

**AMERICAN CINEMATHEQUE CALENDAR**  
**March, 2003**

**RECENT SPANISH CINEMA 2003**

February 21 – March 9<sup>th</sup>, 2003

Presented in collaboration with:

the Ministerio de Educacion, Deporte y Cultura, SGAE, Fundación Autor, ICEX - Instituto Español de Comercio Exterior, EGEDA.

The Cinematheque's tenth annual survey of the wildest and most uncompromising films from Spain continues from February with a spectacular line-up of new movies from longtime favorites **Manuel Gutiérrez Aragón** (EL CABALLERO DON QUIXOTE), **Carlos Saura** (the gorgeous dance-film SALOME) and **Gerardo Herrero** (EL LUGAR DONDE ESTUVO EL PARAISO), and Mexican master director **Arturo Ripstein** (LA VIRGEN DE LA LUJURIA). Following the international success of recent thrillers like OPEN YOUR EYES, THE OTHERS and INTACTO, Spanish filmmakers have turned out a record number of high-octane suspense films this year, including TRECE CAMANADAS from director **Xavier Villaverde**, IMPULSOS from **Miguel Alcantud**, and ARO TOLBUKHIN, EN LA MENTE DEL ASESINO from acclaimed filmmaker **Agusti Villaronga** (IN A GLASS CAGE).

To celebrate the first decade of the Recent Spanish Cinema Series in Los Angeles, this year's series will also feature an eclectic "Greatest Hits" showcase of some of the most memorable and surprising films we've premiered in Los Angeles, including **Victor Erice's** mesmerizing documentary EL SOL DEL MEMBRILLO; **Mariano Barroso's** EXTASIS, starring Javier Bardem; the late **Pilar Miro's** gorgeous historical drama EL PERRO DEL HORTELANO, and breakout director **Alejandro Amenabar's** first feature, the wicked film school thriller TESIS - !

All films are in Spanish with English subtitles unless noted.

Series Compiled by Chris D., Dennis Bartok and Gwen Deglise.

Special Thanks to: Pilar Torre/MINISTERIO DE EDUCACION, DEPORTE Y CULTURA; Juan Carlos Cuadros/IBERAUTOR; Antonio Estevez Marin, Commercial Consul of Spain in Los Angeles; José Luis Dicenta Ballester, Consul General of Spain in Los Angeles; Ray Privett/FACETS.

**Saturday, March 1 – 5:00 PM**

**EL CABALLERO DON QUIXOTE (DON QUIXOTE, KNIGHT ERRANT)**, 2002, 122 min. This loving, visually sumptuous sequel to Cervantes' original novel finds the deluded Don Quixote (**Juan Luis Gallardo**) and his long-suffering squire Sancho (the marvelous **Carlos Iglesias**) riding out to do battle with jealous knights, Merlin the Magician, drag queen Dulcineas and legions of fans of their first adventures (!!), who are only too happy to play along with the pair's fanatical quest for honor, truth and justice. Directed with daft charm and a dash of post-modern humor by **Manuel Gutiérrez Aragón** (HALF OF HEAVEN, THE KING OF THE RIVER), who helmed a magnificent television version of the original novel in 1991. Co-starring Emma Suarez, Juan Diego Botto.

**Saturday, March 1 – 7:30 PM**

**TRECE CAMPANADAS (WHEN THE BELL CHIMES THIRTEEN)**, 2002, 100 min. Young sculptor Jacobo (**Juan Diego Botto**) returns to his native city of Santiago only to be tormented by the sadistic spirit of his insane father, Mateo (**Luis Tosar**), in this dark, fierce ghost story from director **Xavier Villaverde**. A childhood witness to Mateo's violent death -- apparently at the hands of his mother, Carmen (Elvira Minguez) -- Jacobo must exorcise the horror of that night

and dredge up a traumatic secret he would much rather leave buried. With Marta Etura, Laura Mana.

### **Saturday, March 1 – 9:45 PM**

**ARO TOLBUKHIN, EN LA MENTE DEL ASESINO (ARO TOLBUKHIN, IN THE MIND OF A KILLER)**, 2002, 94 min. Co-directed and written by **Agusti Villaronga** (IN A GLASS CAGE), Lydia Zimmerman and Isaac-Pierre Racine, and filmed in five countries over a two year period, this *faux* documentary emerges as a heartbreaking chronicle of one lost soul's journey to the heart of darkness. Saved from the Guatemalan jungle and smitten with missionary nun Carmen (**Carmen Beato**), Aro Tolbukihn (**Daniel Gimenez**) reaches the end of his tether when she leaves for Spain, and he burns seven clinic patients alive. A French journalist interviews him on his execution day and discovers the strange, Buñuelian past of a man still carrying the incestuous torch for his long dead twin sister. Scary, beautiful and hauntingly poignant.

### **Sunday, March 2 – 4:00 PM**

**LA VIRGEN DE LA LUJURIA (THE VIRGIN OF LUST)**, 2002, 140 min. The latest film from Mexican master director **Arturo Ripstein** (THE BEGINNING AND THE END) and screenwriter Paz Alicia Garciadiego, LA VIRGEN DE LA LUJURIA reveals a tale of lavish eroticism and ferocious S&M in high operatic style. At the Café Ofelia in 1940's Mexico City, where Spanish exiles gather to discuss politics, introverted waiter Nacho (**Luis Felipe Tovar**) falls for cruel, opium-addicted hooker Lola (sensual **Ariadna Gil**). The result is a delirious passion that will lead him to do *anything* for her. With Patricia Reyes Spíndola. "A memorable vision of sexual obsession as an everyday matter." -- Variety.

### **Sunday, March 2 – 7:00 PM**

**EL LUGAR DONDE ESTUVO EL PARAISO (THE PLACE THAT WAS PARADISE)**, 2002, 103 min. Dir. **Gerardo Herrero**. Set in a border town between Columbia and Brazil, this Graham Greene-style yarn follows the painful reveries of divorced, single mother, Ana (the fiery **Elena Ballesteros**) as she remembers her reformed alcoholic father (the magnificent **Federico Luppi**), who was the idealistic consul of the area. She comes to realize too late that jealousy of her father's mistress Julia (Paulina Galvez) and her misunderstanding of his ambiguous friendships with rightist and leftist rogues may have ruined his last bid for happiness.

### **Monday, March 3 – 7:30 PM**

Sneak Preview – Gaspar Noé In-Person!

**IRREVERSIBLE**, 2002, Lions Gates, 95 min. IRREVERSIBLE is a demanding and audacious but thoroughly rewarding cinematic experience that has been thrilling audiences since its world premiere in Cannes and its North American debut screenings at the Telluride and Toronto film festivals earlier this year. Even for a director that has been known to invite controversy in films such as "Sodomites" (1998), SEUL CONTRE TOUR (I STAND ALONE) (1998), and "Carne" (1991), **Gaspar Noé's** IRREVERSIBLE can still be considered the ultimate in bravura filmmaking. An emotional odyssey that unspools in reverse from gut-wrenching violence to sweetly observed moments of sublime tenderness, the film stars **Monica Bellucci** and real-life husband **Vincent Cassel** as a couple whose story is told over the course of a fateful evening in a series of long takes. The film features two unsettling and graphic scenes of violence and sexuality that are difficult to watch. However, these grim sights are nestled within a carefully constructed -- although unconventional -- narrative which serves as a counterpoint to moments of striking tenderness, and the film is in some ways a study of darkness and light. IRREVERSIBLE, starring Monica Bellucci (BROTHERHOOD OF THE WOLF, MALENA) and Vincent Cassel (BROTHERHOOD OF THE WOLF, THE CRIMSON RIVERS, BIRTHDAY GIRL), has also screened at the Edinburgh International Film Festival and the San Sebastian Film Festival. Bellucci's upcoming work includes Antoine Fuqua's MAN OF WAR (March 2003) opposite Bruce Willis, THE MATRIX REVOLUTIONS and THE MATRIX RELOADED, as well as the role of Mary

Magdalene in Mel Gibson's THE PASSION. The film will be released by Lions Gate Films on March 7, 2003. **Discussion following with director Gaspar Noé (schedule permitting).**

### **Wednesday, March 5 – 7:00 PM**

**SOLO MIA (MINE ALONE)**, 2001, 104 min. Vivacious **Paz Vega** (SEX & LUCIA) is Angela, a trusting young woman who falls in love with and marries Joaquin (Sergi Lopez), only to see her husband's charm gradually give way to psychopathic obsession, immaturity and macho abuse. Joaquin's inability to see his part in the disintegrating relationship is chilling, but director **Javier Balaguer** punctuates the narrative with dark humor, elevating the psychodrama into a savagely satirical critique on Spanish culture's all-too-often-biased-toward-the-male, battle of the sexes.

### **Wednesday, March 5 – 9:15 PM**

**IMPULSOS (IMPULSES)**, 2002, 89 min. A twisted little thriller that will have you biting your nails wondering if suicidally despondent jazz violinist Sara (**Ana Risueno**) will follow through on her ongoing blackmail of handsome elementary school teacher and serial killer, Jaime (**Daniel Friere**) to murder her, since she hasn't the guts to do it herself! Director **Miguel Alcantud** expertly balances the claustrophobic atmosphere with the surreal, warped perceptions of two not particularly stable adversaries.

### **Thursday, March 6 – 7:00 PM**

**LA NOVIA DE LAZARO (LAZARO'S GIRLFRIEND)**, 2002, 95 min. **Claudia Rojas** gives an astonishingly courageous performance as Dolores, a naively sensual innocent arriving in Madrid from Cuba to join Lazaro (Roberto Govin), her sociopathic boyfriend. Jailed for an attempted rape, Lazaro browbeats Dolores into smuggling in drugs on her conjugal visits until she finally tires of his abuse. Director **Fernando Merinero's** streetwise camera trails Dolores on her convulsively emotional encounters as she tries to make new friends and earn a living. Just before things can dissolve into chaos, she discovers true love with gentle, average joe Paco (Ramon Merlo). ***Due To Graphic Sexual Content, No One Under 18 Will Be Admitted To This Screening.***

### **Thursday, March 6 – 9:15 PM**

**PIEDRAS (STONES)**, 2002, 134 min. 28 year old director **Ramon Salazar**, who gained a cult following with short film "**Hongos**," confirms his talent with this warm drama of parallel stories of Madrid women. Simple-minded Anita (Monica Cervera) stares at passing airplanes, while her mother, Adela (Antonia San Juan) runs a brothel; the bourgeois Isabel (**Angela Molina**) is shoes-obsessed; nightclub dancer, Leire (**Najwa Nimri**) is heartbroken, and taxi driver Maricarmen (Vicky Pena) struggles with her stepkids. A vibrant portrait of modern Madrid.

### **Friday, March 7 – 7:00 PM**

Best of Recent Spanish Cinema:

**EL SOL DEL MEMBRILLO (DREAM OF LIGHT aka THE QUINCE TREE SUN)**, 1992, Facets Video, 138 min. Dir. **Victor Erice**. Years ago, realist painter Antonio López planted a quince tree in his backyard; now, with infinite patience, he struggles to paint the tree before the fruit ripens and falls. Out of apparently simple stuff, Erice has woven his most mesmerizing and unforgettable film, a masterful meditation on "*the desire to replace the external world with its double.*" Part of the film's wonder and charm is that while López is engrossed in his work, he's constantly interrupted by a stream of visitors; his talkative friend Enrique, a crew of Polish bricklayers, a group of Chinese guests – all of whom become an indelible part of the fabric of the film (and the painting). "*When Antonio finished his work and started to take everything off – the metal structure, the plastic – I suddenly said: "But it's just a little tree!"* – Erice.

### Friday, March 7 – 9:30 PM

Best of Recent Spanish Cinema -- Double Feature:

**EXTASIS (ECSTASY)**, 1995, 93 min. Dir. **Mariano Barroso**.

**Javier Bardem** (JAMON JAMON), Spain's most explosive actor, stars in this rich, seductive drama with Shakespearean overtones. A young hustler seizes a golden opportunity when he successfully impersonates the lost son of a famous theatre director (played by the great **Federico Luppi**). The pairing of Luppi and Bardem, each seduced by the other's charm, is pure screen magic.

**DIAS CONTADOS (RUNNING OUT OF TIME)**, 1994, 95 min. Dir. **Imanol Uribe**.

From the director of EL VIAJE DE CAROL, DÍAS CONTADOS is a moody, sensual thriller with overtones of THE CRYING GAME: a Basque terrorist finds himself compromised when he becomes involved with a much younger prostitute. **Carmelo Gomez** delivers a brilliant, edgy performance in the lead, with support from **Javier Bardem**, who won best actor at San Sebastian for his reptilian Lisardo.

### Saturday, March 8 – 5:00 PM

Best of Recent Spanish Cinema:

**EL PERRO DEL HORTELANO (THE DOG IN THE MANGER)**, 1996, 109 min. Two of Spain's brightest stars, **Emma Suárez** and **Carmelo Gómez**, light up this gorgeous adaption of Lope de Vega's classic 17<sup>th</sup>-century comedy of honor, status and mismatched love. Suárez (star of Julio Medem's THE RED SQUIRREL and TIERRA) plays Diana, the countess of Belflor, a mischievous and self assured aristocrat – who just happens to fall in love with one of her attendants, the dashing Teodoro (Gómez), setting off a chain reaction of scandal and intrigue. In the spirit of the feistiest Shakespeare adaptations (think Branagh's MUCH ADO ABOUT NOTHING), late director **Pilar Miró** (in her final film) fashioned a thoroughly delightful court romp, with just a touch of vinegar to it.

### Saturday, March 8 – 7:30 PM

Best of Recent Spanish Cinema -- Double Feature:

**TESIS (THESIS)**, 1995, 123 min. 23 year old **Alejandro Amenábar** (THE OTHERS, OPEN YOUR EYES) first made a name for himself with this creepy little thriller about a snuff-film operation working out of a Spanish film school. Haunting, dark-eyed **Ana Torrent** (SPIRIT OF THE BEEHIVE) stars as the voyeuristic Angela, paired opposite newcomer Fele Martínez as a Spanish Beavis & Butthead-clone with a closet full of video nasties.

**LA ARDILLA ROJA (THE RED SQUIRREL)**, 1993, 110 min. Dir. Julio Medem.

From one of Spain's most talented young directors, LA ARDILLA ROJA is a VERTIGO-like thriller of lost identity and blinding passion. A suicidal former rock star with lightning reflexes (**Nancho Novo**) rescues a beautiful amnesiac from a motorcycle accident, and passes himself off as her boyfriend. **Emma Suarez** is a sensation as Lisa/Sofía, the enigmatic center of Medem's maze of seemingly innocent, synchronous events.

### Sunday, March 9 – 5:00 PM

Best of Recent Spanish Cinema:

**EL MILAGRO DE P. TINTO (THE MIRACLE OF P. TINTO)**, 1998, Disney, 106 min. A surprise hit at the 1998 Sundance Film Festival, director **Javier Fesser's** first feature is a surreal, visually-enchanting comedy in the spirit of Terry Gilliam and Jean-Pierre Jeunet, about a childish old man (played by the marvelous Luis Ciges), whose only wish is to have a large family and live happily ever after. But all P. Tinto has to show for his efforts are two disgruntled, alien midgets living in his clothes drawer -- until a lumbering, escaped mental patient shows up on his doorstep, and his prayers for a son seem to be answered at last ...

### Sunday, March 9 – 7:15 PM

Best of Recent Spanish Cinema – Double Feature:

**LA BUENA ESTRELLA (LUCKY STAR)**, 1997, 110 min. Glowing with a subtle, iridescent beauty, LA BUENA ESTRELLA tells the heartwrenching story of a middle-aged butcher (played to quiet perfection by **Antonio Resines**) who takes a wounded, one-eyed woman (**Maribel**

**Verdú**) into his home. Spanish bombshell Verdú, known for her work in Y TU MAMA TAMBIEN and BELLE EPOQUE, turns in her finest performance here, torn between her loving husband and her self-destructive ex-boyfriend – played by rising star **Jordi Mollá** in the film's third exquisite performance. A brilliant drama from the late director **Ricardo Franco** – infinitely generous and forgiving, almost transparent in its simplicity of spirit. Winner of 5 Spanish Goya Awards, including Best Film, Director, Actor (Antonio Resines) and Screenplay.

**FLORES DE OTRO MUNDO (FLOWERS FROM ANOTHER WORLD)**, 1999, 106 min. With José Sancho, Lissete Mejía, Luis Tosar, Marilín Torres, Chete Lera, Elana Irureta. Actress-turned-director **Iciar Bollain** delivers on the promise of her excellent first feature, HI, ARE YOU ALONE?, with this powerful, bittersweet drama of a group of Latin American women who travel to rural Spain in search of husbands. Bollain combines the hard-earned realism of Mike Leigh with the harsh, desolate poetry of Victor Erice's SPIRIT OF THE BEEHIVE, in her earthy, compelling portrait of lonely souls in a lonely place.

Thursday, March 13 – 7:30 PM

#### **Alternative Screen Independent Film Showcase**

Festival award-winner **GLISSANDO** (2002, 72 min., USA), is based on a story by acclaimed American novelist Robert Boswell. Set in the early 1970's in a desolate Arizona desert town, the film is a glimpse at people who drift through their own lives, trying both to find, and to escape from their pasts. This tale of a father and son, and the woman (Petra Wright, XX/XY) who comes between them is directed by Chip Hourihan. "The bittersweet tone of GLISSANDO, with fine thesping found in offbeat desert locations makes it a small gem... Highly literate... pitched just right... striking debut for talented helmer-scripter..." -- Ken Eisner, Variety The short "**Back Up, Please,**" (2002, 12:15 min., USA) a drama about road rage, will precede the feature. Directed by Douglas Horn.

#### **NEW IRISH CINEMA**

**March 14 – 17, 2003**

**Presented in association with Bord Scannán na hÉireann - The Irish Film Board and the Irish Screen Los Angeles.**

Ireland has been seen through many filmmakers' eyes over the years, from John Ford's THE QUIET MAN to David Lean's RYAN'S DAUGHTER. Recently, a new generation of Irish filmmakers, inspired by the success of homegrown directors such as Jim Sheridan and Neil Jordan, have begun telling their own stories of Ireland, ancient and modern, urban as well as rural, gay as well as straight, peaceful as well as bloody.

To coincide with the 10<sup>th</sup> Anniversary of the Irish Film Board, this year's series features some of the most exciting new voices from Ireland. The festival leads off with director Aisling Walsh's searing portrait of life in an Irish reformatory school, **SONG FOR A RAGGY BOY**, starring Aidan Quinn, followed by the exquisite drama **THE MAPMAKER** from director Johnny Gogan, and the romantic comedy **GOLDFISH MEMORY** from Liz Gill, about the perils of dating, both straight and gay, in modern Dublin. The series also includes two superb documentaries: Alan Gilson's **THE GHOST OF ROGER CASEMENT**, examining the infamous case of a knighted Irishman who was executed by the British in 1916 on charges of treason; and Kim Bartley and Donnacha O'Briain's **THE REVOLUTION WILL NOT BE TELEVISED**, a gripping, insiders' portrait of the recent attempted coup against Venezuelan president Hugo Chavez. Other highlights include a special Shorts Program, and a closing night St. Patrick's Day Party with the boisterous comedy **MYSTICS** from director David Blair - !

Series Compiled by Dennis Bartok, Gwen Deglise, Chris D., Paul Balbirnie and Julie LaBassiere. Shorts programmed by Andrew Crane.

Special Thanks to: Rod Stoneman and Moira Horgan/IRISH FILM BOARD.

Friday, March 14 – 7:00 PM

**SONG FOR A RAGGY BOY**, 2003, 93 min. From director **Aisling Walsh**, SONG FOR A RAGGY BOY is a searing, highly personal drama of a group of young boys trapped inside a hellish Irish reformatory school in the late 1930's, and the dedicated teacher (**Aidan Quinn**) who tries to help them. **Iain Glen** (MOUNTAINS OF THE MOON) gives an unforgettably chilling performance as the school prefect, Brother John, who wages an all-out war against the boys in his charge, including newcomers John Travers and Chris Newman. A selection of the 2003 Sundance Film Festival.

Friday, March 14 – 9:30 PM

**THE MAPMAKER**, 2002, 100 min. Dir. Johnny Gogan. Bryan F. O'Byrne is Richie Markey, a computer-savvy mapmaker hired to use his 3-D imaging system to make a map of the area surrounding Roseveigh, his grandfather's hometown on the North/South Irish border. He doesn't realize that he's about to both figuratively and literally unearth skeletons from still percolating local hostilities, leading to a violent string of paybacks. Susan Lynch is magnificent as Jane Bates, a married schoolteacher Richie falls in love with, who has lost a loved one to the violence. A surprisingly complex, compassionate and even-handed thriller with gorgeous locations and a hope for a brighter future. With Brendan Coyle, Ian McElhinney.

Saturday, March 15 – 5:00 PM

**THE GHOST OF ROGER CASEMENT**, 2002, 90 min. Dir. **Alan Gilsean**. "It brings together two ingredients that usually produce fireworks: Sex and Politics," observes a historian about the infamous trial and execution of Roger Casement, a case that has inflamed Irish sentiments since his death in 1916. Casement was an unlikely rebel hero: an Irishman who served in the British Foreign Office, was knighted for uncovering colonial abuses in the Congo, and later negotiated with the German government during World War I in an attempt to overthrow British rule in Ireland. Following his arrest on charges of treason, the British government produced the notorious (and possibly forged) "Black Diaries," detailing Casement's homosexual love affairs.

Saturday, March 15 – 7:15 PM

**GOLDFISH MEMORY**, 2002, 85 min. From director/writer **Liz Gill**, GOLDFISH MEMORY is a breezy, sexy look at the perils of dating, straight and gay, in modern Dublin. Clara is a 22-year old college student with bee-stung lips, who finds her lothario professor boyfriend smooching with another undergrad – so Clara hops into bed with a lonely female television reporter. Meanwhile, bike messenger Red has the hots for bartender David, who can't decide whether he's straight or gay. The perfect date night movie, Irish style. Starring Sean Campion, Flora Montgomery, Keith McErlean, Stuart Graham, Fiona O'Shaughnessy and Fiona Glascott. **Discussion following with director Liz Gill.**

Sunday, March 16 – 4:00 PM

**Irish Shorts Program:**

Glenn Marshall's "**Mannequin**" (3 min.) Life, from a mannequin's point of view. Conor Horgan's "**The Last Time**" (13 min) Desperate after a medical diagnosis, a middle-aged woman begins to look for love in all the wrong places. Andrew Kavanagh's "**When Bridie Called Gerry**" (3 min.) An elderly lady calls a radio show to retell her unusual honeymoon. Andrew Baird's "**Up The Country**" (13 min.) A romantic comedy with the unlikely elements of stolen signs, the supernatural and pastries. David Glesson's "**Hunted**" (3 min.) A man comes to a horrifying realization. Tom Cosgrove's "**All God's Children**" (11 min.) Beautifully shot period piece set in 1857 on the barren moors. A man accused of murder turns the tables on his captors. Eamon Little's "**Nobody Home**" (3 min.) A dramatic day in the life of an average answering machine. Colm McCarthy's "**The Making of a Prodigy**" (12 min.) Eerie, powerful short about the delicacy

of genius. Tom Collin's "**The Phantom Cnut**" (3 min.) Funny look at the trauma of Catholic school. Anthony Byrne's "**Meeting Che Guevara and the Man From Maybury Hill**" (16 min.) Surreal, beautiful meditation on revolution, imagination and hero worship. Features John Hurt.

Sunday, March 16 – 6:30 PM

**THE REVOLUTION WILL NOT BE TELEVISED**, 2002, 72 min. Dirs. **Kim Bartley and Donnacha O'Briain**. While shooting a documentary on Venezuelan president Hugo Chavez, an Irish film crew found themselves caught in the middle of an attempted coup by opposition leaders and members of the military (who claimed they were staging a "peaceful, democratic takeover"). While the new, pro-Bush leaders quickly whisked Chavez away to an undisclosed location, hundreds of thousands of Venezuelans poured into the streets, demanding his return – leading to one of the most gripping and suspenseful reversals of fortune ever captured on film.

Monday, March 17 – 7:15 PM

**MYSTICS**, 2003, 90 min. Dir. **David Blair**. Dave and Locky are two old-timers who once earned their living as part of a theatrical company. Nowadays, by holding "seances" at their self-styled Temple of Truth (a room above a Dublin pub), they earn money by pretending to communicate with the dead. It's a harmless scam, but one that gets increasingly complicated when a local gangster dies and his family attempts to communicate with him. For "increasingly complicated" read "downright dangerous" when the dead gangster actually makes contact. Starring Milo O'Shea, David Kelly, Maria Doyle Kennedy and Liam Cunningham.

**Wednesday, March 19 - 7:00 PM**      **KPCC RADIO REMOTE**  
(120 min.) **Larry Mantle's AirTalk and FilmWeek, FM 89.3 KPCC Southern California Public Radio taped for later broadcast in front of a live audience.**

**7:00 - 8:00 PM - "The State of the Cinema in Southern California"**

**8:00 - 9:00 PM - FilmWeek, reviews of the week's new releases and a special Academy Awards Preview with local film critics including Peter Rainer, New York Magazine; Jean Oppenheimer, New Times; Charles Solomon, animation critic for amazon.com; Andy Klein, New Times. Audience discussion to follow.**

### **A TRIBUTE TO ROBERT WISE**

March 20 – 26, 2003

From psychological horror to taut crime dramas to (his best-known incarnation) sweeping musicals, director **Robert Wise** has made his mark on nearly every film genre in sight. Because of this dexterity, it's been harder to talk about Wise as a director than about brilliant individual films. A closer look, though, reveals a unique, deeply satisfying relationship between Wise's highly polished surfaces and the stubborn, all-too-realistic subjects he's tackled throughout his career.

Wise spent his early years at RKO Pictures, working as an editor on a succession of films, from *THE HUNCHBACK OF NOTRE DAME* to (famously) *CITIZEN KANE* and *THE MAGNIFICENT AMBERSONS*. Promoted to director halfway through production on *THE CURSE OF THE CAT PEOPLE*, Wise learned fast and furiously, combining elements of Val Lewton's gothic romanticism with Welles' density of characterization. Wise's 1949 masterpiece *THE SET-UP* is a synthesis of all these and more: played out in real time, it traces the physical fall and spiritual emancipation of fighter Robert Ryan, making his grim last stand in the aptly-named Paradise City boxing ring.

In Wise's best films, a beautiful control of craft collides with the lives of people who refuse to hand themselves over to fate. Susan Hayward in *I WANT TO LIVE!*, Steve McQueen in *THE SAND PEBBLES*, even the whole human population in *THE DAY THE EARTH STOOD STILL* – each resists the frame-up (and expert frame-work) of their intended demise. The tension we feel in

watching Wise's films is often not between the audience and what's on screen, but more complexly, with-in the screen itself, as Wise attempts to throw a ring around his defiant protagonists.

Series Compiled by Dennis Bartok.

Special Thanks to: Marvin Paige; Mike Thomas; Schawn Belston and Chip Blake/20<sup>th</sup> CENTURY FOX; Marilee Womack/WARNER BROS. CLASSICS; John Kirk/MGM-UA; Cathye Clark/PARAMOUNT PICTURES REPERTORY; Paul Ginsburg/UNIVERSAL DISTRIBUTION; ACADEMY OF MOTION PICTURE ARTS & SCIENCES – Film Archive.

Thursday, March 20 – 7:00 PM

Restored 70 mm. Print!!

**THE SOUND OF MUSIC**, 1965, 20<sup>th</sup> Century Fox, 172 min. Dir. **Robert Wise**.

For many, THE SOUND OF MUSIC is *the* 70mm. experience, from the silent, sweeping shots of the Austrian Alps, to **Julie Andrews** suddenly bursting into song like a force of nature. An Oscar-winner for Best Picture and Wise's flawless direction, THE SOUND OF MUSIC is a reason, a virtual *commandment* to go see movies on the Big Screen. Co-starring Christopher Plummer, Eleanor Parker, Anna Lee, Marni Nixon and Angela Cartwright, with a wonderful script by Ernest Lehman.

**Discussion following with director Robert Wise, actresses Kym Karath, Heather Menzies and Debbie Turner, and actor Duane Chase (schedules permitting).**

Friday, March 21 – 7:00 PM

Actress Audrey Totter In Person!!

**THE SET-UP**, 1949, RKO (Warners), 72 min. Dir. **Robert Wise**.

Trying to prove something to himself as well as his devoted wife (**Audrey Totter**) who wants him to quit the game, over-the-hill boxer **Robert Ryan** (in one of his finest roles) fights valiantly to win, not knowing that his sleazy manager has set him up to take a dive. Enormously influential and ahead of its time, THE SET-UP unspooled in 'real time' -- a masterpiece of composition and editing rhythms. With George Tobias. **Discussion following with actress Audrey Totter (schedule permitting).**

Friday, March 21 – 9:15 PM

Double Feature:

**THE HAUNTING**, 1963, MGM (Warners), 112 min. Dir. **Robert Wise**.

"Silence lay steadily against the wood and stone of Hill House, and whatever walked there, walked alone..." Paranormal researcher Richard Johnson leads a team of clairvoyants (**Julie Harris, Claire Bloom**) to determine if the notorious, bad karma-filled Hill House is truly haunted. What he doesn't bargain for is intensely neurotic Harris developing an unhealthy sensitivity to the mansion's evil-charged atmosphere. Based on Shirley Jackson's novel, THE HAUNTING is one of the all-time classics of the genre.

In supernatural Cinemascope! With Russ Tamblyn.

**ODDS AGAINST TOMORROW**, 1959, MGM/UA, 96 min. Dir. **Robert Wise**.

Bigoted ex-convict **Robert Ryan's** mistrust of partner **Harry Belafonte** undermines the heist plans of their ex-cop leader Ed Begley, in this searing, underrated crime drama. With Shelley Winters, Gloria Grahame.

**Discussion between films with actor Russ Tamblyn (THE HAUNTING), (schedule permitting).**

Saturday, March 22 – 10:00 AM

**"INVISIBLE ART, VISIBLE ARTISTS" Seminar**

You saw their names in the opening credits. Then you saw their names in Variety.

Now discover how they went from dailies to Oscar-nominated films. An open discussion with all of this year's Oscar-nominated editors:

Martin Walsh (CHICAGO); Thelma Schoonmaker, A.C.E. (GANGS OF NEW YORK); Peter Boyle (THE HOURS); Michael Horton (THE LORD OF THE RINGS: THE TWO TOWERS) and Hervé de Luze (THE PIANIST). **Admission is free, first come, first served.**

Saturday, March 22 – 5:00 PM

**THE DAY THE EARTH STOOD STILL**, 1951, 20<sup>th</sup> Century Fox, 92 min.

Dir. **Robert Wise**. Christ-like alien **Michael Rennie** arrives in Washington, D.C. with a one-eyed robot to curtail Earth's weapons of mass destruction before they can jeopardize the universe. **Patricia Neal** turns in a memorable performance as one of the only human beings attempting to understand him. With Billy Gray, Hugh Marlowe. **Discussion following with actress Patricia Neal and actor Billy Gray.**

Saturday, March 22 – 7:45 PM

Double Feature:

**STAR TREK: THE MOTION PICTURE**, 1979, Paramount, 132 min. Director **Robert Wise**, ably assisted by 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.**

**THE ANDROMEDA STRAIN**, 1971, Universal, 131 min. Dir. **Robert Wise**.

James Olson, Arthur Hill, David Wayne and Kate Reid are the core group of a scientific team attempting to turn the tide against a deadly alien virus that has returned on a U.S. satellite, in Wise's all-too-timely, hackles-raising adaptation of the Michael Crichton thriller. **Discussion in between films with actor George Takei and actress Majel Barrett (STAR TREK).**

Tuesday, March 25 – 7:30 PM

Special Sneak Preview! Director Steve James In-Person!!

**STEVIE**, 2003, Lions Gate, 140 min. **Steve James**, Academy award nominated director of the widely acclaimed documentary HOOP DREAMS, brings you a moving film about James' relationship with an adult suffering the after effects of extreme childhood neglect. Acclaimed upon its world premiere at the recent Toronto Film Festival, the film was also recently screened in competition at the Sundance Film Festival 2003. When James was in grad school he became a Big Brother to a disturbed but endearing boy named Stevie Fielding. James tells us quite candidly that a boy as troubled as Stevie was not what he had signed up for when he decided to become a Big Brother; he envisioned taking on a young boy without a father with whom he could play sports with. This is not what he got. As a child, Stevie had been placed and removed from every foster home in Southern Illinois and as an adult, he was arrested for a wide range of criminal acts. Having lost touch for 10 years, James revisits the friendship with the now mid-twenties Fielding. During the course of filming, Stevie is arrested for a horrifying crime. James struggles between his affection for Stevie and the reality of the crime he has committed while exploring the forces that shaped Stevie's life. STEVIE is ultimately a film about the humanity and compassion that can be found in even the darkest and most unlikely places. The film was produced by Steve James, Adam Singer and Gordon Quinn and executive produced by Gordon Quinn and Robert May. A Production of SenArt Films and Kartemquin Films. A Lions Gate Films Release, Stevie will open in New York and Los Angeles on March 29, 2003. **Discussion following with director Steve James (schedule permitting).**

Wednesday, March 26 – 7:15 PM

**I WANT TO LIVE!**, 1958, UA, 120 min. Director **Robert Wise's** amazingly lucid indictment of capital punishment is fueled by **Susan Hayward's** high octane, Oscar-winning performance as Barbara Graham. The final recreation of the gas chamber shows Wise's precise realism at its most unnerving extreme. With Simon Oakland.

**Discussion following with actor Theodore Bikel and actress Virginia Vincent (schedules permitting).**

### **A TRIBUTE TO JERRY BRUCKHEIMER**

**March 27 – 30, 2003**

From the adrenaline-stoked pyrotechnics of TOP GUN, THE ROCK and ARMAGEDDON, to the historical sweep of PEARL HARBOR, to the fierce military showdowns of CRIMSON TIDE and BLACK HAWK DOWN, **Jerry Bruckheimer** has established himself as one of the most phenomenally successful – and influential – producers of the past two decades. Bruckheimer is one of the few Hollywood producers with a signature style to his films, no matter what genre he's working in: a mixture of explosive action, heartfelt sentiment, dazzling techno-magic and an uncanny sense of anticipating the zeitgeist of American culture.

Born into a lower middle class Detroit family in 1945, the son of German Jewish immigrants, Bruckheimer was instilled with the hardworking, blue collar values of his father and uncle. Although a tremendous fan of such David Lean epics as LAWRENCE OF ARABIA and BRIDGE ON THE RIVER KWAI, Bruckheimer first made a name for himself in the advertising world. But he soon abandoned his advertising career to follow his dream of working in the movies, and secured an associate producer gig on THE CULPEPPER CATTLE COMPANY (1972). Full-scale producer chores followed with Bruckheimer shepherding the Robert Mitchum-starring FAREWELL, MY LOVELY in 1975, and finally scoring his first major success with the Paul Schrader-directed AMERICAN GIGOLO in 1980. Close friends with maverick Don Simpson since their days as roommates in Los Angeles, the two paired up as a team in the early 1980's and the rest is history. A string of astounding hits produced by the team followed, including FLASHDANCE, TOP GUN, the BEVERLY HILLS COP series, CRIMSON TIDE and BAD BOYS. Bruckheimer produced the blockbuster THE ROCK on his own in 1996 – his desire to one day work again with Simpson was cut short by the latter's tragic death in January of that year. Since then, Bruckheimer has continued his hit streak with CON AIR, ARMAGEDDON, ENEMY OF THE STATE, BLACK HAWK DOWN and PEARL HARBOR, and has expanded into television with equal success with "CSI: CRIME SCENE INVESTIGATION," "CSI: MIAMI" and "WITHOUT A TRACE."

***We are very pleased to welcome producer Jerry Bruckheimer to the Lloyd E. Rigler Theatre at the Egyptian for the first major U.S. retrospective of his films - !!***

Series Compiled by Dennis Bartok.

Special Thanks to: KristieAnne Reed/JERRY BRUCKHEIMER FILMS; Mike Chitwood/WALT DISNEY; Amy Lewin/PARAMOUNT; Michael Schlesinger/COLUMBIA PICTURES REPERTORY; Lauri Metrose/CBS TELEVISION.

Thursday, March 27 – 7:00 PM

Double Feature:

**THE ROCK**, 1996, Buena Vista, 136 min. FBI chemical weapons specialist **Nicolas Cage** and ex-convict **Sean Connery** (the only man to successfully escape from Alcatraz, "The Rock"), are enlisted to break into the former prison when a disgruntled U.S. general (**Ed Harris**) goes over the edge, seizing the island with his elite commandos and threatening to attack San Francisco if his demands aren't met. Bruckheimer's first film after splitting with partner Don Simpson, THE ROCK is a mega-octane action machine, delivered with characteristic skill and humor by director **Michael Bay**, and acted by a superb cast including Cage, Connery, David Morse, Michael Biehn and William Forsythe.

**ARMAGEDDON**, 1998, Buena Vista, 144 min. Dir. **Michael Bay**. The killer-asteroid-from-space film to beat all others. Maverick drilling expert **Bruce Willis** is brought in with his team of hell-raising grunts (Steve Buscemi, Owen Wilson, Michael Clarke Duncan) to plant a nuclear bomb on

a comet hurtling towards planet Earth. Bruckheimer and Bay raise the stakes to truly delirious proportions with the three-way family rivalry between Willis, protégé Ben Affleck, and Willis' doe-eyed daughter, Liv Tyler.

**Discussion between films with producer Jerry Bruckheimer and director Michael Bay (schedules permitting).**

Friday, March 28 – 7:00 PM

Double Feature:

**CRIMSON TIDE**, 1995, Buena Vista, 116 min. Dir. **Tony Scott**. When rebels overrun a Russian ICBM missile site, a U.S. nuclear sub captained by **Gene Hackman** is dispatched to deal with the problem. A command to launch their nuclear warhead is radioed to the sub, but the follow-up message is interrupted when they're attacked, thus setting in motion a ferocious test of wills between hawkish Hackman and more circumspect second-in-command **Denzel Washington**. A brilliantly acted, surprisingly thought-provoking military drama in the vein of FAIL-SAFE, with able support from Matt Craven, Viggo Mortensen and James Gandolfini.

**ENEMY OF THE STATE**, 1993, Buena Vista, 131 min. Bruckheimer and director **Tony Scott** ratchet up conspiracy paranoia to the nth degree as labor lawyer **Will Smith** unknowingly comes into possession of a video disc showing a crime being committed by National Security Agency chief **Jon Voight**. When Smith has his assets frozen, his family put in jeopardy and has to go on the run, he receives help from an unlikely source: renegade surveillance expert **Gene Hackman** (playing a distant cousin to the role he assayed in Coppola's THE CONVERSATION).

**Discussion between films with producer Jerry Bruckheimer and editor Chris Lebenzon (schedules permitting).**

Saturday, March 29 – 5:00 PM

**"CSI: CRIME SCENE INVESTIGATION,"** 2000, CBS-TV, 60 min. (Series Pilot).

Television's number one series, the Emmy Award nominated "CSI: CRIME SCENE INVESTIGATION" is a fast-paced drama about a passionate team of forensic investigators trained to solve crimes the old-fashioned way -- by examining the evidence. They are on the case 24/7, scouring the scene, collecting the irrefutable evidence and finding the missing pieces that will solve the mystery. Gil Grissom (**William Petersen**), the senior forensics officer, heads the team of investigators at the Criminalistics Bureau in Las Vegas. The team includes single parent Catherine Willows (**Marg Helgenberger**), who has to juggle a job she loves with the responsibilities of motherhood; Warrick Brown (Gary Dourdan), a top analyst with insider knowledge of the gambling world; and Nick Stokes (George Eads), a charming yet ambitious crime-solver. The CSI team members also work closely with Captain Jim Brass (Paul Guilfoyle), their former chief, now assigned to Homicide; Greg Sanders (Eric Szmanda), the tech analyst who processes the evidence; and medical examiner Dr. Robbins (Robert David Hall).

**Discussion following with producer Jerry Bruckheimer, series creator Anthony Zuiker, pilot director Danny Cannon, and writers Ann Donahue and Carol Mendelsohn (schedules permitting).**

Saturday, March 29 – 7:15 PM

Double Feature:

**TOP GUN**, 1986, Paramount, 110 min. **Tom Cruise's** cocky novice pilot must grow up and hone his chops as a fighter ace while smitten with flight instructor Kelly McGillis and bumping heads with hard-as-nails rival **Val Kilmer**. The first of several mega-watt collaborations between Bruckheimer and director **Tony Scott**, TOP GUN was the perfect American action film for the 1980's. With Anthony Edwards, Tom Skerritt.

**BEVERLY HILLS COP**, 1984, Paramount, 105 min. Dir. **Martin Brest**. The second major success from the Bruckheimer/Simpson team (after FLASHDANCE), BEVERLY HILLS COP catapulted comic **Eddie Murphy** to superstardom and established the template for every fish-out-of-water style action comedy made since. Freewheeling laughs punctuated with fast-paced, tongue-in-cheek violence. With Judge Reinhold.

Sunday, March 30 – 5:00 PM

Double Feature:

**BAD BOYS**, 1995, Columbia, 118 min. Dir. **Michael Bay**. Put-upon family man Marcus (**Martin Lawrence**) and swinging bachelor Mike (**Will Smith**) are Miami police detectives who must not only track down a huge cache of heroin stolen from their station's evidence room, but also convince Julie (**Tea Leoni**), the only witness to their friend's murder, to testify. A riproaringly profane action comedy with a brilliantly depraved Tcheky Karyo as their twisted nemesis.

**REMEMBER THE TITANS**, 2000, Buena Vista, 113 min. Dir. **Boaz Yakin**.

A soulful, true-life drama set in 1971 of Virginia's first integrated high school football team headed by a black coach (**Denzel Washington** in another powerhouse performance). Their struggle to not only play together as a unit, but ultimately enjoy doing so is an inspirational reflection on the trials of a less-enlightened time in American history. With Will Patton.