

JUNE 2009 AMERICAN CINEMATHEQUE CALENDAR

EGYPTIAN THEATRE:

Thursday, June 4 – 7:30 PM

Recent Spanish Cinema Opening Night:

6 Goya Awards! Director In-Person! Los Angeles Premiere! **CAMINO**, 2008, 143 min. Dir. **Javier Fesser**. Camino (**Nerea Camacho**) is a bouncy 11-year-old girl whose happy, God-centric life in Madrid is spent between her religious school and a home dominated by her pious, authoritarian mother, Gloria (**Carme Elias**). Her family belongs to Opus Dei, the controversial Catholic organization founded by Spain's recently canonized Jose Maria Escriva. Then the back pains that have been troubling Camino turn out to have a serious origin... *Winner of 6 Goya Awards, including Best Film, Best Director and Best Screenplay.* "Few films manage to balance Hollywood sentiment and European irony as successfully." -- Lee Marshall, *Screen Daily*; "Perfs are superb across the board." -- Jonathan Holland, *Variety* **Discussion following with director Javier Fesser.**

http://www.youtube.com/watch?v=W5xvrm2cQOE&url=http%3A%2F%2Fvideo.google.com%2Fvideosearch%3Fq%3DCamino%25202008%2520trailer%26oe%3Dutf-8%26rls%3Dorg.mozilla%3Aen-US%3Aofficial%26cl&feature=player_embedded

RIDER ON THE STORM – AN IN-PERSON TRIBUTE TO DIRECTOR KATHRYN BIGELOW

June 5 – 7 at the Egyptian Theatre

Native Californian director **Kathryn Bigelow** began her artistic endeavors at the San Francisco Art Institute and the Whitney Museum Independent Study program, She later transferred into graduate work in filmmaking at Columbia University's School of the Arts. Her debut feature, **THE LOVELESS**, a quirky indie biker film set in the 1950s starring Willem Dafoe, was co-directed with Monty Montgomery in 1982. **NEAR DARK** (1987) was Kathryn's first feature outing on her own. An indie box office success, it still remains one of the most beloved classic cult horror films from the 1980s -- romantic, twisted, iconoclastic. With her following pictures – such unusual character-driven, adrenaline-charged fare as **BLUE STEEL**, **POINT BREAK**, **STRANGE DAYS** and **K-19: THE WIDOWMAKER** -- it has become unmistakably clear that Kathryn Bigelow is not your stereotypical female movie director. She has excelled at the hardboiled action movie genre and has fearlessly done it without sacrificing her uncompromising ideas about the impulses that spark her characters to acts of violence and heroism. Her new edge-of-your-seat suspense film **THE HURT LOCKER**, about a bomb disposal team in the midst of the Iraq War, is no exception and has already garnered ferocious word-of-mouth acclaim. **Please join us in welcoming director Kathryn Bigelow In-Person for the entire weekend, wrapping up with a Sneak Preview of her newest, THE HURT LOCKER.**

Series programmed by Chris D.

Special Thanks: Susan Ciccone & Heather Salazar/42 WEST; Caitlin Robertson/20TH CENTURY FOX; Emily Horn & Barry Allen/PARAMOUNT; Nathalie Chandler/INTERMEDIA FILM DISTRIBUTION LIMITED; Chris Taylor; Lawrence Gordon.

Friday, June 5 – 7:30 PM

Director Kathryn Bigelow In-Person! Sneak Preview!

THE HURT LOCKER, 2009, Summit Entertainment, 131 min. Acclaimed director **Kathryn Bigelow** brings together realistic action and intimate human drama in a landmark film starring **Jeremy Renner** (THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD), **Anthony Mackie** (WE ARE MARSHALL), **Brian Geraghty** (JARHEAD), and co-starring **Ralph Fiennes**, **David Morse**, **Evangeline Lilly** (“Lost”) and **Guy Pearce**. In the summer of 2004, Sergeant Sanborn (Mackie) and Specialist Eldridge (Geraghty) are part of a small counterforce trained to handle homemade bombs, or Improvised Explosive Devices (IEDs). The job, a high-pressure, high-stakes assignment that soldiers volunteer for, requires a calm intelligence that leaves no room for mistakes. When Staff Sergeant James (Renner) cheerfully takes over the team, Sanborn and Eldridge are shocked by what seems like his reckless disregard for military protocol and basic safety measures. Is James really a swaggering cowboy who lives for peak experiences and the moments when the margin of error is zero – or is he a consummate professional who has honed his craft to high-wire precision? The men have only 38 days left in their tour, but with each new mission comes another deadly encounter. As James blurs the line between bravery and bravado, it seems only a matter of time before disaster strikes. A gripping portrayal of real-life sacrifice and heroism, and a probing study of the soul-numbing rigors and potent allure of the modern battlefield. Based on the first-hand observations of journalist and screenwriter Mark Boal, who was embedded with a special bomb unit in Iraq -- a squad whose members spoke of explosions as putting you in “the hurt locker.” **Discussion following with director Kathryn Bigelow and various cast members.**

<http://www.youtube.com/watch?v=rUvwp9zexsl>

Saturday, June 6 – 4:30 PM

AMERICAN GIRL® SILENT SCREEN

To celebrate the introduction of the newest American Girl® historical character (to be announced May 31) is a lively program of silent film shorts for the entire family at the historic Egyptian! Travel back to a time when movie music was performed by a live pianist for Disney's Oswald the Lucky Rabbit and Alice cartoons and much more. Bring your doll! Bring your family! Then come to the American Girl® Cafe for a meal. **Additional American Girl® programs on July 19 and August 15!**

American Girl® June 6th Event Details:

Come at 3:30 PM in advance of the 4:30 PM show to enjoy an American Girl® craft project!

Tickets: Movie & Dinner: \$40 per person (gratuity not included).

American Cinematheque at the Aero Theatre, 1328 Montana Avenue, Santa Monica, CA 90403

American Cinematheque at the Egyptian Theatre, 6712 Hollywood Blvd., LA, CA 90028

www.americancinematheque.com | Tickets: www.fandango.com | 323.466.3456

The \$40 ticket includes the program at the Egyptian *and* the 7:30 PM dinner at American Girl® Café. These tickets are available through American Girl® only. Advance dinner reservations are required; call toll-free 1-877-247-5223 to purchase tickets. Regular American Cinematheque ticket prices apply on Fandango and at our box office if you wish to attend the Egyptian Theatre film portion of this event only. www.americangirl.com

Saturday, June 6 – 7:30 PM

Director Kathryn Bigelow In-Person! Double Feature:

NEAR DARK, 1987, 94 min. Teenage farmhand Caleb (**Adrian Pasdar**) is smitten by pale young drifter Mae (**Jenny Wright**) and ends up shanghaied by her strange surrogate family (**Lance Henriksen, Jenette Goldstein, Bill Paxton, Joshua Miller**), who turn out to be a wandering clan of vampires. Caleb's father (**Tim Thomerson**) and younger sister (**Marcie Leeds**) try to track him down to no avail. Romance with Mae is paramount in Caleb's mind -- the question remains till the very end whether he'll be able to detach Mae and himself from the bloodthirsty pack before he becomes totally transformed into a creature of the night. Director **Kathryn Bigelow's** breakout feature skillfully conjures an atmospheric hybrid of cutting-edge horror, gothic romance and modern western.

<http://www.imdb.com/video/screenplay/vi379126041/>

STRANGE DAYS, 1995, 20th Century Fox, 145 min. **Kathryn Bigelow**, directing from a script by James Cameron and Jay Cocks, follows ex-cop Lenny (**Ralph Fiennes**) through the chaos-ridden streets of 1999 Los Angeles as he hawks his illegal virtual-reality clips on the eve of the millennium. Obsessing over the loss of his rock singer girlfriend Faith (**Juliette Lewis**) to a sleazy promoter (**Michael Wincott**), Lenny finds two brutal street cops (**Vincent D'Onofrio, William Fichtner**) and an unknown psycho killer on his trail. Lenny's best friend, chauffeur Mace (**Angela Bassett**), tries to help, but Lenny's dysfunctional lifestyle and crippled emotions jeopardize them both. *"...the ferocious sci-fi whirlwind that Kathryn Bigelow unleashes around this premise explores its decadent possibilities in a kinetic, daring fashion. As the film vigorously demonstrates, a black-market trade in the vicarious means thrills without accountability, a world obsessed with sex and violence, with lurid exploitation treated as valued commodity... This film's forward momentum never stops as the last hours of 1999 slip away, hurtling toward the apocalypse with intense, vividly realized foreboding."* – Janet Maslin, [The New York Times](#) **Introduction to screening by director Kathryn Bigelow.**

<http://www.youtube.com/watch?v=5yaXPx6xWEQ>

Sunday, June 7 – 7:30 PM

Director Kathryn Bigelow In-Person! Double Feature:

POINT BREAK, 1991, Intermedia Film Distribution Limited, 120 min. 100% pure adrenaline from director **Kathryn Bigelow** with **Keanu Reeves** as an FBI agent convinced by his partner (**Gary Busey**) to go undercover in the surf community to infiltrate a gang of bank robbers wearing masks of ex-presidents Reagan, Carter, Nixon and Johnson. Reeves soon finds himself falling under the spell of the philosophical and charismatic gang leader, Bodhi (**Patrick Swayze**). *The L.A. surf/crime action movie! "There's enough high-octane, heart-racing excitement for a dozen movies."* – Derek Adams, [Time Out \(London\)](#); *"Bigelow is an interesting director for this material. She is interested in the ways her characters live dangerously for*

philosophical reasons...Bigelow and her crew are also gifted filmmakers...surprisingly effective." – Roger Ebert, Chicago Sun-Times

<http://www.youtube.com/watch?v=UsbuQ-jg014>

K-19: THE WIDOWMAKER, 2002, Paramount, 138 min. Based on a real-life 1961 incident, this nailbiting suspense thriller directed by **Kathryn Bigelow** stars **Harrison Ford** and **Liam Neeson** as rival officers on board a defective Soviet nuclear submarine during the height of the Cold War. Sent into service before it is fully tested, the sub goes into crisis mode while fathoms deep, and Ford, Neeson and crew rush to repair a faulty reactor in danger of meltdown, not only to save themselves, but to keep from triggering an international spark to global war.

"...piles up one nerve-racking crisis after another, interspersed with moments of ethereal, almost otherworldly beauty." – Dana Stevens, The New York Times; *"...a pulse-pounding thriller that brings one of the Cold War's darkest and deadliest episodes to the big screen."* –

Andrew O'Hehir, Salon.com **Introduction to screening by director Kathryn Bigelow.**

<http://www.youtube.com/watch?v=eavXSdvtjRo>

Wednesday, June 10 – 7:30 PM

Sneak Preview!

INK, 2009, Double Edge Films, 102 min. Dir. **Jamin Winans**. As the light fades and the city goes to sleep, two forces emerge. They are invisible except for the power they exert over us in our sleep. They battle for our souls through our dreams. One force supports our hopes and gives us strength, the other force leads us toward desperation through our nightmares. A brutal mercenary named Ink is on a mission for those who give the nightmares, though he has his own unknown purposes. Tonight as the city sleeps, 8-year-old Emma (**Quinn Hunchar**) awakens in the dream world. Before she can catch her breath, she is ripped from her sleeping body by Ink. The fight is on for Emma's life, as Ink races her through the many dimensions of the dream world. To save her, the dream-givers marshal all their resources. They focus in the real world on winning back the soul of Emma's tragically broken father (**Chris Kelly**). Shot on DV on a ridiculously low budget, director Winans achieves startling imagery and effects, conjuring a surreal nightmare world much like an unholy cross between Terry Gilliam and Shinya Tsukamoto (**IRON MAN**). *"Film geeks, there is a new 'it' movie – INK. It is not easy to fully convey the experience of this film in words, because it is so visual, has such a complicated narrative, and looks and feels so different than anything else I've seen...When I'm searching for films to compare it to, I think of things like THE MATRIX, DARK CITY, DONNIE DARK, and BRAZIL...a lock to achieve cult phenomenon status, and launch the career of Jamin Winans into the statosphere."* – Ain't It Cool News

Wednesday, June 10 – 7:00 PM

[Spielberg Theatre]

QUEER GAZING: EXPLORING GAY FILM AESTHETICS Whether it's "lavender," "pink," gay or queer in visual and narrative design, homosexuality's influence in cinema is now pretty much mainstream. But is there an actual "gay film aesthetic"? How have "homo-revisionist" readings of classic films added creative depth to gay cinema's foundation? Take a wild ride through everything from homoeroticism to the establishment of the queer POV called "The Gay Gaze" and rediscover queer cinema in more of its flamboyant glory. **Thomas Ethan Harris** instructs. Film clips will be used to inspire an open dialogue with the audience. **\$20 General, \$15 Students/Seniors and \$12 Cinematheque Members.**

American Cinematheque at the Aero Theatre, 1328 Montana Avenue, Santa Monica, CA 90403

American Cinematheque at the Egyptian Theatre, 6712 Hollywood Blvd., LA, CA 90028

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**MODS & ROCKERS 2009 PRESENTS THE SECRET POLICEMAN'S FESTIVAL:
CELEBRATING THREE DECADES OF 'MOCK 'N' ROLL' FOR AMNESTY!**

June 11 – 21 at the Egyptian Theatre

"I saw 'The Secret Policeman's Ball' and it became a part of me. It sowed a seed..." - Bono

"I think everyone is in for a grave disappointment" – John Cleese

The Mods & Rockers Festival celebrates its 10th anniversary with a special themed retrospective saluting the finest in British comedy and rock as presented in the last three decades of Amnesty International's legendary "Secret Policeman's Ball" series. June is the 30th Anniversary of the show and film that gave the series its title. The comedy comes from Monty Python's **John Cleese, Michael Palin, Graham Chapman, Terry Jones, Terry Gilliam, Neil Innes** (who will attend in-person), **Peter Cook, Dudley Moore, Eddie Izzard** and many more. The music is equally stellar. Historic performances by **Pete Townshend, Sting, Peter Gabriel, Eric Clapton, Jeff Beck, Kate Bush, David Gilmour** and many more. The festival will present the original U.K. versions of all of the classic films from the 1970s and 1980s – including some versions never seen in the U.S. or released on DVD. As a major bonus, the festival also will present films and ultra-rare TV specials of all the major music events presented by Amnesty's U.S. section in the 1980s and 1990s, including the historic "Conspiracy of Hope" and "Human Rights Now!" tours starring **Bruce Springsteen, U2, The Police, Peter Gabriel, Sting, Jackson Browne, Lou Reed** and many others. Films never on VHS or DVD! After 10 days at the Egyptian the festival will continue for another month at the Paley Center for Media in Beverly Hills. Full details: www.SecretPolicemansBall.com or www.ModsAndRockers.com

Festival produced by Martin Lewis, co-creator & co-producer of the "Secret Policeman's Ball" series. Presented in association with the Paley Center for Media and the Film Society of Lincoln Center.

Special Thanks:

Thursday, June 11 - 9:30 PM

Two World Theatrical Premieres!

Series Star Neil Innes and Series Co-Creator/Co-Producer Martin Lewis In-Person

REMEMBER THE SECRET POLICEMAN'S BALL? 2004, BBC/Amnesty International, 75 min. Dir. **Margaret Kinmonth**. This entertaining documentary was commissioned by the BBC to celebrate the 25th anniversary of THE SECRET POLICEMAN'S BALL. Stuffed with a THAT'S ENTERTAINMENT style array of performances from the original shows, the film is a virtual "Best of The Balls". Providing history and context, the film presents recollections of many of the key participants including **John Cleese, Michael Palin, Terry Jones, Terry Gilliam, Rowan Atkinson, Stephen Fry, Jennifer Saunders, Sting** and **Bob Geldof**. The film delves into the archives of the earliest shows and confronts some of the performers with their younger selves with some memorable results. The film also looks at how the Amnesty shows reflected the evolution of British comedy from the mid-1970s to

the present day. The film also traces how the introduction of rock music into the original format of comedy galvanized a generation of musicians into becoming social activists and led directly to Live Aid. As Sting describes it: "The seed was planted at Amnesty for Bob Geldof. He saw what they were doing. He saw how entertainment could help that process and then he took the "Ball" and ran with it. Further than anybody could possibly imagine..." This will be the U.S. Premiere of the film in any media and its World Theatrical Premiere.

<http://www.youtube.com/watch?v=8N6qO3sIs-8>

THE SECRET POLICEMAN ROCKS! 2009, Amnesty International, 60 mins. THE SECRET POLICEMAN'S BALL series co-creator and co-producer **Martin Lewis**, who first recruited rock musicians for Amnesty, was commissioned to create this brand-new music special celebrating the 30th anniversary of the series. Features historic performances by **Pete Townshend, Sting, Peter Gabriel, Eric Clapton, Jeff Beck, David Gilmour, Mark Knopfler, Dave Stewart, Kate Bush, Phil Collins, Bob Geldof et al.** This is its World Premiere. **NOT ON DVD.**

Followed by: "**The Secret Policeman's Rare Nuggets!**" (2009, Amnesty International, 15 min.) Hilarious rarities from the "Secret Policeman" vaults including promotional spots, premieres, TV appearances and outtakes featuring **John Cleese, Graham Chapman, Peter Cook, Billy Connolly, Rowan Atkinson.** With a few exceptions, this material has never been on TV. World Theatrical Premiere

Friday June 12 – 7:30 PM

Two U.S. Theatrical Premieres!

Series Star Neil Innes and Co-Creator/Co-Producer Martin Lewis In-Person

PLEASURE AT HER MAJESTY'S, 1976, Amnesty International, 101 min. Film of the very first Amnesty benefit show – a direct progenitor of THE SECRET POLICEMAN'S BALL.

The show was instigated by **John Cleese** who rounded up his friends from Monty Python and other Brit-com luminaries including **Peter Cook, Eleanor Bron, Neil Innes** and **Dame Edna** for an historic gathering of the British comedic tribes performing their 'Greatest Hits'.

The stage show, directed by Beyond The Fringe's **Jonathan Miller** was originally titled "A Poke In The Eye (With A Sharp Stick)" by Cleese. Setting the pattern for future shows, collaborations abound with Pythons and Beyond-The-Fringers guesting in each other's skits. Peter Cook becomes an honorary Python, Terry Jones joins Beyond The Fringe. Verite director **Roger Graef** captured the live show and also documented the preparations, rehearsals and between-the-skits dressing room banter. This will be the U.S. Theatrical Premiere of the original, uncut 1976 U.K. film.

THE MERMAID FROLICS, 1977, Amnesty International, 52 min. Dir. **Roger Graef.** The TV special of the 1977 Amnesty benefit, stage-directed by Monty Python's **Terry Jones.**

It features very rare **John Cleese** performances -- teamed with his then-wife **Connie Booth** of "Fawlty Towers" fame -- and with one of his hero/role-models -- **Jonathan Miller.** Plus **Peter Cook, Terry Jones, Peter Ustinov, Sue Jones-Davies** (Judith in LIFE OF BRIAN) and **Julie Covington** ("Rock Follies" and the very first Evita). Never seen in any format in the U.S.. This will be the U.S. Premiere of the film in any media and its World Theatrical Premiere. Never on VHS. **NEVER ON DVD.**

Followed by: by "**The Secret Policeman's Rare Nuggets!**" (2009, Amnesty International, 15 min.) Hilarious rarities from the "Secret Policeman" vaults.

Saturday, June 13 – 1:00 PM

American Cinematheque at the Aero Theatre, 1328 Montana Avenue, Santa Monica, CA 90403

American Cinematheque at the Egyptian Theatre, 6712 Hollywood Blvd., LA, CA 90028

www.americancinematheque.com | Tickets: www.fandango.com | 323.466.3456

TRIPLEPLAY: A SHOWCASE OF SHORT FILMS FROM THE STUDENTS OF CLEVELAND, HOLLYWOOD AND KENNEDY HIGH SCHOOLS, 2009, 90 min. From three of the top film and video programs in the Los Angeles Unified School District, this collection of narrative short films is an example of the best of what the digital revolution has brought to high school education in Los Angeles. Discover tomorrow's Hollywood superstar filmmakers at the beginning of their creative careers. Brian Lowry of Variety writes about these student filmmakers, "These are the kind of teenagers you actually root for to make it." **Special admission price to everyone: \$5.**

Saturday, June 13 – 7:30 PM

Series Co-Creator/Co-Producer Martin Lewis In-Person

THE SECRET POLICEMAN'S BALL, 1980, Amnesty International, 91 min. Dir. **Roger Graef**. The first show (and film) with the famous title that gave its name to the entire series. The June 1979 stage show was "slightly directed" by **John Cleese** -- features half the Monty Pythons, plus **Peter Cook, Eleanor Bron, Billy Connolly** and the breakthrough debut of **Rowan Atkinson** who dazzles in solo slots and in ensemble work with the Pythons and Peter Cook. It includes what most critics consider to be Peter Cook's finest performance – his savage satire of one of Britain's most salacious political sex scandals. (A skit that is hysterically funny even without knowledge of the details.) The film also captures the start of what has become the rock community's long-running support for Amnesty with stunning acoustic performances by The Who's **Pete Townshend** – simultaneously birthing the "unplugged" phenomenon that followed. This is the original, uncut 1980 U.K. film – never released theatrically in the U.S.. **Includes 20 minutes cut from the DVD version.**

THE SECRET POLICEMAN'S OTHER BALL (Original U.K. version) 1982, Amnesty International, 99 min. Dir. **Julien Temple**. The really big show -- co-directed by **John Cleese** who revived several classic skits for the event from his pre-Python stint with **Graham Chapman** in the legendary "At Last The 1948 Show." Features three Monty Pythons (Cleese, Chapman, **Michael Palin**), **Billy Connolly**, the BBC's "Not The 9 'O Clock News" team and newcomers **Victoria Wood** and **Alexei Sayle**. Cleese also teams up with the newer generation including **Rowan Atkinson**. Series co-creator Martin Lewis built on his inclusion of Pete Townshend in the 1979 show by recruiting a slew of established rockers (**Eric Clapton, Jeff Beck, Donovan**) and then-emerging talent (**Sting, Phil Collins, Bob Geldof**) to the Amnesty cause for memorable musical interludes that inspired Live Aid creator Geldof to follow suit. Director Julien Temple (THE GREAT ROCK 'N' ROLL SWINDLE, ABSOLUTE BEGINNERS) was brought in to add cinematic flair to the filming. This is the original, uncut 1982 U.K. film – never released theatrically in the U.S. (Not to be confused with the quite different U.S. version of the film released by Miramax.)

Followed by: "**The Secret Policeman's Rare Nuggets!**" (2009, Amnesty International, 15 min.) Hilarious rarities from the "Secret Policeman" vaults.

Sunday, June 14 - 12:00 NOON (till 11:00 PM) (DOORS OPEN AT 11:30 AM)

U.S. Theatrical Premiere! Marathon Screening of Amnesty's Legendary 1986 All-Day Concert in Real Time - On Its Exact Anniversary!

CONSPIRACY OF HOPE, 1986, MTV/Amnesty International. 660 min (11 hours.) Inspired

by the success of the U.K.-produced SECRET POLICEMAN's shows, films and albums -- and in particular the impact of rock musicians on galvanizing the public -- in June 1986 the U.S. section of Amnesty organized a six-city tour of the U.S. in which a caravan of musicians would spread the human rights message at concerts. Starring **U2, The Police** (specially reformed after a 4-year hiatus), **Peter Gabriel, Jackson Browne** and Lou Reed -- the shows were a rollicking success. The tour's grand finale was an all-day concert at Giants Stadium. The touring artists were joined by a plethora of artists including **Bryan Adams, Carlos Santana, Miles Davis, Joan Armatrading, Rubén Blades, Joan Baez, Fela, The Neville Brothers, Bob Geldof, Howard Jones, Joni Mitchell, Yoko Ono, Steven Van Zandt**. With appearances by **Robert DeNiro, Michael J. Fox, Muhammed Ali**. The 11-hour concert was televised by MTV as a Live Aid-style spectacular. This all-day special only ever aired live -- and was never repeated. We are showing it uncut, in the same month-of-the-year, same day-of-the-week, exact same timeframe. Minute-by-minute, hour-by-hour. Re-experience this entire legendary 1980s music fest wearing your best 1980s duds! Prizes for best outfits! This is the film's World Theatrical Premiere. **NEVER ON VHS OR DVD. Special all-day ticket (12:00 noon-11:00 PM): Only \$20, General, \$16 Seniors & Students, \$14 Members. Evening only (from 7:30 PM): \$10 General, \$8 Seniors & Students, \$7 Members (available only at the theatre that night - from 7:30 PM onwards - subject to availability) Food: There will be short breaks -- there are plenty of nearby restaurants and eateries. Many will be offering a special discount to ticketholders of this event.**

Monday, June 15 -- 7:30 PM

Co-presented with Pasadena Playhouse

THE LITTLE FOXES, 1941, Samuel Goldwyn Films, 115 min. Southern belle or Southern hell? The claws come out when family fortunes are on the line. **Bette Davis** is a ruthless member of a Southern clan facing financial decline, and she's backed up by a stunning supporting cast that includes **Dan Duryea** and **Teresa Wright** in their film debuts. Director **William Wyler** pioneered a new form of screen realism with his subtle but elaborately designed deep-focus compositions in this essential film. The same year that he shot **CITIZEN KANE** for Orson Welles, cinematographer Gregg Toland crafted some equally impressive images for this powerful portrait of family intrigue, based on Lillian Hellman's play. **Discussion following with the director of Pasadena Playhouse's production, Dámaso Rodriguez, Deborah Martinson (author of Lillian Hellman: A Life With Foxes and Scoundrels) and play cast members. Reception afterwards sponsored by Southern Literary Trail (www.southernliterarytrail.org) Pasadena Playhouse presents The Little Foxes by Lillian Hellman May 22 -- June 28. 2-for-1 Tickets for American Cinematheque Members! Valid for performances through June 28. Mention code **AMCN. Section B only. Restrictions apply. (626) 356-7529 More info:****

www.pasadenaplayhouse.org

<http://www.tcm.com/tcmdb/title.jsp?stid=81524>

Wednesday, June 17 -- 7:30 PM

OUTFEST WEDNESDAY

A LEGACY TRIBUTE TO PAT ROCCO: EARLY ROCCO EROTICA AND OTHER

TREASURES, Approx. 120 min. From the late 1960s through the 1970s, activist and filmmaker

Pat Rocco mastered the art of gay male erotic films. His work developed beyond the nudie cutie into thoughtful and at times dramatic glimpses into gay life of that era. Many of these non-pornographic romps and love stories debuted at Los Angeles Park Theatre. Rocco also shot extensive footage of gay demonstrations, parades, marches and festivals. These documentaries contain some of the only existing footage of the beginnings of the gay rights movement in the United States. Please join Christopher Street West, the One National Gay & Lesbian Archives, Outfest and the UCLA Film & Television Archive as we host a unique salute to this LGBT legend with screenings of Rocco classics. This Outfest Wednesdays screening will span his eclectic career with a focus on his early erotic work and promises to be a fun and rousing evening! For more information about all the events honoring Rocco, please see www.outfest.org/legacy **Discussion following with filmmaker Pat Rocco.**

Thursday, June 18 – 7:30 PM

Double-Feature of the Ultra-Rare American Versions of the Balls - Not Seen in 25 Years! Series Co-Creator/Co-Producer Martin Lewis In-Person

THE SECRET POLICEMAN'S OTHER BALL (U.S. version), 1982, Amnesty International, 99 min. Dir. **Roger Graef and Julien Temple**. As of spring 1982, none of the SECRET POLICEMAN'S BALL films had been released in the U.S. -- having been considered "too British" for American audiences by most studios. Producer Martin Lewis finally contracted with budding distributors Bob & Harvey Weinstein and their recently-formed Miramax Films to produce a US version of the latest UK film. Lewis created a new film that fused the highlights of the 1979 and 1981 films into one "made-for-America" movie – replete with **Don Pardo**-narrated prologue. Fueled by a artfully-generated feud with the Moral Majority that saw **Graham Chapman's** TV spots for the film (as a member of the *ORAL* Majority) banned by U.S. networks – the film became a big success in the summer of 1982 – Miramax's first. This unique hybrid film was briefly available on VHS and then permanently deleted. First screening anywhere in 27 years! **NEVER ON DVD.**

THE SECRET POLICEMAN'S PRIVATE PARTS (U.S.-only TV special) 1983, Amnesty International, 78 min. Dir. **Martin Lewis** (with sequences by Roger Graef & Julien Temple) . Following the success of the 1982 hybrid US film, Amnesty asked Lewis to create a U.S.-only sequel combining the stellar footage from their 1976 and 1977 shows – and the unseen (in the U.S.) sequences from the 1979 and 1981 shows. Also delving into the original negative of all four films to find outtakes (rare **Python** and **Pete Townshend** material) and deploying specially-created animation, Lewis fashioned this rarely-seen TV special for Cinemax. Seen with the U.S. version of THE SECRET POLICEMAN'S OTHER BALL, this is a virtual "best-of" the first four Amnesty shows - stuffed with Pythonesque comedy routines and rare musical treasures. This special was briefly available on VHS and then permanently deleted. This will be the World Theatrical Premiere. **NEVER ON DVD.**

Followed by: "**The Secret Policeman's Rare Nuggets!**" (2009, Amnesty International, 15 min.) Hilarious rarities from the "Secret Policeman" vaults.

RARITY NOTICE: Because the content in these U.S.-only releases has now been standardized back to the original U.K. films for worldwide DVD release – these two U.S.-only 1980s films are unlikely to ever be released on DVD or publicly seen again in this form.

Friday, June 19 - 7:30 PM

Two U.S. Premieres!

Series Co-Creator Martin Lewis In-Person

THE SECRET POLICEMAN'S THIRD BALL 1987, Amnesty International, 89 min. Dir. **Ken O'Neill**. After a six-year hiatus, the SECRET POLICEMAN'S BALL shows resumed with a strong hybrid of comedy and music. The humor reflected the emergence of a new wave of comedic performers in the U.K. including: **Hugh Laurie** ("House M.D."), **Stephen Fry** ("Blackadder" and "Peter's Friends"), **Robbie Coltrane** ("Cracker" and NUNS ON THE RUN), **Dawn French & Jennifer Saunders** (creators of "Absolutely Fabulous"), **Mel Smith & Griff Rhys Jones**, ("Alas Smith & Jones"), **Lenny Henry** -- and the **Spitting Image** puppets. Lending support and continuity was **John Cleese**. The stellar lineup of musicians includes: *Peter Gabriel*, *Kate Bush*, Pink Floyd's **David Gilmour**, Dire Strait's **Mark Knopfler**, **Joan Armatrading**, **Bob Geldof**, **Duran Duran** and – for the first time - some American guests: **Jackson Browne**, **Lou Reed** and **Chet Atkins**. This will be the U.S. Premiere of the film.

THE SECRET POLICEMAN'S BIGGEST BALL 1989, Amnesty International, 94 min. Dir. **Mike Holgate**. The 1989 show returned the Ball to its roots as primarily a comedy gathering with a mixture of the (by-now) older guard: **John Cleese**, **Michael Palin**, **Peter Cook & Dudley Moore** (in their last work together) -- and new wave including: **Hugh Laurie**, **Stephen Fry**, **Adrian Edmondson** ("The Young Ones"), **Dawn French & Jennifer Saunders**, **Ben Elton** ("We Will Rock You"), **Robbie Coltrane** and the **Spitting Image** puppets. In a reflection of the cross-generational spirit – the stage show was directed by John Cleese and Jennifer Saunders (Edina in "Absolutely Fabulous"). This will be the U.S. Premiere of the film and its World Theatrical Premiere.

Followed by: "**The Secret Policeman's Rare Nuggets!**" (2009, Amnesty International, 15 min.) Hilarious rarities from the "Secret Policeman" vaults.

Saturday, June 20

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:40 AM FOREVER HOLLYWOOD

Saturday, June 20 - 5:00 PM

World Theatrical Premiere!

"Secret Policeman" Co-Creator/Co-Producer Martin Lewis In-Person

FROM CHILE...AN EMBRACE OF HOPE 1990, Amnesty International, 68 min. Amnesty had wanted to visit Chile as part of the Human Rights Now tour in 1988 – but the presence of General Pinochet's dictatorship prevented that. In 1990, Pinochet was finally banished and Amnesty helped the people of Chile celebrate with a two-day music festival in the very stadium where Pinochet's thugs had once imprisoned and murdered Chilean citizens. The festival was headlined by an eclectic lineup including **Sting**, **Peter Gabriel**, **Jackson Browne**, **Sinéad O'Connor**, **Wynton Marsalis**, **Ruben Blades** and a newly-politicized **New Kids on the Block**. Never seen in the U.S. This will be the U.S. Premiere of the film in any media and its World Theatrical Premiere. **NEVER ON HOME VIDEO OR DVD**

anywhere in the world.

THE SECRET POLICEMAN ROCKS! 2009, Amnesty International, 60 min. SECRET POLICEMAN'S BALL series co-creator and co-producer **Martin Lewis** who first recruited rock musicians for Amnesty was commissioned to create this brand-new music special celebrating the 30th anniversary of the series. Features historic performances by **Pete Townshend, Sting, Peter Gabriel, Eric Clapton, Jeff Beck, David Gilmour, Mark Knopfler, Dave Stewart, Kate Bush, Phil Collins, Bob Geldof et al.** This is its World Premiere. **NOT ON DVD.**

Saturday, June 20 - 8:00 PM

World Theatrical Premiere!

HUMAN RIGHTS NOW! 1988, HBO/Amnesty International, 180 mins. Dir. **Larry Jordan.** Following the success of Amnesty's "Conspiracy Of Hope" U.S. tour, Amnesty decided to commemorate the 40th anniversary of the Universal Declaration of Human Rights with a world tour that would touch down in every continent. Amnesty stalwarts **Sting** and **Peter Gabriel** were joined by **Bruce Springsteen & The E Street Band, Youssou N'Dour** and **Tracy Chapman** for the 20-concert tour. During the course of the tour, they were joined by an array of guests including **Bono, Joan Baez, Ravi Shankar, k.d. lang, Pat Metheny.** This exhilarating film presents the tour's grand finale concert in Buenos Aires augmented by highlights from the preceding 6 weeks of performances and campaigning about human rights in exotic locales throughout the world. A highlight of the concerts were the musical collaborations. Sting and Springsteen duetting on "The River" and "Every Breath You Take"... All the musicians singing Bob Marley's "Get Up, Stand Up" and Bob Dylan's "Chimes Of Freedom"... This TV special only ever aired on HBO in December 1988 – and has never been repeated since. First time shown anywhere since December 1988! This is the film's World Theatrical Premiere. **NEVER ON VHS OR DVD.**

Introduced by Martin Lewis – who co-conceived the "Human Rights Now" tour with Amnesty's Executive Director

Sunday, June 20

Egyptian Theatre Historic Special Father's Day Tour & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:40 AM FOREVER HOLLYWOOD

Sunday, June 21 – 7:30 PM

U.S. Theatrical Premiere!

Film Producer Antony Payne and Concert Stage Manager Jeaninne Payne In-Person

THE PARIS CONCERT FOR AMNESTY INTERNATIONAL 1998, Amnesty International. 180 min. Dir. **Stanley Dorfman.** Amnesty celebrated the 50th anniversary of the Universal Declaration Of Human Rights with a concert in the city where the historic document was signed. Amnesty stalwarts **Peter Gabriel, Bruce Springsteen, Tracy Chapman, Youssou N'Dour** were joined by **Jimmy Page & Robert Plant, Radiohead, Alanis Morissette, Shania Twain** for this 3-hour extravaganza including an appearance by the **Dalai Lama.** Only seen once in US in 1999 (by a small audience on an obscure Pay-Per-View channel). Never seen on regular US TV or cable. This will be the

film's World Theatrical Premiere.

June 25 – 28

LOS ANGELES GREEK FILM FESTIVAL (Not a Cinematheque program)

More info: <http://www.lagreekfilmfestival.org/about.asp>

AERO THEATRE:

Thursday, June 4 - 7:30 PM

Tribute to Writer Horton Foote:

TOMORROW, 1972, Castle Hill Productions, 103 min. Dir. **Joseph Anthony**. **Robert Duvall** stars as a Mississippi farmer who, despite his own independent predisposition, falls in love with a pregnant woman who has been abandoned by her husband. Based on a story by William Faulkner, this drama was adapted by Horton Foote (TO KILL A MOCKINGBIRD) from his play and is understated, touching and romantic.

TENDER MERCIES, 1983, Universal, 100 min. In another **Horton Foote-Robert Duvall** collaboration, Duvall (in an Oscar-winning performance) plays a fallen-from-grace Texas country singer who gets a second chance at life with an attractive widow (**Tess Harper**) and her son. A purely character-driven collection of episodes rather than a conventional story, **TENDER MERCIES** represents Foote at his observational best, with expert direction by **Bruce Beresford** and fine performances by **Betty Buckley**, **Ellen Barkin** and **Wilford Brimley**.

<http://www.youtube.com/watch?v=YcZzw4BYWkQ>

RECENT SPANISH CINEMA XV

June 4 – 10 at the Egyptian and Aero Theatres

Presented in collaboration with the Instituto de la Cinematografía y de las Artes Audiovisuales (ICAA) of the Spanish Ministry of Culture and Consulate General of Spain in Los Angeles.

With the support of EGEDA, ELMA (European Languages and Movies in America) and the Tourist Office of Spain.

Once the domain of a few noted auteurs such as Luis Bunuel, Spanish-language cinema has exploded in recent years to encompass everything from audacious art-house dramas (the masterpieces of Albert Serra) to genre-bending sci-fi films (F. Javier Gutierrez's **BEFORE THE FALL**). Audiences in Spain are growing, and viewers are considerably younger, encouraging a range and adventurousness in that country's cinema that is revitalizing movies around the globe -- a situation that is enhanced by the fact that links between Spanish and Latin American cinema are stronger than ever. Latin American actors, directors and technicians are enriching the Spanish industry, and co-productions

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www.americancinematheque.com | Tickets: www.fandango.com | 323.466.3456

are at an all-time high.

Meanwhile, contemporary Spanish directors have led the way in exploring new approaches to traditional film genres, many of which can be appreciated in this year's selection. This collection of vital new Spanish films includes . **Raul Garcia & Manuel Sicilia's** animated film **THE MISSING LYNX** as well as movies that reinvent existing genres -- Gutierrez's **BEFORE THE FALL**, for example, offers a distinctive brand of science fiction that favors suggestion and speculation over special effects. We're also showing the latest film by acclaimed director **Alex de la Iglesia (THE OXFORD MURDERS)** and showcasing up and coming filmmakers like **Santiago Zannou (THE ONE-HAND TRICK)**. Add in stunning new performances by **Maribel Verdu, Javier Camara, Diego Luna, Ariadna Gil** and **Victoria Abril** -- along with six-Goya Award-winner **CAMINO** and two-time winner **THE ONE-HAND TRICK** -- and you've got a crash course in the most exciting movement currently going on in world cinema. All films in Spanish with English subtitles unless otherwise noted.

We're thrilled to welcome at the Egyptian and Aero Theatres actress Ariadna Gil and director Javier Fesser, Alex de la Iglesia, Javier Gutiérrez, Raul Garcia and Santiago Zannou!

Series compiled by Gwen Deglise, Paul Loctin and Inocencio F. Arias.

Special Thanks:

Friday, June 5 - 7:30 PM

New Talent Double Feature - Goya Award Winner: Best New Director and Best New Actor!

BEFORE THE FALL (3 DIAS), 2008, 93 min. The Secretary General of the United Nations makes an important announcement: A giant meteor is headed towards Earth, and scientists believe its impact will destroy all life on the planet in about three days. For Alejandro (**Victor Clavijo**), a frustrated young man who lives with his mother in the isolated village of Laguna, the impending end inspires him to spend his last days shut away, getting drunk and listening to his favorite music. All is well, until a stranger arrives and unsettles the town. First-time director **F. Javier Gutiérrez** masterfully creates the atmosphere of a world literally waiting for its own destruction; facing the inevitable end, what should you still care about? *"One of the most original genre films in years, a quadruple winner at the Málaga Film Festival. Shocking and brilliantly executed, F. Javier Gutiérrez's first feature will leave you shaken."*-- Lane Kneeder, AFI Festival; "Spanish writer-director F. Javier Gutiérrez proves that films about armageddic meteorites crashing into the earth can be both intelligent and moving." Rebecca Davies [Telegraph.co.uk](http://www.telegraph.co.uk) <http://www.youtube.com/watch?v=gcxrsl0RoeU>

Los Angeles Premiere! **THE ONE-HAND TRICK** (EL TRUCO DEL MANCO), 2008, 87 min. Dir. **Santiago Zannou**. Twenty-eight-year-old Enrique Heredia (**El Langui**) is afflicted by cerebral palsy and has difficulty walking. He and Adolfo (**Ovono Candela**), a downbeat 30-year-old who lives with his alcoholic father, decide to open a music studio, where they can earn a living while working with music, their passion. To accomplish this goal, they surround themselves with men and women of different origins and cultures but

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with whom they all share the common denominator of belonging to a long-suffering and deprived urban community. Their philosophy : "Don't tell me it can't be done." **Winner of 3 Goya Awards, including Best New Director and Best New Actor. Discussion in between films with director Javier Gutiérrez and director Santiago Zannou.**
<http://www.youtube.com/watch?v=DcZsOjQWBSM>

Saturday, June 6 – 4:00 PM

Family Matinee – Animated Film from Spain!

THE MISSING LYNX: PAWS OF THE RUN (EL LINCE PERDIDO), 2008, 97 min. Dirs. **Raul Garcia & Manuel Sicilia**. Don't miss the Winner of the Goya Best Animated film! Felix the Lynx, an endangered feline prone to accidents, lives in the breathtaking landscapes of Southern Spain. Together with his motley crew of animal friends (featuring Gus the chameleon and Bea the wild goat) they're now fighting for their lives as they try to escape the blood thirsty Newmann, a world famous hunter hired by the eccentric millionaire Noah in his well meaning but dangerous plan to rescue every endangered species on earth. Co-produced by Antonio Banderas. **Discussion following with director Raul Garcia and producer Antonio Banderas.**
<http://www.youtube.com/watch?v=xP-HuhGAtfA>

Saturday, June 6 - 7:30 PM

Thriller Double Feature:

Los Angeles Premiere! **JUST WALKING**, (SOLO QUIERO CAMINAR) 2008, 129 min. Dir. **Agustín Díaz Yanes** The action opens in Andalusia as four women -- Gloria (**Victoria Abril**), Aurora (**Ariadna Gil**), Ana (**Elena Anaya**) and Paloma (**Pilar López de Ayala**) -- are poised to rip off Russian gangsters in Spain. Things go awry and Aurora is left behind, receiving a lengthy jail sentence. Paloma falls in with a visiting Mexican mafia delegation, which includes a garish, pimpish crime boss, Félix (**José María Yazpik**) and his good-gangster sidekick, the baby-faced Gabriel (**Diego Luna**). In Spain, meanwhile, Gloria and Ana hatch a plot to spring Aurora from jail. Reunited in Mexico, the girls plot a new heist. Goya Award for Best Cinematography. *"The men have the brawn but the women have the brains in...a stylish femme-driven thriller that grips in the first scene and never lets go. Hyperactive style -- with rapid-fire editing and constant narrative jumps."*-- Jonathan Holland, Variety

http://www.youtube.com/watch?v=ad1K_CJ7JtQ

Los Angeles Premiere! **THE OXFORD MURDERS (LOS CRIMINES DE OXFORD)**, 2008, 108 min. From the wildly talented Spanish filmmaker, **Alex de la Iglesia** (DAY OF THE BEAST; LA COMUNIDAD) a riveting thriller in English. American student Martin (**Elijah Wood**) arrives in Oxford on a foreign exchange program and gets tongues wagging when he challenges the theory of Professor Seldom (**John Hurt**) that math doesn't hold the exact answer to everything. But this mismatched pair are thrown together when a series of murders starts that seems to throw both their theories into disarray. A box office hit in Spain. *"Movie buffs will enjoy references to Hitchcock, SLEUTH and THE USUAL SUSPECTS, among others"*-- Jonathan Holland, Variety
Discussion in between film with actress Ariadna Gil and director Alex de la Iglesia.
<http://www.youtube.com/watch?v=vk4eLu7oVPQ>

Sunday, June 7 - 7:30 PM

Historical Drama - Double Feature:

Los Angeles Premiere! **THE BLIND SUNFLOWERS** (LOS GIRASOLES CIEGOS), 2008, 98 min. Dir. **Jose Luis Cuerda**. In the immediate post Spanish Civil War period, Elena (**Maribel Verdu**) has assumed the role of head of the household, as her left-wing schoolteacher husband, Ricardo (**Javier Cámara**), is in hiding in the house. This is only one of the family's secrets -- Elena's pregnant daughter has run off with a boy who is a fugitive from the authorities. When Salvador (**Raul Arevalo**), a local deacon, part-time schoolteacher and devoted right-winger, becomes obsessed with the supposedly widowed Elena, her secret life is threatened with exposure that could be disastrous. **Goya Award winner for Best Adapted Screenplay.**

http://www.youtube.com/watch?v=rv_JHcthqXI

EL ESCORIAL CONSPIRACY (LA CONJURA DE EL ESCORIAL), 2008, 128 min. Dir. **Antonio del Real**. In the late 16th Century, in the Court of Philip II, the House of Alba is fighting to regain the King's favour and displace the rival faction of the House of Mendoza, led by the Princess of Éboli (**Julia Ormond**). On the night of Easter Monday, 1578, paid assassins ambush Juan de Escobedo (**Joaquim de Almeida**) and kill him. Mateo Vázquez, (**Jordi Mollà**) a priest and incorruptible official in the Kings service, is charged with the investigation of his murder.

Wednesday, June 10 - 7:30 PM

BIRDSONG (EL CANT DELS OCELLS), 2008, 98 min. Dir. **Albert Serra**. In what instantly ranks as one of cinema's most unusual takes on the nativity story, this second feature by Catalan director Albert Serra (KNIGHT'S HONOR) reimagines the journey of the three kings to visit Jesus. Investing the story of the Magi with humor and deep humanity (and photographing it in gorgeous black-and-white in remote locations), Serra recalls both Beckett and Bunuel but tells a story all his own. Winner of three Gaudi Awards, including Best Film and Best Director, this movie confirms Catalan director Serra as one of the most original voices in world cinema. Using non-professional actors and natural light, Serra achieves a reality in both of his films that pays tribute to the majesty of the natural landscape. Catalan and Hebrew with English subtitles. "A lovely and strange new film by the Catalan director Albert Serra...A sensibility that recalls Luis Buñuel and Samuel Beckett." A. O. Scott - [New York Times](#)

Thursday, June 11 - 7:30 PM

New Restored 35mm Print! Irving Brecher Tribute! **BYE BYE BIRDIE**, 1963, Columbia, 112 min. Dir. **George Sidney**. A famous, Elvis-like rock star is drafted and, as a public relations stunt, decides to give a public farewell kiss to the small town girl chosen as his most zealous fan. Adapted from the original Broadway hit, this hellzapoppin musical comedy stars **Dick Van Dyke** as a stressed-out press agent, **Janet Leigh** as his longsuffering girlfriend, **Ann-Margret** as the ultimate in sweet, sexy teenagers and Paul Lynde (!) as her justifiably anxious dad. **Hank Rosenfeld, author of the book on Irving Brecher, "The Wicked Wit of the West: The last great Golden Age screenwriter" will introduce the screening.**

<http://www.westsidetoday.com/m4-976/-the-wicked-wit.html>

<http://www.youtube.com/watch?v=LD8ttVtpK7o>

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Friday, June 12 - 7:30 PM

Double Feature:

AIRPLANE! 1980, Paramount, 88 min. Dir. **Jim Abrahams, David Zucker, Jerry Zucker.**

After the whole airplane crew becomes ill, the survival of everyone on board depends on ex Navy pilot Ted Stryker (Robert Hays). Will he be able to safely land the plane? The quintessential movie spoof that spawned an entire genre of parody films, the original still holds up as one of the brightest comedic gems of the 1980s.

<http://www.youtube.com/watch?v=EcWLBDS56u8>

TOP SECRET!, 1984, Paramount. 90 min. Dir. **Jim Abrahams, David Zucker, Jerry Zucker.**

Val Kilmer stars as an American rock star who gets sucked into the world of European espionage in the Zucker/Abrahams/Zucker team's follow-up to their smash hit AIRPLANE! Taking shots at everything from Elvis movies to WWII action epics, this parody has more laughs per minute than just about any other film of the 1980s. ***Discussion in between films with director David Zucker and other guests to be announced.***

http://www.youtube.com/watch?v=G0im-aYZ_Ts

Saturday, June 13 - 7:30 PM

Double Feature:

ROCKY, 1976, MGM Repertory, 119 min. **Sylvester Stallone** wrote and starred in the title role of this inspirational underdog story, the classic tale of a struggling working stiff from Philadelphia who gets a shot at the world heavyweight title. More than just a boxing story, in the hands of Stallone and director **John Avildsen** this becomes a moving romance (with **Talia Shire** as Rocky Balboa's girlfriend) and a sociological document of working class Philadelphia in the 1970s. **Burt Young, Carl Weathers, and Burgess Meredith** provide knockout supporting performances. Winner of 3 Oscars, including Best Picture.

<http://www.youtube.com/watch?v=A7YmojUJagk>

ROCKY II, 1979, MGM Repertory, 119 min. **Sylvester Stallone** moves into the director's chair for the second and most character-driven of the ROCKY films. The story follows Rocky as he takes another shot at the title, but the sports drama is only a starting point for what really interests writer-director Stallone: digressions regarding Rocky's personal life, including his marriage to sweetheart Adrian (**Talia Shire**). A rare sequel that deepens and develops its series' themes instead of simply repeating them.

<http://www.youtube.com/watch?v=90CsBDuo4xc>

Sunday, June 14 - 4:00 PM

Errol Flynn Centennial Double Feature:

THE ADVENTURES OF ROBIN HOOD, 1938, Warner Bros., 102 min. Dirs. **Michael Curtiz** and **William Keighley**. In what is commonly acknowledged as one of the most beautiful, spectacular early Technicolor films, swashbuckling **Errol Flynn** ("*Welcome to Sherwood!*") rescues lovely **Olivia de Havilland** from the evil clutches of Claude Rains and Basil Rathbone in a rousing adventure for the ages.

<http://www.youtube.com/watch?v=lu8WQwTAYTk>

CAPTAIN BLOOD, 1935, Warner Bros., 119 min. Director **Michael Curtiz** directs one of the best swashbucklers ever made, and the film that made **Errol Flynn** and **Olivia de**

Havilland stars. Dr. Peter Blood (Flynn), a man unjustly convicted of treason, is exiled to Port Royal, sold into slavery and bought by the lovely Lady Arabella (de Havilland). He and fellow convicts manage to escape, take over a Spanish galleon, and pirate Captain Blood is born! **Lionel Atwill** and villainous **Basil Rathbone** are standouts in the exceptional supporting cast. **Starting the program Robert Goodwin and his team will do a demonstration of both historic and Hollywood sword styles.** Robert Goodwin has 45 years experience in Asian fighting styles, is a European sword master for film, and has trained Ron Perlman, Kristanna Loken, Eric Roberts and others for on camera duels. www.StuntFightingWorkout.com

Join us at Every Picture Tells A Story across the street at 3:00 PM, for a free Pirate Story Hour.

http://www.youtube.com/watch?v=MZ_j6ly0TCY

FAR OUT SPACE SERIES

June 18 – 21 at the Aero Theatre

If there's one thing moviegoers have associated with summer ever since George Lucas' STAR WARS in 1977, it's science fiction extravaganzas on the big screen. Join us for a varied collection of contemporary classics set in space: There's cult favorite **FLASH GORDON** (with that pounding Queen soundtrack that DEMANDS to be heard on the Aero's state-of-the-art speakers!), a Spielberg double bill (**E.T.** and **CLOSE ENCOUNTERS**), and a **BATTLESTAR GALACTICA** marathon. Plus, a rare chance to see the Roger Corman-produced, John Sayles-scripted sci-fi riff on SEVEN SAMURAI, **BATTLE BEYOND THE STARS!** And for animation fans, a double feature of sci-fi fantasy from Japanese master Hayao Miyazaki and French auteur Rene Laloux. See these perfect summer spectacles on the big screen the way they were meant to be seen at the American Cinematheque's Aero Theatre!

Series compiled by Gwen Deglise and Grant Moninger.

Special Thanks:

Thursday, June 18 - 7:30 PM

Double Feature:

FLASH GORDON, 1980, Universal, 111 min. Like the early 1930s serial, director **Mike Hodges'** FLASH is surprisingly faithful to Alex Raymond's original comic strip, with just the right balance of action, tongue-in-cheek humor and mindblowing production design (here courtesy of wizard Danilo Donati), with a score by none other than Queen! Relative unknowns Sam Jones and Melody Anderson play Flash and Dale, but the supporting cast is full of heavyweights, including **Max Von Sydow** (as Ming), **Topol** (as Dr. Zarkov), **Ornella Muti** (as Aura), as well as Lina Wertmuller favorite **Mariangela Melato** (SWEPT AWAY) and future James Bond, **Timothy Dalton**.

<http://www.youtube.com/watch?v=uh8KVG8j68I>

BATTLE BEYOND THE STARS, 1980, New World Pictures. 104 min. Dir. **Jimmy T. Murakami**. Roger Corman produced this variation on SEVEN SAMURAI/THE MAGNIFICENT SEVEN that transplants the action to space (and stars MAGNIFICENT SEVEN veteran **Robert Vaughn** for good measure!). Screenwriter **John Sayles** shows

his usual flair for colorful characterizations in a film that serves his words well by putting them in the mouths of **John Saxon**, **Sybil Danning**, **George Peppard**, and other genre stalwarts. *Please note that the print is faded.*

<http://www.youtube.com/watch?v=ksJTPdNNQB4>

Friday, June 19 - 7:30 PM

Steven Spielberg Double Feature:

E.T. THE EXTRA-TERRESTRIAL, 1982, Universal, 120 min. Arguably director **Steven Spielberg's** most popular film, it follows several children (including **Henry Thomas** and a very young **Drew Barrymore**) who shelter and try to help a stranded alien back home to the stars. Magical and enchanting. With **Dee Wallace Stone**, **Peter Coyote**.

<http://www.youtube.com/watch?v=t4yUQJeKZNs>

CLOSE ENCOUNTERS OF THE THIRD KIND, 1977, Columbia, 135 min. "We Are Not Alone ..." Director **Steven Spielberg's** thrilling, suspenseful and somehow very "human" speculation on the possibility of alien contact with mankind was one of the most surprising blockbusters of the 1970s. **Richard Dreyfuss** does a terrific job of anchoring the film as an unhappily married Everyman who's suddenly possessed – along with hundreds of others – with visions of a strange tower rising up. And then the colored lights start appearing in the night sky ... The passages of the massive alien ships appearing over the desert – told almost entirely without dialogue – are among the most radiantly beautiful images in all of Spielberg's career. With **Francois Truffaut**, **Teri Garr**, **Melinda Dillon**, **Bob Balaban**.

<http://www.youtube.com/watch?v=iHN1RIK8Tkg>

Saturday, June 20 - 7:30 PM

Battlestar Galactica Marathon!

Join us for this once-in-a-lifetime opportunity to traverse outer space with all your fellow Aeronauts and bear witness to all three films together on the big Screen "*It's the end... of the 70s... it's the end of the century.*" - Joey Ramone

BATTLESTAR GALACTICA (THE MOVIE), 1978, Universal, 125 min. Dir. **Richard A. Colla and Alan J. Levi**. A resourceful team of space warriors, led by **Lorne Greene**, **Richard Hatch**, **Dirk Benedict** and **Maren Jensen**, take on the evil Cylons (dig that moving red eyeball!) in this humorous and action-packed television series, screening here in the 1978 theatrical feature version. Often compared to a small-screen STAR WARS (visual effects guru John Dykstra created superb F/X for both), "Battlestar Galactica" achieved its own unique charm through a winning cast and a refreshing, tongue-in-cheek approach to the sci-fi genre.

<http://www.youtube.com/watch?v=DoJVnic7bql&feature=related>

MISSION GALACTICA: THE CYLON ATTACK, 1979, Universal, 108 min. Dir. **Vince Edwards and Christian I. Nyby II**. **Lloyd Bridges** stars as Cmdr. Cain, the glory-seeking commander of Pegasus, a fellow Battlestar vessel. With designs on attacking a nearby Cylon Base World, Cain deviously lures a reluctant Cmdr. Adama into all-out war with the Cylons, further sidetracking the fleet's return to Earth, and leaving the Galactica Cmdr. near death.

CONQUEST OF THE EARTH, 1980, Universal, 96 min. Dir. **Barry Crane, Sidney Hayers and Sigmund Neufeld Jr**. **Lorne Greene** and the Battlestar fleet return to Earth only to

discover that the planet is under imminent threat of virtual annihilation at the hands of attacking Cylons in this the third and final chapter in the 70s theatrical Galactica trilogy.

Sunday, June 21 - 7:30 PM

Double Feature:

FORBIDDEN PLANET, 1956, Warner Brothers, 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 I say more?

<http://www.youtube.com/watch?v=M3aKvaWH0ks>

FANTASTIC PLANET (LA PLANETE SAUVAGE), 1973, Argos Films, 72 min. French director and animator **Rene Laloux**'s masterpiece is an astonishingly beautiful and otherworldly vision of a far distant planet where humans are kept as pets by a race of gigantic, blue-skinned overlords called The Traags. With incredible design work by Roland Topor and a mind-blowing progressive rock score by Alain Goraguer. Winner of the Special Grand Prize at the Cannes Film Festival in 1973. In French with English subtitles. <http://www.youtube.com/watch?v=SgCxZnKQ9E>

CINE-VARDA

June 24 – July 1 at the Aero Theatre

Presented in collaboration with the Unifrance and the French Film and TV Office in Los Angeles, French Embassy.

With the support of [ELMA](#).

A gifted and outspoken feminist and one of the most acclaimed directors anywhere in the world, **Agnès Varda** could be considered the prototype of today's independent filmmaker. Varda is a survivor, a stubborn and patient observer of her time and her people, like the pop singer in **CLÉO FROM 5 TO 7**, the lovers in **LE BONHEUR (HAPPINESS)** or the drifter in **VAGABOND**. "*I have fought so much since I started ... for something that comes from emotion, from visual emotion, sound emotion, feeling, and finding a shape for that,*" Varda has said.

Varda directed her first feature, **LA POINTE COURTE**, in 1954, with no formal training in filmmaking. The movie has often been identified as the film that started the French New Wave ("and a famous flop," as Varda has wryly noted). Along with Alain Resnais and Chris Marker, she made up the so-called "Left Bank Group" of the early 1960s, distinct from other New Wave directors for their interest in both documentary and fiction and their passion for both political and social filmmaking. Her marriage to Jacques Demy (1931-1990) made her one-half of the most beloved filmmaking couple of their day, and her tribute to Demy, **JACQUOT DE NANTES**, is one of her finest films.

In 1962, Varda directed the legendary **CLÉO FROM 5 TO 7**, a French New Wave classic about two hours in the life of a pop singer. The film's sense of profound realism crossed with lyrical visual poetry pointed the way toward much of Varda's later work, which would alternate between acclaimed documentaries and romantic but naturalistic fiction features. Capable of crafting both gritty cinematic time capsules and expressionistic mood pieces like **LES CREATURES**, the breadth of Varda's talent is nearly as astonishing as its depth. For more than 50 years, she has continued to experiment and innovate, creating one of the first digital video masterpieces (**THE GLEANERS AND I**) as well as timely portraits of cities from L.A. (**LIONS LOVE**) to Paris. She has worked in nearly every form of filmmaking that exists, from shorts to documentaries to a delightful celebration of film history (**ONE HUNDRED AND ONE NIGHTS**), and has mastered them all.

As if that weren't enough, Varda also helmed one of the greatest French films of the 1980s, **VAGABOND**, and published a highly acclaimed autobiography. Recent years have seen no slowing down of her output and no lessening of her talent: Her latest film, **THE BEACHES OF AGNÈS**, won the Cesar (the French equivalent of the Academy Award) for best documentary. Varda has been quoted as saying that she wants "to illuminate women's lives—not only their hardships, although they're important, but also the light, the transparency, the pleasure of being a woman." While Varda has certainly accomplished this, the range of her work is more expansive than perhaps even she knows—it is not enough to label her a feminist filmmaker, or a New Wave filmmaker, or a political filmmaker. She is simply one of the greatest living directors in any country, working in any language, in any form.

The Cinematheque is proud to present a sneak preview of THE BEACHES OF AGNÈS along with a series of Varda's masterpieces, with the director herself live and in-person.

Wednesday, June 24 - 7:30 PM

Kevin Thomas' Favorites:

JACQUOT DE NANTES, 1991, Ciné-Tamaris, 118 min. Director **Agnès Varda's** tender farewell to her late husband, **Jacques Demy**, **JACQUOT** re-creates the early years of Demy's life in the port city of Nantes, delicately interwoven with clips from **LOLA**, **THE UMBRELLAS OF CHERBOURG** and his other films. Interspersed throughout the film are intimate close-ups of Demy's fragile body, tenderly filmed by Varda in one of her most personal and affecting films. With **Philippe Maron, Edouard Jubeaud, Laurent Monnier**. *"Has there been anything quite like JACQUOT DE NANTES?...It deserves to be called a CINEMA PARADISO without self-indulgence, or a 400 BLOWS without self-pity."* – Film Comment.

<http://www.youtube.com/watch?v=-WhMLBIvoqE>

Plus short: "**Uncle Yanco**", (1967, Ciné-Tamaris,, 22 min.) While in San Francisco for the promotion of her last film in October 1967, **Agnès Varda**, tipped by her friend Tom Luddy, gets to know a relative she had never heard of before, **Jean Varda**, nicknamed Yanco. This hitherto unknown uncle lives on a boat in Sausalito, is a painter, has adopted a hippie

lifestyle and loves life. The meeting is a very happy one. **Discussion following with director Agnes Varda, moderated by film critic Kevin Thomas.**

Thursday, June 25 - 7:30 PM

Agnès Varda's Masterpiece Documentaries:

THE GLEANERS & I (LES GLANEURS ET LA GLANEUSE), 2001, Zeitgeist, 82 min. Once again **Agnes Varda** uses the documentary format as a jumping-off point for an expressionistic diary in which her own life intercedes. A marvelous "wandering road documentary" that focuses on the centuries-old tradition of "gleaning" in France -- literally picking up the castoffs of others. Varda follows rural scavengers who gather leftover vegetables after the harvest, and urban scavengers who collect discarded food and appliances from the streets of Paris. Interwoven with these are Varda's own intimate thoughts on aging, humorous interviews with judges and attorneys who debate, Monty Python-style, the legality of gleaning while standing in potato fields, and a host of other spontaneous musings on French art and culture. Through it all, Varda's patient sense of social obligation shines through, as she asks again and again, "How can one live on the leftovers of others?" *"I managed to approach [the gleaners], to bring them out of their anonymity. I discovered their generosity. There are many ways of being poor, having common sense, anger or humor."* -- Agnès Varda.

THE GLEANERS & I: TWO YEARS LATER, 2002, Zeitgeist, 60 min. Varda's exuberantly inventive follow-up to her critically lauded essay film, in which she revisits characters from the original and further explores what it means to be a gleaner. **Discussion in between films with director Agnès Varda.**

Friday, June 26 - 7:30 PM

Los Angeles-Inspired:

LIONS LOVE (AND LIES), 1969, Ciné-Tamaris, 110 min. A blissed-out experiment in anarchy and illusion, featuring Warhol superstar Viva (from LONESOME COWBOYS) and "Hair" authors James Rado and Jerome Ragni playing "themselves" -- three innocents adrift in Hollywood. Freely mixing improvisation with scripted dialogue, and occasional news reports on the shootings of Robert Kennedy and Warhol, which interrupt the film, **LIONS LOVE** is **Agnes Varda's** gloriously screwy time capsule of L.A. in its free-love acid-tripping let-it-all-hang-out heyday. In English.

MURS MURS, 1980, Ciné-Tamaris, 81 min. Essential viewing for all Angelenos, **MURS MURS** is Varda's lively tribute to this city's outdoor murals, from the riotous Pig Paradise in Vernon to The Fall of Icarus in Venice. Along the way, she captures priceless interviews with the muralists themselves, including 23-year old Judy Baca, who observes, *"I started painting because I realized... that I had never seen a Chicana in a museum."* In English. **Discussion in between films with director Agnès Varda.**

Saturday, June 27 - 7:30 PM

Agnes Varda's Classics:

CLÉO FROM 5 TO 7 (CLEO DE 5 A 7), 1961, Ciné-Tamaris, 90 min. Dir. **Agnès Varda's** international breakthrough film, **CLEO** ranks with **BREATHLESS** and **THE 400 BLOWS** as one of the seminal works of the French New Wave. Two hours in the life of a hopelessly pretty pop singer (**Corrine Marchand**), who may or may not be dying of cancer. Vain,

childish and selfish at the start, Cléo's journey through Paris becomes a journey of self-discovery. *"The streets of Paris are filmed like they have never again been filmed"* - [Telerama](#).

VAGABOND (SANS TOIT NI LOI), 1985, Ciné-Tamaris, 107 min. **Agnes Varda's** most acclaimed work since CLÉO and arguably the greatest French film of the 1980s, VAGABOND tells the brutal, simple, yet unrelenting story of the last months in the life of a young female drifter. **Sandrine Bonnaire's** harrowing performance in the lead role made her an overnight international star at the age of 18. (The French title of the film literally translates as "without roof or law.") Shot in a semi-documentary style, the film opens abruptly on the body of Mona, frozen to death in a ditch on the side of the road. Interspersed with flashbacks of Mona's life as a drifter are reminiscences by the people she met along the way. In spite of Varda's attention, Mona ultimately remains unknowable, even to herself. She is a cipher, misunderstood by those she has encountered even as they recall their impressions and interactions with her for the camera. **Discussion in between films with director Agnès Varda.**
<http://www.youtube.com/watch?v=ID85n6hCRqo>

Sunday, June 28 – 5:30 PM

Art Director Series Designing for Adventure:

THE ISLAND AT THE TOP OF THE WORLD, 1974, Walt Disney, 93 min. Dir. **Robert Stevenson**. A Victorian gentleman hopes to find his long-lost son, who vanished while searching for a mysterious Viking community in a volcanic valley in uncharted Arctic regions. Explorers embark on an airship expedition to go on the search, but when they reach their destination they must escape from Viking descendants who will kill to keep their existence a secret. With **David Hartman, Donald Sinden**. Designed by Peter Ellenshaw, the film was nominated for an Academy Award® for Best Art Direction. **Power point presentation prior to the screening and discussion following with guests to be announced, moderated by John Muto.**
<http://www.youtube.com/watch?v=ljHnvAhr3is>

Wednesday, July 1 - 7:30PM

Sneak Preview! **THE BEACHES OF AGNÈS** (LES PLAGES D' AGNÈS), 2008, 110 min. *"If you opened people up, you would find landscapes,"* Varda says in the opening voiceover of her new film. *"If you opened me up, you would find beaches."* Varda's latest work is an autobiographical essay that takes a nostalgic yet penetrating look back at her life and films. Using photographs, recreations and scenes from her films, Varda illustrates the various stages of her life, from her marriage to Jacques Demy and his death in 1990 to her childhood memories of Sète, the fishing village that would become the subject of her first film. Woven through these reminiscences are lonely, dreamlike sequences shot on the beaches that have influenced and inspired her. Plus *US Premiere!* **"Gwen From Brittany,"** a short portrait of the encounters over the last decade of Agnès Varda and Gwen Deglise, programmer at the American Cinematheque, shot at the Aero and Egyptian Theatres while Varda was in Los Angeles shooting THE BEACHES OF AGNÈS. **Discussion in between films with director Agnès Varda.**
<http://www.youtube.com/watch?v=IXrq4iOEA-Q>

