/UA; Joëlle Prigent/F.T.D.

Tuesday October 7 - 8:00 PM

**ON SET WITH FRENCH CINEMA: Director Regis Wargnier In Person!**

Co presented with Unifrance, the Ministry of Foreign Affairs and the French Film & TV Department - Consulate General in Los Angeles

**I AM THE KING OF THE CASTLE (JE SUIS LE SEIGNEUR DU CHATEAU)**, 1988, Odessa Films, 88 min. With his second feature, director **Regis Wargnier** (INDOCHINE, EAST-WEST) explored the world of 12-year-old Thomas (Régis Arpin) who lives in a gorgeous mansion surrounded by woods in Brittany, France. After his mother's death, Thomas' world is even more disrupted by the arrival of Charles, the maid's son. The boys become enemies at first sight. Thomas decides to turn Charles' life into hell, making clear to the "invader" just who is the king of the castle. A lyrical and visually stunning film with an amazing use of Prokofiev's music. With Jean Rochefort and Dominique Blanc. **Discussion following with director Regis Wargnier.** (In French with English subtitles.)

Wednesday, October 15 - 7:30 PM

**ON SET WITH FRENCH CINEMA: Director Patrice Leconte In-Person!**

Co presented with Unifrance, the Ministry of Foreign Affairs and the French Film & TV Department - Consulate General in Los Angeles.

**MONSIEUR HIRE**, 1989, Pathe International, 81 min. Dir. Patrice Leconte. Night after night, Monsieur Hire (**Michele Blanc**) spies on his beautiful neighbor (**Sandrine Bonnaire**), who knows he's watching her. When a young woman in the neighborhood is murdered, the police immediately suspect the lonely, middle-aged tailor. A dark, unforgettable study in obsession, desire, and deviant sexuality.

**THE HAIRDRESSER'S HUSBAND (LE MARI DE LA COIFFEUSE)**, 1990, F.T.D., 82 min. Dir. Patrice Leconte. At the tender age of 12, Antoine's sexual urges are awakened by the ample charms of a female hairdresser. As a middle-aged man, Antoine (**Jean Rochefort**) proposes to a beautiful barber during his first visit to her salon, fulfilling his childhood dream. A testament to one man's obsession (though it could well be the boy's fantasy or the grown man's boyish imaginings.) Another - but much lighter - study of obsession and desire from Patrice Leconte, here simply beautifully hedonistic. **Discussion between films with director Patrice Leconte.** (Both films in French with English subtitles.)

Wednesday, October 8 - 7:30 PM

50<sup>th</sup> Anniversary Screening:

**SHANE**, 1953, Paramount, 118 min. We're proud to present this new 35mm. print of director, **George Steven's** classic western on its 50<sup>th</sup> Anniversary! The archetypal tale of a rootless lone gunman, Shane (**Alan Ladd**) who finds brief respite on the Starrett family's (Van Heflin, Jean Arthur and Brandon de Wilde) farm -- only to be sucked into a range war led by malevolent hired killer Jack (**Jack Palance**.) **Discussion following with George Stevens Jr., son of director George Stevens (schedule permitting.)**

Thursday, October 9 – 7:30 PM

#### ALTERNATIVE SCREEN

Skizz Czyzk's "**Damn you Mr. Bush**" (2002, 1:42 min.), a humorously shot protest song written in October 2002 as the U.S. headed towards war with Iraq. (<http://internettrash.com/users/skizz/>)

Following is Jacob Bricca's "**Homeland**" (2003, 5.5 min., USA) an examination of the mythology of the contemporary "good life" fed to us by corporate America through commercials. This provocative mix of images drawn from found footage sources is set to a hypnotic, moody score by the band Seaworthy. Bricca is the editor of the feature films LOST IN LA MANCHA and JIMMY SCOTT: IF YOU ONLY KNEW.

Following the short films is **WE INTERRUPT THIS EMPIRE** (2003, 55 min., USA) which looks at San Francisco's activist network and their efforts to make a statement about their opposition to the War in Iraq by shutting down the city's financial district through human barricades, riding bicycles onto the freeway and other acts. Protest footage from the "eye of the storm" (including a choice political pie in the face shot enacted on a female newscaster), contrasts with corporate media coverage in this look at radical resistance and alternate views on the US's current imperialist drive. The filmmakers will appear for discussion following the screening. ([www.whisperedmedia.org](http://www.whisperedmedia.org))

The program concludes with **BECOME THE SKY** (2002, 53 min., USA) A combination road movie, political expose and poetic meditation on planet earth. This beautiful, often abstractly lensed film crisscrosses Texas to look at the devastating effects of petrochemical, nuclear and electric industries on land, air and water. Filmmaker Laura Dunn examines the way that political and financial interests of powerful Texans Lyndon Johnson, Dick Cheney and the Bush family have shaped the economy of the world. The film maps an ecology of power spanning 4,000 miles across Texas and weaves a web of energy and politics in the context of war and capitalism. Laura Dunn is about to begin work on a documentary project with Terrence Malick. ([www.twobirdsfilms.org](http://www.twobirdsfilms.org))

#### THESE MAD PLACES: THE EPIC CINEMA OF DAVID LEAN

**Presented in association with the British Academy of Film & Television Arts/Los Angeles (BAFTA/LA)**  
**Sponsored by the Consulate General of Great Britain.**

October 10 – November 2, 2003

*"[LAWRENCE OF ARABIA art director John Bryan] suddenly looked at me and said, 'I know what you are. You're a bloody boy scout.' In a way, I am. I'm a grown-up boy scout. Because I love going to these mad places."* – David Lean.

When the British Film Institute recently published its critics' poll of the 100 Best British films ever made, it came as no surprise that 3 of the top 10 movies – BRIEF ENCOUNTER, LAWRENCE OF ARABIA and GREAT EXPECTATIONS – were directed by the same man: **David Lean**. His name is synonymous with visually breathtaking epics such as DR. ZHIVAGO, THE BRIDGE ON THE RIVER KWAI and A PASSAGE TO INDIA – although ironically, he was nearly as acclaimed early in his career for intimate dramas such as BRIEF ENCOUNTER and SUMMERTIME, and his masterful Dickens adaptations GREAT EXPECTATIONS and OLIVER TWIST. *"I love making motion pictures. Working on the script is important and very necessary, but I'm not a word man. I'm a picture man. I love getting behind a camera and trying to get images on the screen,"* Lean once observed – and truly, his films play out as a cascade of unforgettable images, characters and landscapes, from the haunted marshlands in GREAT EXPECTATIONS, to the winter palace in DR. ZHIVAGO, to Peter O'Toole striding victoriously across the wrecked train in LAWRENCE OF ARABIA.

Born March 25, 1908 in Croydon, a suburb of London, into a strict Quaker family, Lean was astoundingly considered to be "either not very bright or incorrigibly lazy" by his teachers at school. He became fascinated with photography and film at an early age (American director Rex Ingram was one of the young Lean's heroes), and after a brief stint working at his father's accounting firm, he landed a job at age 19 with Gainsborough Studios, where he toiled as a gofer/wardrobe assistant before moving into editing. By the late 1930's, Lean was widely acknowledged as the finest editor in British cinema for his work on such movies as PYGMALION, MAJOR BARBARA and 49<sup>th</sup> PARALLEL. In 1942, he was invited by Noël Coward to co-direct the war drama IN WHICH WE SERVE, which began Lean's career as a director.

He was, by all accounts, one of the most thoroughly knowledgeable and dedicated filmmakers in the history of the medium, a superb craftsman with an innate ability to move audiences and critics with his sweeping stories of soldiers and poets, rebels and star-crossed lovers. Frequent star Alec Guinness hailed him as *"easily the most meticulous artist in motion pictures,"* and Lean himself wryly observed, *"I am told that some people say I have celluloid instead of blood in my veins. Well, I simply cannot help it."* A notoriously private and complicated man, Lean was married numerous times and spent much of his adult life living in far-flung locales such as India and the South Pacific. Despite his numerous awards and box office successes, Lean was intensely sensitive to criticism; the negative reviews of RYAN'S DAUGHTER wounded him deeply and contributed to his long absence from directing in the 1970's. He returned to filmmaking in 1984 with the triumph of A PASSAGE TO INDIA, and was knighted the same year by Queen Elizabeth for his contributions to

British cinema. He was working on an adaptation of Joseph Conrad's "Nostromo" at the time of his death in 1991, leaving behind one of the richest and most accomplished legacies of any director in the history of cinema.

This series is the first major L.A. retrospective in many years of Lean's work, and include his masterpieces LAWRENCE OF ARABIA, DR. ZHIVAGO, THE BRIDGE ON THE RIVER KWAI, BRIEF ENCOUNTER, GREAT EXPECTATIONS and OLIVER TWIST, along with such rarely-seen films as THE PASSIONATE FRIEND, HOBSON'S CHOICE, IN WHICH WE SERVE, THIS HAPPY BREED and others, along with Q&A with friends and colleagues of Lean's.

Series compiled by Dennis Bartok.

Special Thanks to: John Kirk and Latanya Taylor/MGM-UA; Mike Schlesinger/COLUMBIA PICTURES REPERTORY; Marilee Womack/WARNER BROS. CLASSICS; Mike Ewin/WINSTONE FILMS; Sarah Finklea/COWBOY PICTURES; Fritz Herzog/ACADEMY OF MOTION PICTURE ARTS & SCIENCES – Film Archive.

Friday, October 10 – 7:30 PM

In Glorious 70 mm:

**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. Featuring one of the finest casts in any motion picture: **Omar Sharif** (in his first major English-speaking role), **Anthony Quinn**, **Jack Hawkins**, **Claude Rains** and Lean's longtime collaborator **Alec Guinness** as Prince Feisal. D.P. Freddie Young's 70 mm. photography is rightly considered to be a work of genius, matched by Robert Bolt and Michael Wilson's screenplay, Maurice Jarre's stirring score and John Box's production design. Winner of 7 Academy Awards, including Best Picture and Best Director. *"When you're in the desert, you look into infinity ... It makes you feel terribly small, and also in a strange way, quite big."* – David Lean.

**Discussion following with Academy Award winning editor Anne V. Coates.**

Saturday, October 11 – 5:00 PM

**BRIEF ENCOUNTER**, 1946, MGM/UA, 86 min. Dir. David Lean. A seemingly happily-married woman (**Celia Johnson**) gets a piece of grit in her eye at the train station; a married doctor (**Trevor Howard**) helps remove it. From such simple, commonplace stuff is woven one of the most heartbreaking portraits of lost love and longing ever put on film – a story, in its very, very British way, equal to the sweeping passions of LAWRENCE OF ARABIA and DR. ZHIVAGO. Based on Noël Coward's play "Still Life."

Saturday, October 11 – 7:30 PM

In Glorious 70 mm:

**LAWRENCE OF ARABIA**, 1962, Columbia, 216 min. Dir. David Lean. [See October 10 for description.]

Sunday, October 12 – 4:00 PM

New 35 mm. Print:

**GREAT EXPECTATIONS**, 1946, MGM/UA, 118 min. The film that set the standard for all Dickens adaptations before or since. Director **David Lean's** early masterpiece opens with the awesome images of a convict stumbling across a storm-wracked moor, and then plunges us into the story of an impoverished underdog, Pip (**John Mills**) trying to defy the rigid caste system of Victorian England. Co-starring **Alec Guinness** (in his first film for Lean), Jean Simmons, Francis L. Sullivan and Valerie Hobson, with Oscar-winning, black-and-white photography by **Guy Green**. *"Probably no finer Dickens film has been made than Lean's GREAT EXPECTATIONS."* – Michael Pointer, Charles Dickens On Screen.

Sunday, October 12 – 7:30 PM

In Glorious 70 mm:

**LAWRENCE OF ARABIA**, 1962, Columbia, 216 min. Dir. David Lean. [See October 10 for description.]

Thursday, October 16 – 7:30 PM

Double Feature:

**IN WHICH WE SERVE**, 1942, MGM/UA, 115 min. Dirs. Noel Coward and David Lean. Following the sinking of their destroyer, three British sailors – captain **Noël Coward** (who wrote the script and co-directed), officer **Bernard Miles** and ordinary seaman **John Mills** – flash back on their loved ones at home, their small triumphs and tragedies, on England itself and what they're fighting for. Widely hailed as one of the first "realistic" portraits of WWII, the film still succeeds today as both stirring propaganda, and a time capsule of a generation who went to war, never knowing if they would return.

**THIS HAPPY BREED**, 1944, MGM/UA, 115 min. Lean turned down an offer to co-direct HENRY V with Laurence Olivier to make this, his first full feature as sole director. Based on an acclaimed play by Noël Coward, THIS HAPPY BREED is a

lovingly-crafted, slice-of-life portrait of several decades in the life of a typical British family, charting their marriages, squabbles, births, deaths and understated resilience. **Robert Newton** (OLIVER TWIST) is cast very much against type as the middle-class father, with Lean favorite **Celia Johnson** (BRIEF ENCOUNTER) as his wife, aided by John Mills, Stanley Holloway and Lean's second wife Kay Walsh.

Friday, October 17 – 7:30 PM

**DOCTOR ZHIVAGO**, 1965, Warner Bros., 193 min. Dir. David Lean. "If this man were my father, I should want to know," says General Yevgraf Zhivago (**Alec Guinness**) to his wary niece – and the story that he narrates, of decadent Tsarists, anguished revolutionaries, two beautiful women in love with the same man, a nation and a people in upheaval, and above all, the poet and physician (**Omar Sharif**) who witnesses and remembers it all – is one of the most lyrical and visually breathtaking stories in the history of film. From the bloodstained march through the Moscow streets, to the snowbound train ride through the Ural Mountains, to the haunted ice palace at Varykino, this is the essence of pure cinema. Brilliantly scripted by **Robert Bolt** (from Boris Pasternak's novel), and photographed by **Freddie Young** (who replaced Nicolas Roeg soon into shooting). Co-starring **Julie Christie, Geraldine Chaplin, Rod Steiger, Tom Courtenay**, Ralph Richardson and Siobhan McKenna, with music by Maurice Jarre.

Saturday, October 18

**Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD**

**10:30 AM Behind the Scenes Tour**

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

Saturday, October 18 – 4:00 PM

**DOCTOR ZHIVAGO**, 1965, Warner Bros., 193 min. Dir David Lean. [See October 17 for description.]

Saturday, October 18 – 8:00 PM

**EGYPTIAN THEATRE 81<sup>st</sup> ANNIVERSARY SÉANCE**

Join us as we invoke the spirit of the year 1922 and the Egyptian Theatre's legendary founder, Sid Grauman. Our not to be missed anniversary party features cake and exotic ice creams, magic, period newsreels & films, plus, a talk on Sid Grauman by Mark Simon (one of our fabulous docents) and a real SÉANCE – conducted by Parapsychological Investigator and Psychic Medium Michael J. Kouri (as seen on "The View," "Oprah," "The History Channel" and many other radio and TV shows) – contact Sid Grauman and many other spirits lurking in the theatre. Prior to the séance Michael will give a presentation on Haunted Hollywood and the Occult in 1920's Hollywood – and – he will perform psychic readings for select audience members. To learn more about Michael see [www.icghosts.com](http://www.icghosts.com).

**Special Ticket price: \$20 Members; \$25 General; \$10 Balcony seating and a limited number of \$50 seats will be sold for a place at the séance table.**

Sunday, October 19

**Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD**

**10:30 AM Behind the Scenes Tour**

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

Sunday, October 19 – 5:00 PM

Double Feature:

**MADELEINE**, 1950, Winstone Films, 101 min. Dir. David Lean. A true Lean rarity, this gothic melodrama is based on the real-life story of an aristocratic Glasgow woman, Madeleine Smith, who was accused of poisoning her lower-class French lover in 1850. Lean's third wife, **Ann Todd**, was well cast as the icy, unfathomable murderess; the deep-focus black and white photography was heavily influenced by Welles' CITIZEN KANE, a Lean favorite. With Ivan Desny, Norman Wooland, Leslie Banks.

**HOBSON'S CHOICE**, 1954, Cowboy Pictures, 107 min. Dir. David Lean. Another Lean rarity, HOBSON'S CHOICE was based on the much-loved play by Harold Brighouse, and stars **Charles Laughton** at his cantankerous best as the owner of a middle-class boot shop who refuses to give his three daughters a dowry – until his eldest child decides to marry without his approval. With John Mills. "*I adored Charlie. Someone asked Laurence Olivier if he had ever worked with a genius and he said, 'Yes, one: Charles Laughton.'*" – David Lean.

Tuesday, October 21 – 7:30 PM

**"FLICKER, ATTACK OF THE 50 FOOT REELS!"**

The same exciting concept as last year's popular program: twenty-five new and established filmmakers brave the unknown, each shooting one roll of Super 8mm film, handing it over to Flicker for processing and holding their collective breath until they finally get to see their film along with everyone else – the night of the screening! All editing is done "in camera" and sound is created without seeing the film. The filmmakers will be there to introduce what they hope is a

masterpiece. Last year we had established feature film directors such as Peyton Reed (DOWN WITH LOVE) as well as neophytes -- and it was an exciting and illuminating evening as twenty-five 3 minute shorts rolled out before a nearly packed house to a very enthusiastic audience Truly "New" filmmaking at its most exciting. **Most of the filmmakers will appear in person.**

**Special thanks to Kodak, Yale Film and Video and Dwayne's Photo.**

Wednesday, October 22 – 7:30 PM

**THE HIRED HAND**, 1971, Sundance Channel, 90 min. This quietly unassuming but powerful western languished for decades in obscurity -- until it was recently restored in a beautiful new print through the efforts of director and star **Peter Fonda**, editor Frank Mazzola and the Sundance Channel. After many years away, worldweary Harry (Peter Fonda) returns to the family farm with easygoing pal Arch (the superb **Warren Oates**), only to be greeted by bitter wife Hannah (Verna Bloom). Determined to settle down, Harry's healing relationship with Hannah is imperiled when grudgeholders from the past threaten him. The stunning, near hallucinatory cinematography by Vilmos Zsigmond looks even better today than it did in 1971. Not to be missed! **Discussion following with director/actor Peter Fonda and editor Frank Mazzola (schedules permitting.)**

Thursday, October 23 – 7:30 PM

ALTERNATIVE SCREEN

Vikram Jayanti's **JAMES ELLROY'S FEAST OF DEATH** (2003, 90 min., USA/UK, Showtime), a profile of hard-boiled crime fiction writer James Ellroy (LA CONFIDENTIAL) against a gruesome backdrop of intertwined tales of unsolved murders - the infamously dismembered "The Black Dahlia" and Ellroy's own mother.

The film looks at Ellroy post-My Dark Places (a book about his mother's unsolved murder - which occurred when he was 10-years old). Ellroy, who charms his audiences in person as aptly as he entertains them in prose is an entertaining presence throughout the film. His life long obsession with his mother's murder and that of the infamous "Black Dahlia" intersect as Jayanti explores Ellroy's fascination with the Dahlia as a means of understanding the horrible, unsolved murder that effected his own life. Detectives on the case, experts and Ellroy pal Nick Nolte, among others, appear in the film which also offers a critique of "Dahlia" murder case solutions as well as some pondering on his mother's case.

Preceding the feature is animator Rachel Max's animated short film **"Dead Kitty"** (2003, 3.5 min., USA).

(www.rachelmax.com) Rachel Max's animated short film "Dead Kitty" (2003, 3.5 min., USA) will precede the feature.

**Discussion following with director Vikram Jayanti & novelist James Ellroy.**

## NEW ARGENTINE CINEMA SERIES

October 24 - 26, 2003

**Presented in association with the Consulate General & Promotion Center of the Argentine Republic and INCAA (Instituto Nacional de Cine y Artes Audiovisuales).**

With the collaboration of: MINISTRY OF FOREIGN AFFAIRS, WORSHIP AND INTERNATIONAL TRADE OF THE ARGENTINE REPUBLIC (Ministerio de Relaciones Exteriores, Comercio Internacional y Culto).

Series compiled by Gwen Deglise, Matias Doorn.

After the success of last year's New Argentine Cinema Series, we're thrilled to be back with an even more impressive line-up of films -- including the LA Premieres of Eduardo Mignogna's latest, **CLEOPATRA**, a road movie with the amazing Norma Aleandro; Argentine New Wave rising star Israel Adrián Caetano's urban western **RED BEAR**; the winner of the Los Angeles Latino Film Festival, Carlos Sorin's beautiful **HISTORIAS MINIMAS**; and newcomer Diego Lerman's prize-winning **SUDDENLY**.

The Argentine Cinema is enjoying one of its best moments in history, with the nation's films making a strong impact on the international festival circuit. Starting with Martin Rejtman's RAPADO (1991), a young generation of directors have emerged from the new cinema schools founded in the 1990's. More government funding in the mid-1990's, led to such arthouse successes as NINE QUEENS and THE SON OF THE BRIDE. As this year's series proves, the New Wave has survived.

Our very special thanks to our guest programmer Hebe Tabachnik.!

Special Thanks To:

PATAGONIK; Stacey Mooradian/MIRAMAX; Luis Sartor/ZARLEK PRODUCTION; Edward Arentz/EMPIRE PICTURES; Jose Morales & Jola Slaska/WANDA VISION; Juan Carlos Desanzo; Maria Celleri and Matias Mateo/ MINISTRY OF

FOREIGN AFFAIRS, WORSHIP AND INTERNATIONAL TRADE OF THE ARGENTINE REPUBLIC.

Friday, October 24 - 7:00 PM

**HISTORIAS MINIMAS (MINIMAL STORIES)**, 2003, Wanda Vision, 92 min. In director **Carlos Sorin's** (LA PELICULA DEL REY) third feature, three inhabitants of a small village in Patagonia travel to the nearest town to pursue their humble dreams: Don Justo (Antonio Benedictis) - an 80 year-old non-professional actor - sets off on foot to look for his missing dog, while funny traveling salesman, Roberto (Javier Lombardo) plans to seduce a widow with a birthday cake, and young mother Maria (Javiera Bravo) has been selected to compete on a TV gameshow. *"Small is beautiful indeed in the case of HISTORIAS MINIMAS, a beguiling tale of three parallel journeys across the dusty steppes of Patagonia that culminate in subtle but satisfying moments of self-fulfillment. Endowed with captivating simplicity, gentle humor, rich humanity and infectious generosity of spirit, Argentinean director Carlos Sorin's road movie won the Special Jury Prize at San Sebastian."*-- [Variety](#).

Friday, October 24 - 9:30 PM

**UN OSO ROJO (RED BEAR)**, 2002, 95 min. Released after seven years in prison for armed robbery, Oso (**Julio Chavez**) sets out to reclaim the love of his wife and his daughter. But the world's hostility, Oso's own extreme violence, the changing times and concern for his daughter send him back down a path of crime. Julio Chavez's intense tough-guy performance is outstanding! A rising star of the Argentine New Wave, director **Israel Adrián Caetano's** third feature film is an affecting and absorbing genre-spanning story - urban western, gangster noir, family drama, social realism - capturing the aura of Argentina in economic despair.

Saturday, October 25 - 5:00 PM

**TAN DE REPENTE (SUDDENLY)**, 2002, Empire Pictures, 90 min. Looking for some new excitement, bored punk girlfriends, Mao (Carla Crespo) and Lenin (Veronica Hassan), spot lonely and overweight saleswoman Marcia (Tatiana Saphir), on the streets of Buenos Aires. Trying to convince the straight Marcia to sleep with Mao, the duo take her on a road trip against her will. The mood shifts as the gang stops at Lenin's aged aunt's home - the most amazing Blanca (Beatriz Thibaudin). By turns menacing, hilarious and tender, the film veers off in surprising directions. Twenty-six-year-old director **Diego Lerman's** debut feature recalls the offbeat humor of Jim Jarmusch. With beautiful black and white cinematography, TAN DE REPENTE has been a top prize-winner at film festivals around the world. *"Outrageous, funny and hip...a delightfully unpredictable sleeper that proves new Argentine cinema really exists. (The film) starts scary, moves through deadpan comic and comes out with a whimsical tenderness for its characters that audiences will share."* -- [Variety](#). *"The chick flick of the year!"*- [Film Comment](#).

Saturday, October 25 - 7:30 PM

**CLEOPATRA**, 2003, Buena Vista International, (around 90 min tbc). Famed Argentine leading lady **Norma Aleandro** is Cleopatra, a free spirited and retired teacher who, finally tiring of her depressed, alcoholic husband, hits the road with frustrated young TV star Sandra (Natalia Oreiro). This tender, cross-generational, female-powered road movie from director **Eduardo Mignogna** (LA FUGA) is the most recent box office success from Argentina.

Saturday, October 25 - 9:45 PM

Double feature:

**EL JUEGO DE ARCIBEL (ARCIBEL'S GAME)**, 2003, 115 min. dir. Alberto Lecchi. This ambitious political drama revolves around Arcibel (Darío Grandinetti), an apolitical journalist jailed by mistake, who spends his life term playing chess and other games with his fellow prisoners. One day Arcibel creates his own ingenious war game -- which spreads to the outside world and causes the government acute distress. With Diego Torres.

**UN DIA IN EL PARAISO (A DAY IN PARADISE)**, 2003, tbc min. Dir. Juan Bautista Stagnaro (EL DESCANSO). This bright and funny mainstream romantic comedy follows "Roy", a frustrated photographer (Guillermo Francella), and "Brenda", a would-be actress (the irresistible Araceli González)- who meet cute in a very hip discotheque. Brenda writes her phone number on Roy's hand -- but when he accidentally washes it off after an accident, a series of escalating misadventures begins for the two lovers. A film that asks how to make things right when love-at-first-sight has been built on a foundation of lies.

Sunday, October 26 - 5:00 PM

Los Angeles Premiere! **EL POLAQUITO (THE LITTLE POLISH BOY)**, 2003, 93 min, dir. Juan Carlos Desanzo. "El Polaquito"(Little Polish), a thirteen-year-old street singer makes a living singing in the trains at Buenos Aires (his nickname comes from imitating the famous tango singer "Polish" Goyeneche). In love with Pelu, a young prostitute who also works at the Central Station, El Polaquito undertakes a dauntless fight to rescue her from the area's gang of Mafia. A favorite of many festival goers. Featuring Tango music.

Sunday, October 26 - 7:30 PM

**VALENTIN**, 2002, Miramax, 86 min. Dir. **Alejandro Agresti**. This coming of age story is told through the eyes of a precocious eight-year old boy who lives with his grandmother (the talented **Carmen Maura**) in turbulent 1969 Argentina. Estranged from his eccentric parents (director Agresti plays the father), Valentin yearns for a real family and is ready to make it happen... A moving and powerful film! *"I simply write a story and everything else - camera position, music, voice over, etcetera - depends on what the story needs... I wanted to make a simple, realistic film about one year in the life of a boy and the things he does to change his life and those around him."*-- Alejandro Agresti.

Thursday, October 30 – 7:30 PM DAVID LEAN

Double Feature:

**SUMMERTIME**, 1955, Cowboy Pictures, 100 min. Dir. David Lean. The original British title of the film, **SUMMER MADNESS**, comes closer to the glorious, hothouse atmosphere of this story of a lonely American spinster (**Katharine Hepburn**) who succumbs to a passionate affair with a married Italian antique dealer (**Rossano Brazzi**.) Lean insisted on shooting on location in Venice, and the result is a Technicolor valentine to the ancient city. This was the director's personal favorite among all his films. *"It had an enormous effect on tourism. I remember the head of a hotel chain coming up to me and saying, 'We ought to put a monument up to you.'*" – David Lean.

**THE PASSIONATE FRIENDS**, 1949, MGM/UA, 86 min. Another Lean rarity! His offscreen wife **Ann Todd** stars as a young woman torn between her love for an old flame (**BRIEF ENCOUNTER**'s **Trevor Howard**) and her loyalty to her jealous husband (**Claude Rains**.) The screenplay had a most unusual pedigree: it was based on a novel by H.G. Wells, adapted by Lean and suspense novelist Eric Ambler (**MASK OF DIMITRIOS**). *"The film is very nearly very good. It was not a great success, but I'm quite proud of it."* – David Lean.

Friday, October 31 – 7:30 PM DAVID LEAN

**THE BRIDGE ON THE RIVER KWAI**, 1957, Columbia, 161 min. Lean won the first of two Academy Awards for Best Director for this epic portrait of the clash of wills between a British POW, Col. Nicholson (**Alec Guinness**, who initially turned down the role) and a tradition-bound Japanese officer (silent star **Sessue Hayakawa**) over the building of a railway bridge in the jungle during WWII. **William Holden** stars as the cynically-realistic American POW who is forced to trek back into the hellish jungle to destroy the bridge with Jack Hawkins and his rag-tag team of commandos. Brilliantly adapted by Carl Foreman and Michael Wilson from Pierre Boulle's novel, with an unforgettable score courtesy of Malcolm Arnold. *"There has been a lot of argument about the film's attitude towards war. I think it is a painfully eloquent statement on the general folly and waste of war."* – David Lean.

Saturday, November 1 – 5:00 PM DAVID LEAN

**OLIVER TWIST**, 1948, MGM/UA, 116 min. Dir. **David Lean**. A startlingly real, atmospheric evocation of childhood terrors and the evils of poverty. Innocent orphan Oliver (**John Howard Davies**) is shanghaied into a gang of child thieves by blackguards Bill Sykes (a particularly chilling **Robert Newton**) and Fagin. **Alec Guinness'** masterful, almost unrecognizable performance as Fagin led to unexpected problems when the film was denounced as anti-Semitic by the League of B'nai B'rith – in Berlin, rioters tore the theatre apart where the film was shown, and its release was delayed for three years in the U.S. to let tensions ease. *"OLIVER TWIST moves forward in staccato bursts, propelled by coiling tensions and by outbursts of sudden, brutish violence ... this is possibly David Lean's wildest movie, certainly his darkest and arguably his best."* – Al McKee, [Film Comment](#).

Saturday, November 1 – 8:00 PM DAVID LEAN

**RYAN'S DAUGHTER**, 1970, Warner Bros., 187 min. Dir. **David Lean**. Initially planned as a return to the small-scale storytelling of his **BRIEF ENCOUNTER** days, **RYAN'S DAUGHTER** instead became an epic contest between Lean and the Irish landscape, as he attempted to tell the tragic story of a married Irish woman (played by **Sarah Miles**, wife of the film's screenwriter Robert Bolt) and her affair with a shell-shocked British soldier (Christopher Jones). A flawed gem, **RYAN'S DAUGHTER** boasted some great performances (**John Mills**, who won a Best Supporting Actor Oscar, and Leo McKern) and some still-questionable ones (**Robert Mitchum**, famously miscast as a meek schoolteacher) – but no one doubts that **Freddie Young's** astonishing cinematography ranks with his best work in **LAWRENCE** and **DR. ZHIVAGO**.

Sunday, November 2 – 4:00 PM DAVID LEAN

**BLITHE SPIRIT**, 1945, MGM/UA, 96 min. Dir. David Lean. A lighter-than-air lark from Lean's early days, **BLITHE SPIRIT** starred **Rex Harrison** as a successful novelist whose life is turned upside down when a medium (played by the great **Margaret Rutherford**, at her eccentric best) summons the ghost of his first wife (Constance Cummings.) Lean's only outright comedy, this was the third of his four films based on Noël Coward material – the next would be his masterful **BRIEF ENCOUNTER**.

Sunday, November 2 – 6:15 PM DAVID LEAN

**A PASSAGE TO INDIA**, 1984, Columbia, 163 min. Lean's final film (and his first since RYAN'S DAUGHTER, 14 years earlier) is a deeply satisfying marriage of his finest qualities as a director: truly epic in scope, it also manages to be astonishingly intimate and emotionally complex. **Judy Davis** stars as a repressed young Englishwoman who accuses an Indian doctor (**Victor Banerjee**) of attempted rape at the mysterious Marabar Caves, setting off a firestorm of political and racial controversy in British-controlled India. **Peggy Ashcroft** won a Best Supporting Actress Oscar for her heartbreaking work in the film, as did composer **Maurice Jarre** (LAWRENCE OF ARABIA) for his superb score. And nearly 40 years after they first worked together on GREAT EXPECTATIONS, Lean's greatest collaborator **Alec Guinness** returned one final time, for his gentle, melancholy performance as Professor Godbole.