

AMERICAN CINEMATHEQUE SEPTEMBER 2006 CALENDAR

EGYPTIAN THEATRE

6712 Hollywood Blvd., LA, CA 90028
www.egyptiantheatre.com | 323.466.3456

CINECON September 1 – 4. This is not a Cinematheque program. For details, tickets: www.cinecon.org

Wednesday September 6 - 7:30 PM

OUTFEST WEDNESDAYS

Winner: Outfest 2006 Audience Award, Outstanding Documentary Feature

CAMP OUT, 2006, 78 min. Dirs. **Kirk Marcolina & Larry Grimaldi**. This surprisingly riveting, highly polished documentary follows 10 engaging teenagers at the first overnight Bible camp for gay Christian youth. Ordinary, happy-go-lucky, music-loving kids narrate their personal journeys and bear witness to a new movement of courageous young people. Caught in the culture war of religion, politics and the queer community, these teens refuse to turn their backs on God. **In Collaboration with: The Trevor Project.**

3D FESTIVAL September 8 – 17. This is not an American Cinematheque program. For details, tickets: www.3Dfilmfest.com or phone 661-538-9259; or fax 661-793-6755.

Tuesday, September 19 – 7:30 PM

In-Person Tribute To Sybil Jason: Warner Brothers' First Child Star

LITTLE BIG SHOT, 1935, Warner Bros., 78 min. Although **Sybil Jason's** time in the limelight was relatively brief, she enjoyed a remarkable film career working alongside a handful of Immortals including Al Jolson, Shirley Temple, and Humphrey Bogart. Tonight we pay tribute to "Warner Brothers' First Kid Star" with a rare screening of her 1935 feature directed by **Michael Curtiz**. **Robert Armstrong** and **Edward Everett Horton** are two conmen who become pushovers when left in charge of their dead friend's tiny daughter (Jason). The great **Glenda Farrell** is the tough dame who realizes Armstrong isn't as cynical as he makes himself out to be. **Plus preceding the feature:** two of Sybil's Technicolor short subjects, "**The Changing Of The Guard**" and "**A Day At Santa Anita**" (both from 1937). **Following the screening, Sybil Jason will be on hand to answer questions about her career and discuss her autobiography My Fifteen Minutes.**

Wednesday, September 20 – 7:30 PM

OUTFEST WEDNESDAYS

Sneak Preview Screening

Winner: Outfest 2005, HBO First Feature & Outstanding Screenwriting Awards

RED DOORS, 2005, Polychrome Pictures, 92 min. Dir. **Georgia Lee**. Behind the red doors of the Wong family's residence lie the complicated and endearingly impaired lives of three headstrong sisters and their increasingly entangled romantic situations. Each of their distinctly different lives is masterfully interwoven to reveal the glue that binds the Wong family, including its remarkable matter-of-fact lesbian love story. **RED DOORS** is a smart, whimsical and funny film that examines the roles family, love and memory play in our daily lives. **In Collaboration with: Asian Pacific Islander Pride Council. Opening Theatrically September 2006!**
www.reddoorsthemovie.com

Thursday, September 21 - 8:00 PM ALTERNATIVE SCREEN

Los Angeles' True Local Heroes

So you've managed to survive your share of the glut of generic Hollywood summer movies. And now that all those pirates, all those damsels in distress, and that man who can fly faster than a speeding bullet begin to fade into background of your shrinking skull, it is time to open up your mind again to the true potential of cinema! This collection of thematically ambitious and visually innovative short films from L.A.'s

American Cinematheque | www.americancinematheque.com | Tickets: www.fandango.com
Movies on the Big Screen as they were meant to be seen!

finest proves one thing: The true saviors to our entertainment dilemmas might very well come in the form of intelligent, original, local heroes who really know how to deliver the goods in a short package.

World Premiere! Lisa Prisco's "**(5) Stages**" (2006, 7 min.) 288 Cuts. 29 People. One Universal Theme. **L.A. Premiere!** Gabriela Tollman's "**You Turned Back and Held My Hand**" (2006, 6 min.) Can intimacy survive reality? Delaney Bishop's "**The Death of Salvador Dali**" (2005, 18 min.) The master surrealist makes a rare guest appearance in the office and headspace of Sigmund Freud. **West Coast Premiere!** Michael Medaglia's "**The Ratsnitch Angel**" (2006, 2 min.) What's a boy to do when he has a little "angel" in his pocket? Cedar Sherbert's "**Gesture Down (I Don't Sing)**" (2006, 8 min.) The journey back. Learning to sing again. Tyler Hubby & Kelly Maxx's "**Domestic Disturbance**" (2005, 4 min.) A spare, modern gothic of shattered serenity. **Special Sneak Preview!** William Kruse's "**H-E-N-R-Y**" (2006, 18 min.) The identities of two inmates collide on a prison basketball court. Nicole Barnette's "**Fourteen**" (2006, 7 min.) A momentous day of gifts and attention has significant consequences for a 14-year-old girl's future. **West Coast Premiere!** Justin Rhodes' "**Nocturne**" (2005, 23 min.) Moments of life in the semi-consciousness. **Discussion following with all of the presenting filmmakers. Curated by Thomas Harris.**

UNSHOWN CINEMA: THE ANIMATED FILMS THAT GOT AWAY

**Presented in Association with Los Angeles Film Critics Association
September 22 – 24 at the Egyptian Theatre and the Aero Theatre**

In this outgrowth of the L.A. Film Critics' Association's ongoing **FILMS THAT GOT AWAY** project, the focus is on great and rarely shown animated features and short films, none of which have received commercial theatrical distribution in the U.S.. This ambitious and delightful program includes European milestones like **Ladislav Starewitch's REYNARD THE FOX (LE ROMAN DE RENARD)** (first time ever with English subtitles!) – a legendary but little seen animated feature whose premiere predated Disney's SNOW WHITE by a full year – and works by contemporary masters, including Japanese animation maestro **Hayao Miyazaki**, New York-based veteran **George Griffin** and renowned Russian expatriate filmmaker **Igor Kovalyov**. Our series is also home to edgy and brilliant short films, including **Steffen Schaffler's** Oscar-nominated chiller "**The Periwig-Maker**", Chicago-based animator **Lisa Barcy's** intricate and hilarious "**The Guilt Trip**" and **J. J. Villard's** dark and daring Bukowski adaptation "**Son Of Satan**". Also featured in this program: A rare screening of the 1980 Oscar nominee "**All Nothing**" (**Tout Rien**) by Canada's living legend, animator **Frederic Back**. See a once-in-a-lifetime bigscreen presentation of Miyazaki's rarest feature-length project, **Yoshifumi Kondo's WHISPER OF THE HEART**. Experience **DANGEROUS VISIONS**, our evening of groundbreaking shorts that are definitely NOT for the kids! Plus: Premieres! Panels! Parties! A continent of wonders awaits at our Egyptian/Aero mini-festival of **THE ANIMATED FILMS THAT GOT AWAY!!!**

Series produced by Gwen Deglise and Ray Greene. Special animation programming consultant: Charles Solomon. Animated shorts programmed by Ray Greene and Gwen Deglise. Program assistance from Margot Gerber, Robert Koehler, Wade Major, Andrew Crane and Chris D. LAFCA and the Cinematheque would like to thank: The Museum of Modern Art (New York); the Canadian Consulate (Los Angeles); the French Consulate (New York); the Estate of Ladislav Starewitch; Canal Plus; Scott Roesch/Atom Films.

Friday, September 22 – 7:30 PM

Filmmakers In-Person! LAFCA Animation/Films That Got Away Series presents Rare Films and World Premieres! **"DANGEROUS VISIONS: ANIMATED SHORTS FOR CONNOISSEURS & GROWN-UPS"** Somewhere between the always-popular use of animation as a vehicle for fairytale and fable and the slapstick extremities of the "extra-sick-and-twisted" school, there is another country, filled with the tactile, the disturbing, the mundane and the visionary. **DANGEROUS VISIONS** is our program of animation for grown-ups and connoisseurs, dedicated to animated works of uncommon artistic excellence that create unique and often disquieting but fully realized worlds. Acclaimed Russian-born animator **Igor Kovalyov** will be in attendance for our screening of "**Milch**" (US, 2005, 15 min.) an elliptical portrait of accumulating middle class betrayals that packs a novel's worth of character detail

American Cinematheque | www.americancinematheque.com | Tickets: www.fandango.com
Movies on the Big Screen as they were meant to be seen!

into 15 minutes or less. Young turk animator **J. J. Villard** will be on hand with his stunning adaptation of Charles Bukowski's "**Son Of Satan**" (US, 2003, 12 min.), an edgy and profane re-imagining of childhood as a homicide waiting to happen, which Manohla Dargis of the New York Times has praised for its "*rough-hewn beauty*" and Villard's "*singular talent*." In **Stefan Schaffler's** Tim Burton-esque "**The Periwig-Maker**" (Germany, 1999, 15 min.), Dafoe's "Journal of the Plague Year" is used as an eerie auditory counterpoint to an 18th Century wigmaker's experience of bubonic death. Canada's master animator **Frederic Back** received an Oscar nomination for his ecological masterwork "**All Nothing**" (**Tout Rien**) (Canada, 1980, 11 min.), a fable about Adam and Eve and the death of God. In **George Griffin's** ambiguously sweet "**A Little Routine**" (US, 1994, 7 min.), surrealist technique dramatizes a child's shifting perceptions of adulthood during a bedtime conversation between a father and daughter. Chicago-based **Lisa Barcy's** "**The Guilt Trip, Or The Vaticans Take A Holiday**" (US, 2004, 14 min.) is a stop-motion tour-de-"farce" that makes Catholic guilt syndrome seem fun, starring Jesus Christ, Mary Magdalene and the late great Pope John Paul II. In **Mike Overbeck's** "**Atlas Takes a Drink**" (US, 1999, 3:30 min.) two fish make an act of civil disobedience against the laws of nature, with hilarious and snowballing results. **Plus: Two+One By Nina Paley.** Best remembered locally for her alternative comic strip Nina's Adventures (syndicated in the L.A. Reader, 1988 - 1995), **Nina Paley** has re-invented herself as a trailblazing feminist animator in her fascinating, idiosyncratic and ambitious works. **DANGEROUS VISIONS** will present two World Theatrical Premieres from Paley's animated feature-in-progress **SITA SINGS THE BLUES**, a re-imagining of the *Ramayana* of Hindu lore as an epic Betty Boop cartoon, with accompanying blues songs by Annette Hanshaw. First, we debut the just-struck 35mm print of "**Battle Of Lanka**," (US, 2006, 3 min.) the first **SITA** segment ever seen on film by any audience, anywhere. Next is "**Grief And Birth**" (US, 2006, 3 min.), a just-completed **SITA** segment! **PLUS:** A look back at Paley's "**Pandorama**" (US, 2000, 3 min.) a free-form stunner hand-drawn on 70mm IMAX short-ends presenting the "Pandora's Box" mythos in "Garden of Eden" terms. **Discussion following with filmmakers J. J. Villard, Igor Kovalyov and Lisa Barcy moderated by LAFCA member and series programmer Ray Greene.**

Saturday, September 23

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind the Scenes Tour

11:30 AM FOREVER HOLLYWOOD

Saturday, September 23 – 7:30 PM

LAFCA Animation/Films That Got Away Series presents French Animation Masterworks – Then and Now!

RAINING CATS AND FROGS (LA PROPHETIE DES GRENOUILLES), 2003, Canal Plus, 90 min. Calling all TRIPLETS OF BELLEVILLE fans! The first animated feature produced entirely within French borders in over two decades, director **Jacques-Remy Girerd's** whimsical and imaginative story of Noah's Ark, recast as an award-winning contemporary fable and epic adventure story. In the amphibian kingdom, evidence is mounting that a new deluge will soon submerge the earth. After a harrowing storm, a multi-ethnic farm family and the animal inhabitants of a nearby zoo find themselves adrift on a floating barn in a seemingly endless sea. Equally an environmental parable and a pacifistic commentary about hysteria in a time of crisis, this is the perfect animated feature for the age of AN INCONVENIENT TRUTH and the "terror alert," offering sanity and mediation as an antidote to our new era of anxiety. Six years in the making, it is a beautifully mounted film that is appropriate viewing for all ages, offering a painless way to introduce the whole family to the pleasures of foreign film-going. A refreshing hand-drawn animation style lends a storybook air to Girerd's delightful animal characters, which include argumentative elephants, amphibian weather forecasters and cackling carnivores with designs on the rest of the crew. In French with English subtitles.

THE TABLE TURNS (LE TABLE TOURNANTE), 1988, Canal Plus, 95 min. Dirs. **Paul Grimault, Jacques Demy.** The late, great animator Paul Grimault has been called "the Walt Disney of France" and is acknowledged as a primary influence by contemporary Japanese maestro Hayao Miyazaki. In this charming compendium of Grimault's career, Grimault (appearing as himself) leads the "Accordion Clown" from his masterwork THE KING AND THE MOCKINGBIRD on a guided, chronological tour of Grimault's best and most well-known works. Grimault re-edited his own films for inclusion here. The "Out-of-the-Inkwell"-like live action sequences in which Grimault and his creation interact were directed by the great French filmmaker Jacques Demy (THE UMBRELLAS

American Cinematheque | www.americancinematheque.com | Tickets: www.fandango.com

Movies on the Big Screen as they were meant to be seen!

OF CHERBOURG). A delightful introduction to and summation of one of European animation's greatest oeuvres (if we may be so French...). In French with English subtitles.

Saturday, September 23 – 7:30pm [Spielberg Theatre]

STRANGE DREAMS OF PRESENT AND FUTURE

These shorts about a future that may already be here and a present that may never happen will make you think, cringe & laugh. Join us for a discussion with several of the filmmakers in person after the screening. A great way to support new talent and see what is on the horizon.

Jonathan Joffe's "**Cost of Living**" (Canada, 10 min). This stylish film examines how much a man is willing to pay for possible immortality. Christopher Leone's "**K-7**" (US, 18 min). An ordinary job interview becomes a battle for life or death when Vincent Kincaid rates a high score on his psychological profile. Jeremy Haccoun's "**Paradox**" (UK, 19 min). Are the two gentlemen in a well? Are they in the present or in medieval times? Watch and make your own conclusions. James Oxford's "**Smartcard**" (US, 16 min). A tale of a utopian future where every aspect of your life is integrated into one, yes....smartcard. The glitch happens when....Michael Lucas' "**Turn**" (Australia, 11 min). A surreal comedy about love, traffic and survival. A perfect one for us Angelenos. **A discussion to follow with directors Christopher Leone (K-7) and James Oxford (Smartcard).**

Sunday, September 24

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind the Scenes Tour

11:30 AM FOREVER HOLLYWOOD

Sunday, September 24 - 7:30 PM

Hayao Miyazaki's Rarest Feature-Length Production!

WHISPER OF THE HEART (MIMI WO SUMASEBA), 1995, Studio Ghibli/Buena Vista International, 111 min. Dir. **Yoshifumi Kondo**. Produced and written by **Hayao Miyazaki**. In the mid-1990's, the great Japanese director Hayao Miyazaki (SPIRITED AWAY) wanted to begin mentoring a new generation of animation artists in Japan. The result was this gentle coming-of-age drama scripted, produced and storyboarded by Miyazaki and then directed by Yoshifumi Kondo (later animation director on PRINCESS MONONOKE), whom Miyazaki hoped would introduce new blood into the directors at his Studio Ghibli. Adapted from the *manga* by Aoi Hiragi, the film tells the story of Shizuku, a shy student with high school entrance exam worries and inchoate aspirations, who meets a magical cat on a commuter bus and follows it to a boutique where significant objects abound, each with a story of its own. Notable for its celebration of the mysteries of daily living, "*Miyazaki's script suggests that a sense of magic can exist, even in everyday Tokyo,*" according to animation historian Charles Solomon. The story of a young girl finding her voice both literally and figuratively, this is a film tinged by tragedy: Sadly, Yoshifumi Kondo died of a brain aneurysm in 1998. His only feature attests to his talent, and Miyazaki has yet to find an equally talented protégé. English Dubbed Version. **Rare Miyazaki promotional merchandise will be given away at the screening!**

ALL ROADS FILM FESTIVAL

September 28 – October 1 at The Egyptian Theatre

October 1 at The Aero Theatre

The National Geographic All Roads Film Project showcases breakthrough films and still photography from indigenous and under-represented minority cultures around the globe. Launched in 2004, All Roads supports diverse cultural perspectives with an international film festival, funding, networking, and distribution opportunities to bring together voices that celebrate the vibrant stories of our world. An asterisk * signifies an All Roads Seed Grantee. For more details: **For more details: www.nationalgeographic.com/allroads**

ALL ROADS PHOTOGRAPHY PROGRAM EXHIBIT in Egyptian Theatre Courtyard

September 28 – October 1

American Cinematheque | www.americancinematheque.com | Tickets: www.fandango.com

Movies on the Big Screen as they were meant to be seen!

2006 All Roads Photography Program Awardees offer documentation and insight into their cultures: **Saiful Huq**, Bangladesh – *Stolen Dreams: The story of the abandoned victims of political violence*; **Larry McNeil**, USA – *Fly by Night Mythology (perspectives on Native-American biculturalism)*; **Sandra Sebastián Pedro**, Guatemala - *Inherited Violence*; **Newsha Tavakolian**, Iran - *Women in Axis of Evil*.

Thursday, September 28 - 7:00 PM

OPENING NIGHT – ALL ROADS TO TIBET *Preceding the screening, National Geographic Music presents the acclaimed Tibetan vocalist Yungchen Lhamo, known to many as the voice of Tibet, to open the program. Yungchen has spent a decade in exile, translating the pure strains of her native art into a distinctly modern musical language.*

US Premiere! **MILAREPA**, 2005, Tibet-India, 95 min. Dir. **Neten Chokling Rinpoche**

This epic adventure is the story of Milarepa, the man who became Tibet's greatest Buddhist mystic, but whose path to enlightenment began with revenge. In Tibetan with English subtitles.

Friday, September 29 - 7:00 PM

NORTHERN LIGHTS *Life is harsh in the Arctic North, but the people are warm. Put them together and unexpected lessons are learned about living.*

LA Premiere! **ARCTIC SON**, 2006, Canada-USA, 76 min. Dir. **Andrew Walton**. Stanley Jr. escapes a hip-hop city life to join his father and his Gwich'in roots in the rugged Arctic, and embarks on the universal quest to discover who he is and where he belongs.

Preceded by the short: "The Hardest Of These Is Love" Finland, 2005, 25 min. The US Premiere of director **Suvi West's** short about a young Sami woman who asks about love, marriage, and dating in her Sami town with humorous and frank results. In Sami with English subtitles.

Friday, September 29 - 9:30 PM

LIVE CONCERT - National Geographic Music presents the US premiere tour of **Emmanuel Jal**, one of the hottest rappers to explode out of Africa. The former Sudanese child soldier now inspires millions with his music and lyrics.

Saturday, September 30 – 2:00 PM

WOMEN HOLD UP HALF THE SKY An expressive collection of women's short works and what matters to them, through their eyes. The LA Premiere of director **Sarah Del Seronde's "Sa'ah" (Over There)** US, 2005, 20 min. A trip to a medicine man reveals how the Diné walk in beauty, a philosophy that is central to their way of life. In Diné with English subtitles. The US Premiere of **"Mare"** Mexico, 2006, 11 min. Directed by **Ana Santos Mejia & Luna Maran**. A trip to the beach explores metaphorical meaning for a young Mixteca woman. The US Premiere of director **Beck Cole's "The Lore Of Love"** Australia, 2005, 25 min. Indigenous Australian elders explore the themes of love, sexuality and traditional marriage with their granddaughters according to Australian indigenous traditions. In Pintupi, Warlpiri, Luntja with English subtitles. The Los Angeles Premiere of **"Jaisalmer Ayo! Gateway Of The Gypsies"** India-US, 2004, 54 min. Directed by **Melitta Tchaicovsky & Pepe Ozan**. A musical and dramatic look at the impact of globalization on several nomadic castes of Roma Gypsies in India. In Hindi, Rajasthani with English subtitles.

Saturday, September 30 – 5:00 PM

UNDER THE SAME SUN *Captivating stories from people who live two identities, between two countries and in two distinctly different cultural worlds.*

LA Premiere! **THE JOURNEY OF VAAN NGUYEN**, Israel-Vietnam, 2005, 84 min. Dir. **Duki Dror**. Vaan Nguyen, a young Israeli-born Vietnamese woman, confronts issues of her lost identity as she takes her first trip to Vietnam. In Vietnamese & Hebrew with English subtitles.

Preceded by the short: "Sueños Binacionales (Binational Dreams)" Mexico, 2005, 30 min.

Dir. **Yolande Cruz**. Chatino and Mixteco Indian villages living on two sides of the Mexican border compare dreams of prosperity and community. In Chatino & Spanish with English subtitles.

Saturday, September 30 – 8:00 PM

American Cinematheque | www.americancinematheque.com | Tickets: www.fandango.com

Movies on the Big Screen as they were meant to be seen!

THE WALLS BETWEEN US

ZERO DEGREES OF SEPARATION, Israel-Canada, 2005, 89 min. Dir. **Elle Flanders**.

Love and national identity converge for gay & lesbian, Palestinian/Israeli relationships in Israel.

In English, Arabic, Hebrew, with English subtitles.

Preceded by the short: The LA Premiere of **"The Last Supper – Abu Dis"** Palestine, 2005, 26 min. The Palestinian town of Abu Dis witnesses the precarious wall being built right in front of them. In Arabic with English subtitles.

Sunday, October 1 – 3:00 PM

SHORTS FROM AROUND THE WORLD

The World Premiere of director **Sandra Hoffmann M.'s** music video **"Mi Papai (My Grandfather)"** * Chile, 2006, 5 min. A music video invites us inside the Mapuche world, and describes the beautiful landscapes of the country. The US Premiere of director **Filoteo Gomez Martinez's "Dulce Covivencia (Sweet Gatherings)"** Mexico, 2004, 18 min. Following age-old traditions, a Mixe community grinds sugar cane into *panela* unrefined sugar in the forests of Mexico. In Mixe with English subtitles. Director **Avie Luthra's "Lucky"** South Africa-UK, 2005, 20 min. An orphan must leave his Zulu village for the city of Durban and forms an unlikely bond with his intolerant neighbor. In Zulu, Tamil with English subtitles. The Los Angeles Premiere of **"Taina-Kan, The Big Star"** Brazil, 2005, 15 min. Dir. **Adriana Figueiredo & Vincente Barcellos**. A beautiful animated short of a Karaja Indian story that teaches a lesson about self-centeredness. In Portuguese with English subtitles. **"Petroglyphs of Rapanui"*** Rapanui, 2006, 8 min. Dir. **Santi Hitorangi & Susan HitoShapiro**. An artistic depiction of the beautiful and powerful petroglyph carvings on the small island of Rapanui (Easter Island), off the coast of Chile. The Los Angeles Premiere of director **Tyrone Sanga's "Plastic Leis"** US, 2005, 17 min. A young hula dancer is torn between what tourists want and her Native Hawaiian tradition. In Native Hawaiian. Director **Cedar Sherbert's "Gesture Down: I Don't Sing"** US-Mexico, 2006, 10 min. A starkly beautiful first-person rumination on place, longing and identity from the Kumeyaay Nation along the US/Mexican border. In Kumeyaay Indian, English, Spanish, and Tipai with English subtitles. **"De La Patada"** Mexico, 2005, 2 min. Directed by **Ana Santos Mejia & Luna Maran**. This quick experimental animation leaves you to decide why a quiet boy kicks a ball. In Mixteca.

Sunday, October 1 - 5:30 PM

ANCESTORS, ELDERS & LAND *Indigenous elders share what's important to remember for the continuation of their culture.*

US Premiere! **5 SEASONS**, Australia, 2005, 52 min. Dir. **Steve McGregor**. Numurundi elders enjoy the benefits of the modern world while continuing to be guided by the changing seasons and the stories of the Dreamtime. In Numurundi & English with English subtitles.

US Premiere! **MY FIRST CONTACT***, Brazil, 2005, 51 min. Dir. **Mari Correa & Kumaré Txicão**. Members of a rainforest tribe recall their first encounter with Western culture through historical footage and impromptu reenactments. In Ikpeng & Portuguese with English subtitles.

AERO THEATRE

1328 Montana Avenue, Santa Monica, CA 90403

www.aertheatre.com | 323.466.3456

THE DELIRIOUS POETRY OF VINCENTE MINNELLI

September 1 - 6 at the Aero Theatre

Vincente Minnelli (1903-1986) came up through the theater, working as a set designer and costumer on Broadway during the depression before graduating to art director at hallowed Radio City Music Hall. He finally made his debut as a director for the stage in 1935, shortly before leaving for Hollywood. After an aborted contract at Paramount failed to bear any fruit, he was courted by Arthur Freed to join MGM. Once ensconced at the MGM dream factory, Minnelli reportedly devoted himself to learning the ropes in each department on the lot the entire first year he was there. He toiled behind-the-scenes working his magic on many movies, including the Mickey Rooney-Judy Garland vehicle, Busby Berkeley's **BABES ON BROADWAY** (1941) before being entrusted with his directorial film debut, **CABIN IN THE SKY** in 1943. He made one of his enduring, pantheon masterpieces **MEET ME IN ST. LOUIS** only a year later, certainly one of the greatest, most heartfelt musicals ever made. More stunning musicals followed in the ensuing decade, including **AN AMERICAN IN PARIS** and **THE BAND WAGON**. But versatile Minnelli also made comedies (**FATHER OF THE BRIDE**, **DESIGNING WOMAN**) and dramas as well. His dramas especially, from **MADAME BOVARY** and **THE BAD AND THE BEAUTIFUL** to **THE COBWEB**, **LUST FOR LIFE**, **SOME CAME RUNNING**, **HOME FROM THE HILL** and **TWO WEEKS IN ANOTHER TOWN**, employ the same kind of detailed production design and sense of painting on a grand canvas as his most lavish musicals, lending the fiery, often tragic pyrotechnics on display a phantasmagorical quality that is distinctly, uniquely Minnelli. Please join us for this all-too-brief tribute to one of the grand masters of American cinema, an artist who painted his pictures with a camera instead of a brush.

Series compiled by Gwen Deglise and Chris D with the assistance of Pauline Pallier.

Special thanks to: Marilee Womack/WARNER BROS.; Pauline Pallier.

Friday, September 1 – 7:30 PM

Minnelli Musical Double Feature:

AN AMERICAN IN PARIS, 1951, Warner Bros., 115 min. Director **Vincente Minnelli's** most popular musical and 1951's Oscar Best Picture winner features irrepressible **Gene Kelly** as a struggling-to-make-it painter in Paris, caught between the romantic aspirations of a wealthy patron (**Nina Foch**) and his true love, the young **Leslie Caron**. Kelly sings, dances and cracks wise with his smart-aleck buddy, pianist **Oscar Levant** while trying to decide what to do. Also received Academy Awards for Best Screenplay, Best Score, Best Cinematography and Best Art Direction.

THE BAND WAGON, 1953, Warners Bros., 112 min. Dir. **Vincente Minnelli**. Brilliant backstage musical from the pen of Comden and Green (including "That's Entertainment" and "Dancing In The Dark"), starring **Fred Astaire** as a washed-up dancer who joins forces with megalomaniac producer **Jack Buchanan** (a true delight) and gal-pal **Nanette Fabray**. Arguably the most modern and inventive of the great MGM musicals – climaxing in the simply mindblowing "Girl Chase" ballet between Astaire and vamp **Cyd Charisse!**

Saturday, September 2 – 7:30 PM

Double Feature:

THE BAD AND THE BEAUTIFUL, 1952, Warners Bros., 118 min. Known more for his stylish MGM musicals, director **Vincente Minnelli** pulled out all the stops for this classic melodrama about a ruthless film producer - **Kirk Douglas** as one of the movies' great detestable characters - who alienates all of those around him. Betrayals and misunderstandings in the festering underbelly of Hollywood. Also starring are **Lana Turner**, **Dick Powell**, **Barry Sullivan** and **Gloria Grahame**. Somewhere between Good and Evil, life and cinema, Minnelli rises to the top!

THE COBWEB, 1955, Warners Bros., 124 min. Dir. **Vincente Minnelli**. At a psychiatric sanitarium, the wife (**Gloria Grahame**) of the head doctor (**Richard Widmark**) decides the site's library is in need of new drapes. This

American Cinematheque | www.americancinematheque.com | Tickets: www.fandango.com

Movies on the Big Screen as they were meant to be seen!

seemingly insignificant change sparks a conflict amongst not only the staff members (including stubborn **Lillian Gish**) but with the talented, profoundly neurotic patient (**John Kerr**) who was to have originally designed the curtains. A metaphoric look at society where boundaries disappear between what is important and inconsequential, normal and foolish. An outstanding story, with a talented cast that also includes **Lauren Bacall**, **Charles Boyer** and **Susan Strasberg**. Another of Minnelli's cocktails of subtleties.

Sunday, September 3 – 7:30 PM

Judy Garland Double Feature:

MEET ME IN ST. LOUIS, 1944, Warner Bros., 113 min. Director **Vincente Minnelli**.

Life seems perfect in St. Louis on the brink of the 1904 World's Fair for the four sisters of a working class family, until the father reveals they have to leave for New York. Adapted from a series of short stories by Sally Benson, originally published in the New Yorker, this gem of cinematic, picture-postcard Americana and youthful romance marked the beginning of the golden age of MGM musicals. And the golden age for Minnelli as well. He married **Judy Garland** the following year. The songs became standards (remember "Have Yourself a Merry Little Christmas"?), and the feature was one of MGM's biggest successes after **GONE WITH THE WIND**.

THE CLOCK, 1945, Warner Bros., 90 min. Director **Vincente Minnelli's** take on the universal boy-meets-girl story. Off-duty soldier **Robert Walker** meets **Judy Garland** in New York. Some sightseeing and a day later, they fall in love. One of those rare films in which Judy didn't sing at all proved she was also capable of carrying a purely dramatic role.

Wednesday, September 6 – 7:30 PM

MADAME BOVARY, 1949, Warner Bros. 130 min. The second of the three film versions of Gustave Flaubert's classic - after Renoir's and before Chabrol's - is probably the best of the lot. **Vincente Minnelli** wanted Lana Turner for the role of the tragic, female iconoclast ruined by scandal in provincial, 19th century Paris. But **Jennifer Jones**, recently married to the picture's producer David O'Selznick, triumphed over her. And she excels admirably at being a desperate, romantic heroine, equal parts willful and vulnerable, and bent on following her desires, consequences be damned. The irresistible **James Mason**, the suave **Louis Jourdan** and the long-suffering **Van Heflin** are the men in her life. Minnelli's visionary adaptation is beautiful, moving and technically striking.

THE BALLAD OF BLOODY SAM: THE FILMS OF SAM PECKINPAH

September 7 – 13 at the Aero Theatre

Director **Sam Peckinpah** (1925 – 1984) is one of the true legends of 20th century Hollywood, a prodigious, no-nonsense filmmaker who honed his chops on television. Peckinpah got his break in feature films directing **THE DEADLY COMPANIONS** starring Maureen O'Hara and Brian Keith (TV's "The Westerner"). His next film, **RIDE THE HIGH COUNTRY**, was regarded as a masterpiece and served as a fitting swansong for its stars – Western cinema icons Randolph Scott and Joel McCrea. Sadly, the follow-up **MAJOR DUNDEE** emerged as a troubled production. The studio removed segments detailing much of Dundee's disillusion and emotional rejuvenation in Mexico. To his lasting credit, **DUNDEE** star Charlton Heston offered to waive his considerable salary if Columbia Pictures would refrain from firing Peckinpah during production. This set a pattern of studio interference that would dog Peckinpah through the rest of his boisterous career, but he managed to maintain much of his vision with ensuing films. Prime evidence came in 1969 with Peckinpah's epic **THE WILD BUNCH**, a brutally revisionist western that held audiences in a vise-like grip for 144 grueling, intoxicating minutes, and is often credited (rightly or wrongly) with pioneering a new era of graphic on-screen violence. More masterworks followed, including the savage **STRAW DOGS**, wistful and bawdy **BALLAD OF CABLE HOGUE**, heartbreakingly lyrical **PAT GARRETT AND BILLY THE KID** and macabre tall-tale **BRING ME THE HEAD OF ALFREDO GARCIA**. Peckinpah also made such exciting, action-packed paeans to rugged individualism as **JUNIOR BONNER** and **THE GETAWAY** and such trenchant examinations of institutionalized treachery as **CROSS OF IRON** and **THE OSTERMAN WEEKEND**. Sometimes hard-to-get-along-with, sometimes pigheaded and ornery-as-hell, Peckinpah still remains one of the most beloved and influential directors of the last fifty years, engendering affection and loyalty from virtually all who worked with him throughout his career.

Series compiled by Gwen Deglise, Grant Moninger and Chris D.

American Cinematheque | www.americancinematheque.com | Tickets: www.fandango.com

Movies on the Big Screen as they were meant to be seen!

Special thanks to: Amy Lewin/MGM REPERTORY, Marilee Womack/WARNER BROS; Mary Tallugan/DISNEY.

Thursday, September 7 - 7:30 PM

BRING ME THE HEAD OF ALFREDO GARCIA, 1974, MGM Repertory, 112 min. Director **Sam Peckinpah's** macabre shaggy dog story rises to the status of existential masterpiece before the last frame unspools. A ruthless land baron (**Emilio Fernandez**) offers a huge bounty to find Alfredo Garcia, the father of his daughter's unborn child. Piano-playing, expatriate loser Bennie (**Warren Oates** in one of his finest roles) shambles through the hellish backwater villages of rural Mexico on the hunt for "easy" money, a deadly pilgrimage that could jeopardize Bennie's one real chance at happiness – the love of his loyal, prostitute girlfriend Elita (**Isela Vega**). Look for the incomparable **Robert Webber** and **Gig Young** as the pokerfaced killers tailing Bennie.

RIDE THE HIGH COUNTRY, 1962, Warner Bros., 94 min. **Peckinpah's** first uncontested masterwork is this elegiac portrait of the end of the Wild West, embodied in the form of two aging friends (unforgettably played by **Randolph Scott** and **Joel McCrea**) with very different agendas, who are hired to guard a shipment of gold. Lucien Ballard's cinematography was never better, capturing the untainted splendor of the high mountains and the bone-weary sadness of two men nearing the end of their lives' trails. With **Mariette Hartley**. *Discussion between films with Peckinpah biographer, David Weddle.*

Friday, September 8 - 7:30 PM

Steve McQueen Double Feature:

THE GETAWAY, 1972, Warner Bros., 122 min. Director **Sam Peckinpah** adapts writer Jim Thompson's savage pulp classic with tightly wound **Steve McQueen** as escaped bank robber Doc McCoy. To spring him from the joint, devoted wife **Ali McGraw** enlists the help of corrupt fat-cat **Ben Johnson**, who wants McCoy to execute a seemingly impossible robbery. **Al Lettieri** is the memorably sleazy killer who dogs the couple's trail after thieves fall out. With **Sally Struthers**.

JUNIOR BONNER, 1972, Disney, 100 min. Dir. **Sam Peckinpah**. **Steve McQueen** is Junior Bonner, a restless rodeo star trying to deal with drifter/con man dad **Robert Preston** and outspoken, responsible mom **Ida Lupino**, as well as girlfriend **Barbara Leigh** – while he's not getting his head busted on bucking broncs. A sometimes funny, sometimes melancholic meditation on Americans who've forsaken the 9-to-5 strait-jacket to thrive in a much more rugged lifestyle. With **Ben Johnson** and **Joe Don Baker**. *Discussion between films with Peckinpah assistant, Katy Haber and author, Garner Simmons ([Peckinpah - Portrait in Montage](#)).*

Saturday, September 9 - 7:30 PM

Brand New Print! **PAT GARRETT AND BILLY THE KID**, 1973, Warner Bros., 122 min. Director **Sam Peckinpah's** take on the famous outlaw's rise and fall is nothing less than magnificent – a sprawling, plaintive, exquisite reflection on loss of all kinds. Billy (**Kris Kristofferson**) and his loose-knit gang (amongst them **Bob Dylan**, who also supplied the beautiful score) butt heads with cattle industry interests devouring the countryside, something that steers them on a collision course with old comrade and new sheriff, Pat Garrett (**James Coburn**). Watch for the "Knockin' On Heaven's Door" sequence with Sheriff Baker (**Slim Pickens**) and his wife (**Katy Jurado**), one of the most heartbreakingly beautiful in the history of western cinema. With **Harry Dean Stanton**, **R.G. Armstrong**, **Donnie Fritts**, **L.Q. Jones**.

Brand New Print! **THE BALLAD OF CABLE HOGUE**, 1970, Warner Bros., 121 min. Dir. **Sam Peckinpah**. This whimsical, sweetly melancholy, ultimately uplifting fable stars **Jason Robards** as Cable, a prospector left in the desert to die by partners **L.Q. Jones** and **Strother Martin**. But in a classic turning-lemons-into-lemonade twist, Cable discovers a freshwater spring and establishes a stagecoach rest stop on the spot, the perfect occupation for a cantankerous loner. Things couldn't be going better with prostitute love-of-his-life Hildy (**Stella Stevens**) moving in with him. But then a newfangled invention rears its ugly head – the automobile. **David Warner** is excellent as Cable's con man preacher pal, Joshua. *Discussion between films with Peckinpah assistant, Katy Haber and author, Paul Seydor ([Peckinpah - The Western Films - A Reconsideration](#)).*

Sunday, September 10 - 6:30 PM

Double Feature:

American Cinematheque | www.americancinematheque.com | Tickets: www.fandango.com

Movies on the Big Screen as they were meant to be seen!

THE WILD BUNCH, 1969, Warner Bros., 145 min. Saddle up for a screening of director **Sam Peckinpah's** magnificent, ultra-violent western, starring **William Holden, Ernest Borgnine, Warren Oates** and **Jaime Sanchez** as a band of doomed outlaws trying to outrun history. Exceedingly controversial upon its initial release, **THE WILD BUNCH** forever changed the way violence was depicted and perceived in the movies. Co-starring **Robert Ryan, Edmond O'Brien, L.Q. Jones, Bo Hopkins** and **Strother Martin**.

THE KILLER ELITE, 1975, MGM Repertory, 122 min. Dir. **Sam Peckinpah**. Independent covert operative Locken (**James Caan**) is betrayed and seriously wounded by best friend Hansen (**Robert Duvall**), who has decided to flip allegiances when the other side offers more money. Initially, Locken refuses to return to the freelance spy game, but cynical former bosses **Gig Young** and **Arthur Hill** lure him back with a promise of going up against his former comrade. With **Bo Hopkins, Burt Young, Mako**. *Discussion between films with actor, Bo Hopkins and author, Garner Simmons.*

Wednesday, September 13 - 7:30 PM

STRAW DOGS, 1971, Disney, 118 min. Dir. **Sam Peckinpah**. Extremely controversial upon its initial release, this tale of an intellectual pacifist (**Dustin Hoffman**), pushed to the limit by a sadistic, hard-drinking family of hooligans, was cut by several minutes in the U.S., including graphic footage of spouse **Susan George's** rape and the bone-jarring, blood-drenched climax, which softened the ferocious impact of Peckinpah's allegory of supposedly-civilized humans reverting to their most primitive state. This is the uncut version. *Discussion between films with authors, Paul Seydor and David Weddle.*

MONTY PYTHON WEEKEND

September 16 & 17 at the Aero Theatre

Spiritual heirs to "The Goon Show" and "That Was The Week That Was," two other ongoing pioneering and irreverent UK comedy reviews from the 1950's and 1960's respectively, "Monty Python's Flying Circus" started as a television show in 1969. It grew exponentially in popularity with each passing year until finally, in 1971, the first Monty Python movie appeared, **AND NOW FOR SOMETHING COMPLETELY DIFFERENT**. British comedy would never be the same again. Drawing on the genius of its members (including Graham Chapman, John Cleese, Michael Palin, Terry Gilliam, Terry Jones, Eric Idle, to name only the proverbial few), the movies came at intervals every several years, even after the original, legendary television series went off the air in 1973. Here is a smattering of the very cream of the frothy crop, including the outrageous **LIFE OF BRIAN** and **MONTY PYTHON'S THE MEANING OF LIFE**.

Series compiled by Gwen Deglise

Special Thanks to: Bruce Goldstein; Sharon Lester/RAINBOW RELEASING; Paul Ginsburg/UNIVERSAL; Mike Schlesinger/SONY REPERTORY.

Saturday, September 16 – 7:30 PM

Brand New Print! **MONTY PYTHON AND THE HOLY GRAIL**, 1975, Rainbow Releasing, 91 min. Dirs. **Terry Gilliam & Terry Jones**. Python's \$250,000 epic features **Graham Chapman** as King Arthur, **John Cleese** as Sir Lancelot the Brave and **Eric Idle** as Sir Robin The-Not-Quite-So-Brave. From the limb-impaired Black Knight, the immortal Knights who say Ni, killer rabbits, the Black Beast of Aarrghh, and the extremely rude Frenchman, **HOLY GRAIL** is one of the most beloved and quoted cult classics.

LIFE OF BRIAN, 1979, Rainbow Releasing, 94 min. Directed by Monty Python's naked piano player **Terry Jones** on the remains of the sets from Zeffirelli's **JESUS OF NAZARETH**. **Graham Chapman** stars as Brian, Jesus' next-door neighbor, in one of the most hilariously dangerous comedies ever. A combination of Mel Brooks, the Marx Brothers, and Thomas Paine's The Age of Reason. Blessed are the Cheesemakers?

Sunday, September 17 – 6:30 PM

MONTY PYTHON'S THE MEANING OF LIFE, 1983, Universal, 107 min. Dir. **Terry Jones**. Grand Prix winner at the Cannes Film Festival. Includes a first look at **Terry Gilliam's** (**BRAZIL**, **12 MONKEYS**) innovative directorial style with the gorgeously surreal opening short "Crimson Permanent Assurance." Pushing comedy boundaries to

American Cinematheque | www.americancinematheque.com | Tickets: www.fandango.com

Movies on the Big Screen as they were meant to be seen!

their extreme, the cast of Monty Python sing, dance and vomit their way into retirement. Featuring, without a doubt, the greatest musical number about birth control in film history.

AND NOW FOR SOMETHING COMPLETELY DIFFERENT, 1971, Sony Repertory, 81 min. Dir. **Ian McNaughton**. A big-screen version of the greatest skits from the shows first two seasons. Who can ever forget "The Lumberjack Song," "How Not to be Seen," and "Hell's Grannies"? Again featuring the mad genius of **Terry Gilliam's** collage animation.

Tuesday, September 19 – 7:30 PM

Sneak Preview! Filmmakers In-Person!

Presented in Association with University of Southern California and The Pacific Council On International Policy.

ALL THE KING'S MEN, 2006, Columbia Pictures, 120 min. Dir. **Stephen Zaillian**.

Based on Robert Penn Warren's 1946 Pulitzer Prize winning novel, this new version tells the story of an idealist's rise to power in the world of Louisiana politics and the corruption that leads to his ultimate downfall. With **Sean Penn, Jude Law, Kate Winslet, James Gandolfini, Mark Ruffalo, Patricia Clarkson** and **Anthony Hopkins**. *Discussion following with Director Stephen Zaillian and Producer Mike Medavoy moderated by USC Dean Geoffrey Cowan.*

American Cinematheque members will have an early opportunity to purchase tickets to this event, before tickets go on sale to the public. Call 323-634-4878.

TEENS ON SCREEN

September 20 – 24 at The Aero Theatre

Ah, teenagers! We all remember with varying degrees of nostalgia and dread what it was like in those oh-so-formative years, that awkward, sometimes fun, sometimes alienating age when we stressed over dawning sexuality, driving our parents' car, school, individuality, and shamelessly reveled in rebellion for its own sake. Herewith is a cinematic catalogue of just a few vastly divergent portholes into the world of the teenager – the tragic rites of passage of **REBEL WITHOUT A CAUSE**, the struggle against peer pressure of **THE RIVER'S EDGE** and **THE CHOCOLATE WAR**, the carefree, yet bittersweet exhilaration of George Lucas' **AMERICAN GRAFFITI** and John Hughes' **FERRIS BUELLER'S DAY OFF** and **THE BREAKFAST CLUB** and the transition from childhood to adolescence in Francois Truffaut's **THE 400 BLOWS** and **SMALL CHANGE**.

Series compiled by Gwen Deglise with the assistance of Grant Moninger and Pauline Pallier.

Special Thanks to: Amy Lewin/MGM REPERTORY, Marilee Womack/WARNER BROS; Paul Ginsburg/UNIVERSAL; Emily Horn/PARAMOUNT; Sarah Finklea/ JANUS FILMS; Marie Bonnel; Martine Boutrolle; Janine Dneuf/MAE.

Wednesday, September 20 – 7:30 PM

REBEL WITHOUT A CAUSE, 1955, Warner Bros., 111 min. Director **Nicholas Ray's** awesome, mythic saga of teen disobedience and alienation in 1950's America made **James Dean** and co-star **Natalie Wood** instant cultural icons. Ray's use of color and the Cinemascope screen remains groundbreaking to this day, rivaling Hitchcock for striking frame compositions and audacious symbolism. *"I had a big crush on James Dean ... I remember going with my schoolgirl friends to see EAST OF EDEN like 15 times!" - Natalie Wood.*

Thursday, September 21 – 7:30 PM

RIVER'S EDGE, 1986, MGM Repertory, 99 min. Director **Tim Hunter** and writer Neal Jimenez' tale of disaffected teens who are tainted by either knowledge or complicity in a young girl's murder, hits as hard today as it did 20 years ago. A smart, literate, fearless movie chock- full of amazing performances, from conscience-stricken **Keanu Reeves**, to visably damaged psychotic adult **Dennis Hopper**, to crazed and mesmerizing **Crispin Glover**, to the heart of the picture, a dull-eyed, empty-headed "Samson" of a man played by **Daniel Roebuck**.

THE CHOCOLATE WAR, 1988, MGM Repertory, 100 min. A triumphant return of one of the most criminally overlooked movies of the 1980's! This dazzling directorial debut by actor **Keith Gordon** (**MOTHER NIGHT**, **SINGING DETECTIVE**), is based on the book by Robert Cormier and compares favorably with J.D. Salinger's

American Cinematheque | www.americancinematheque.com | Tickets: www.fandango.com

Movies on the Big Screen as they were meant to be seen!

Catcher In The Rye and Lindsay Anderson's *IF...* for depicting the often surreal absurdity of boarding school life. **Ilan Mitchell-Smith** is a student who resists headmaster Brother John's (**John Glover**) orders to participate in a school-wide chocolate-selling fundraiser. He consequently incurs the wrath of the students' fascist secret society run by **Wallace Langham** and **Adam Baldwin** who go to ridiculous lengths to break his will. Yaz and Peter Gabriel combine for one of the most haunting soundtracks of all time. **Discussion in between films with producers Sarah Pillsbury and Midge Sanford (RIVER'S EDGE), actor Daniel Roebuck and director Keith Gordon (CHOCOLATE WAR).**

Friday, September 22 – 7:30 PM

AMERICAN GRAFFITI, 1973, Universal, 110 min. In the middle of the Vietnam and Nixon-obsessed days of the early 70's, director **George Lucas** and producer **Francis Ford Coppola** switched gears radically with this tender, nostalgic look at drive-ins, drag-races and the death of doo-wop in a northern California town in 1962. **Richard Dreyfuss, Ron Howard, Paul LeMat, Charles Martin Smith, Cindy Williams, Candy Clark, MacKenzie Phillips** and **Harrison Ford** head a cast of almost complete newcomers, in one of the most purely personal (and phenomenally successful) films of the entire New Hollywood.

UNSHOWN CINEMA: THE ANIMATED FILMS THAT GOT AWAY

**Presented in Association with Los Angeles Film Critics Association
September 22 – 24 at the Egyptian Theatre and the Aero Theatre**

In this outgrowth of the L.A. Film Critics' Association's ongoing **FILMS THAT GOT AWAY** project, the focus is on great and rarely shown animated features and short films, none of which have received commercial theatrical distribution in the U.S.. This ambitious and delightful program includes European milestones like **Ladislav Starewitch's REYNARD THE FOX (LE ROMAN DE RENARD)** (first time ever with English subtitles!) – a legendary but little seen animated feature whose premiere predated Disney's *SNOW WHITE* by a full year – and works by contemporary masters, including Japanese animation maestro **Hayao Miyazaki**, New York-based veteran **George Griffin** and renowned Russian expatriate filmmaker **Igor Kovalyov**. Our series is also home to edgy and brilliant short films, including **Steffen Schaffler's** Oscar-nominated chiller "**The Periwig-Maker**", Chicago-based animator **Lisa Barcy's** intricate and hilarious "**The Guilt Trip**" and **J. J. Villard's** dark and daring Bukowski adaptation "**Son Of Satan**". Also featured in this program: A rare screening of the 1980 Oscar nominee "**All Nothing**" (**Tout Rien**) by Canada's living legend, animator **Frederic Back**. See a once-in-a-lifetime bigscreen presentation of Miyazaki's rarest feature-length project, **Yoshifumi Kondo's WHISPER OF THE HEART**. Experience **DANGEROUS VISIONS**, our evening of groundbreaking shorts that are definitely NOT for the kids! Plus: Premieres! Panels! Parties! A continent of wonders awaits at our Egyptian/Aero mini-festival of **THE ANIMATED FILMS THAT GOT AWAY!!!**

Series produced by Gwen Deglise and Ray Greene. Special animation programming consultant: Charles Solomon. Animated shorts programmed by Ray Greene and Gwen Deglise. Program assistance from Margot Gerber, Robert Koehler, Wade Major, Andrew Crane and Chris D. LAFCA and the Cinematheque would like to thank: The Museum of Modern Art (New York); the Canadian Consulate (Los Angeles); the French Consulate (New York); the Estate of Ladislav Starewitch; Canal Plus; Scott Roesch/Atom Films.

Saturday, September 23 – 3:00 PM

*Family Matinee: LAFCA Animation/Films That Got Away Series Presents
Hayao Miyazaki's Rarest Feature-Length Production!*

WHISPER OF THE HEART (MIMI WO SUMASEBA), 1995, Studio Ghibli/Buena Vista International, 111 min. Dir **Yoshifumi Kondo**. Produced and written by Hayao Miyazaki. In the mid-1990's, the great Japanese director **Hayao Miyazaki** (*SPIRITED AWAY*) wanted to begin mentoring a new generation of animation artists in Japan. The result was *WHISPER OF THE HEART*, a gentle coming-of-age drama scripted, produced and storyboarded by Miyazaki and then directed by Yoshifumi Kondo (later animation director on *PRINCESS MONONOKE*), whom Miyazaki hoped would introduce new blood into the directors at his Studio Ghibli. Adapted from the *manga* by Aoi Hiragi, the film tells the story of Shizuku, a shy student with high school entrance exam worries and inchoate aspirations, who meets a magical cat on a commuter bus and follows it to a boutique where significant objects

American Cinematheque | www.americancinematheque.com | Tickets: www.fandango.com
Movies on the Big Screen as they were meant to be seen!

abound, each with a story of its own. Notable for its celebration of the mysteries of daily living, in WHISPER OF THE HEART “Miyazaki’s script suggests that a sense of magic can exist, even in everyday Tokyo,” according to animation historian Charles Solomon. The story of a young girl finding her voice both literally and figuratively, WHISPER OF THE HEART is a film tinged by tragedy: Sadly, Yoshifumi Kondo died of a brain aneurysm in 1998. His only feature attests to his talent, and Miyazaki has yet to find an equally talented protégé. English Dubbed Version. **Discussion following with Voice Talent from the English Language Version, hosted by historian Charles Solomon. Plus Rare Miyazaki promotional merchandise will be given away at the screening!**

Saturday, September 23 – 7:30 PM

20th Anniversary! Brand New Print!

FERRIS BUELLER’S DAY OFF, 1986, Paramount, 102 min. Dir. **John Hughes**. The most hectic day-in-the-life ever! A template for faking illness, resurrecting your neurotic best friend (**Alan Ruck**), extracting your girlfriend from school (**Mia Sara**), computer-hacking, pre-recorded doorbell messages, sleeping-in-bed body doubles and much more! Not just the story of a kid skipping school, but a hymn to transcending mundane reality as Ferris Bueller seeks and reaches happiness outside the obsessively restrictive world of adults (embodied in the hilarious **Jeffrey Jones**). **Matthew Broderick** reigns as the king of slacker cool in Hughes’ most blatantly teen comedy. **THE BREAKFAST CLUB**, 1985, Universal, 97 min. Director **John Hughes’** 1980’s string of teenage comedy-dramas reached its apex with this study of five misfit kids (**Emilio Estevez, Ally Sheedy, Judd Nelson, Molly Ringwald, Anthony Michael Hall**) meeting and talking about themselves as they undergo a daylong Saturday detention. With the Simple Minds’ big hit, “Don’t You Forget About Me.” **Discussion in between films with actors Jeffrey Jones and Alan Ruck (FERRIS BUELLER’S DAY OFF) Schedule permitting.**

Sunday, September 24 – 3:00 PM

Family Matinee: LAFCA Animation/Films That Got Away Series Presents

Ultra Rare Screening! First Time English-Subtitled!

THE STORY OF THE FOX (LE ROMAN DE RENARD), 1937 (1940-41), 65 min. Russian/French animation pioneer **Ladislav Starewitch** is considered the first animator ever to use stop-motion puppetry to tell coherent stories, and his alternately darkly humorous and lyrical works have influenced generations of animators, from George Pal to Jan Svankmajer to Tim Burton and the Brothers Quay. For Americans, REYNARD THE FOX (LA ROMAN DE RENARD) is his largely unseen masterpiece, a stop-motion marvel filmed mostly between 1929 and 1931 about the charming animal trickster of European folklore and his adventures as an unrepentant rogue. Shelved for six years as Starewitch adapted his techniques to the new medium of movie sound, this unique work had its world premiere in Paris in 1937 before being re-voiced and rescored for a 1940 – 1941 French re-release during the WWII German occupation. Starewitch’s techniques are remarkable for their cinematic sophistication, deploying crash zooms, whip pans and motion blurs to lend his whimsical, often life-sized puppet creations (some nearly as large as their creator) the feel of real life. Despite some overtly subversive political messages, the unfortunate Vichy connection has kept REYNARD THE FOX largely unseen in America. The film’s master elements languished in storage for 25 years after Starewitch’s death before being reassembled and restored in 1990, a restoration on which the current version is based. **Plus rare short films by Ladislav Starewitch. Screening to be introduced by animation historian, Charles Solomon.**

Sunday, September 24 – 6:30 PM

Double Feature:

400 BLOWS (LES QUATRE CENTS COUPS), 1959, Janus Films, 99 min. Simple and visually powerful, the first story of Antoine Doinel is also **François Truffaut’s** autobiography. It marked the beginning of a prolific collaboration with young actor, **Jean-Pierre L aud**. One of the most beautiful movies ever made showcases the loneliness of youth with rare authenticity. Coming a year before Jean-Luc Godard’s BREATHLESS, it was an auspicious debut for French cinema’s burgeoning Nouvelle Vague, or New Wave.

SMALL CHANGE, (L’ARGENT DE POCHE), 1976, 104 min. Patrick befriends Julien, Sylvie rebels against her parents, a toddler falls from a window. There’s no real plot in this comedy drama that explores childhood in director **François Truffaut’s** signature, purely humanistic style. Filmed in a small town in the South of France with a non-professional cast, each vignette is seen from the point of view of a child. The story unfolds like a poem and

American Cinematheque | www.americancinematheque.com | Tickets: www.fandango.com

Movies on the Big Screen as they were meant to be seen!

slowly but sharply draws the line between children who come from loving families and children who don't. Truffaut claims again *"Life is hard, but it's wonderful."*

Wednesday, September 27 – 7:30 PM

Sneak Preview – Director Sofia Coppola In-Person!

MARIE-ANTOINETTE, 2006, Columbia Pictures, 123 min. Oscar-winner **Sofia Coppola** brings to the screen a fresh interpretation of the life of France's legendary teenage queen Marie Antoinette. Betrothed to King Louis XVI (**Jason Schwartzman**), the naïve Marie Antoinette (**Kirsten Dunst**) at the age of 14, she is thrown into the opulent French court which is steeped in conspiracy and scandal. Alone, without guidance, and adrift in a dangerous world, the young Marie Antoinette rebels against the isolated atmosphere at Versailles and, in the process, becomes France's most misunderstood monarch. Kirsten Dunst stars as the youthful princess whose fateful life became the stuff of myth and legend. The story begins when 14-year-old Marie Antoinette is whisked away from her family and friends in Vienna, stripped of all her possessions and deposited in the sophisticated and decadent world of Versailles, the lavish royal court near Paris. Marie Antoinette is merely a pawn in an arranged marriage meant to solidify the harmony between two nations. Her teenage husband, Louis the Dauphin is heir to the French throne. But Marie Antoinette is ill prepared to be the kind of ruler for whom the French populace yearns. Beneath her finery, she's a sheltered, frightened and confused young woman, surrounded by vicious detractors, insincere flatterers, puppet masters and gossips. Trapped by the conventions of her station in life, Marie Antoinette must find a way to fit into the complex and treacherous world of Versailles. Adding to her woes is the indifference of her new husband, Louis. Their marriage goes unconsummated for an astonishing seven years. The awkward future king proves to be a disaster as a lover, sparking grave concerns (and relentless gossip) that Marie Antoinette will never produce an heir. Overwhelmed and distraught, Marie Antoinette seeks refuge in the decadence of the French aristocracy and in a secret love affair with the alluring Swedish Count Fersen (**Jamie Dornan**). Her indiscretions are soon the talk of France. Whether she is being idealized for her impeccable style or vilified for being unforgivably out of touch with her subjects, reaction to Marie Antoinette is always extreme. Yet, slowly, as she matures, she begins to find her way as a wife, mother and Queen — only to be tragically swept up in a bloody revolution that alters France forever. Also starring **Judy Davis, Rip Torn, Rose Byrne, Asia Argento**. *Director Sofia Coppola will introduce the screening.*

Thursday, September 28 – 7:30 PM

Sneak Preview:

FLYBOYS, 2006, MGM Pictures, 139 min. Dir. **Tony Bill**. Forced to abandon his family's ranch, Blaine Rawlings (**James Franco**) finds his future in a newsreel chronicling the adventures of young aviators in France. At a small train station in rural Nebraska, William Jensen (**Philip Winchester**) promises to make his family proud. In New York, spoiled Briggs Lowry (**Tyler Labine**) embarks on a trans-Atlantic passage. Meanwhile, in France, black expatriate boxer, Eugene Skinner (**Abdul Salis**), vows to repay his debt to his adopted racially tolerant country. Together, these American boys arrive at an aerodrome in France, eager to learn how to fly. What they don't realize is that they are about to embark on a great, romantic adventure, becoming the world's first combat pilots. Fighting a war that wasn't theirs, these young, naïve adventure-seekers slowly learn the true meaning of love, brotherhood, heroism, courage and tolerance and, in return, gain a true reason to risk their lives. This is inspired by the true story of the legendary Lafayette Escadrille, a squadron of 38 pilots during The Great War.

Discussion following with producer Dean Devlin and director Tony Bill and other guests.

A TRIBUTE TO TERRY ZWIGOFF IN PERSON

Sponsored by the Charles N. Mathewson Foundation and Miramax.

September 29 & 30, 2006 at the Aero Theatre

Starting as a musician, defiantly independent filmmaker **Terry Zwigoff** also held a number of mundane clerical jobs before embarking on his first film, the acclaimed documentary about bluesman Howard Armstrong, **LOUIE BLUIE**. It took Zwigoff almost ten years to realize his next project, **CRUMB**, a bullseye documentary about underground comics artist and blues authority, Robert Crumb. The time spent gestating the film proved well worth it as the picture broke records on its initial release, emerging as one of the top-grossing documentaries of all time. Then, once more, it was an uphill battle finding funding for his subsequent effort and first fictional outing, **GHOST**

American Cinematheque | www.americancinematheque.com | Tickets: www.fandango.com

Movies on the Big Screen as they were meant to be seen!

WORLD, based on Daniel Clowes' deliciously satirical, offbeat comic. But Zwigoff was rewarded yet again, garnering critical acclaim and decent box office returns. Since then, remaining true to his convictions, Zwigoff is almost as well known for the big budget projects he has turned down as those that he has made. Zwigoff's gunshy attitude toward movie mega-corporations seems to have been borne out when he ran into trouble with his harder-edged, original version of **BAD SANTA** with **Billy Bob Thornton**. The film was consequently re-edited with a few scenes reshot. Fortunately, Miramax has now made this original director's cut, known as **BADDER SANTA**, available on DVD. Terry Zwigoff's most recent effort is **ART SCHOOL CONFIDENTIAL**. *"I've stopped going to see art films because every critic gives them four stars and say things like "masterpiece," "spellbinding," and "mesmerizing." I mean, they're doing that with my film, but I don't want to use those blurbs. Critical reviews aren't worth too much anymore because just about every film can get one or two of them."* – Terry Zwigoff.

Series compiled by Gwen Deglise with the assistance of Pauline Pallier and Grant Moninger.

Special Thanks to: Amy Lewin/MGM REPERTORY; SONY CLASSICS; Brain Warren/MIRAMAX; Shannon McIntosh.

Friday, September 29 – 7:30 PM

Ultra Rare Screening! **LOUIE BLUIE**, 1985, 70 min. Director **Terry Zwigoff** made his first foray into film with this portrait of obscure blues artist Howard Armstrong, 75-year-old musician, painter, poet, and all-around hellraiser. He bursts onto the screen as a celebration of life itself. This profile of "string-blues" presaged Zwigoff's personal passion for blues and jazz music that would give his feature **GHOST WORLD** its extraordinary soundtrack.

GHOST WORLD, 2001, MGM Repertory, 111 min. Dir. **Terry Zwigoff**. An elegant adaptation of Daniel Clowes' graphic novel, Zwigoff manages to make his first fiction film seem more real than most documentaries. A perfect portrait of youth, loneliness and 78rpm records. **Scarlett Johansson** and **Thora Birch** shine as a high school female duo version of Holden Caulfield. Filled with lovable and believable characters minus Hollywood sentimentality, including an unforgettable performance by **Steve Buscemi** as Seymour, the lonely record collector. **Illeana Douglas** is perfect as the politically correct art class teacher. Great cameo from **David Sheriden**.

Saturday, September 30 – 7:30 PM

Terry Zwigoff In Person!

BADDER SANTA – DIRECTOR'S CUT, 2003, Miramax, 98 min. **Terry Zwigoff's** underground variation of **MIRACLE ON 34TH STREET**, with **Billy Bob Thornton** as a completely foul-mouthed alcoholic con man posing as a mall Santa, who teams up with his friend Marcus (**Tony Cox**) to rob the store just before Christmas. A rare intelligent adult comedy. Hysterical and bold, Thornton is reminiscent of W.C. Fields, only more drunk and worse to children. Partner and elf Tony Cox is the perfect foil. Featuring the late, great **John Ritter**, **Bernie Mac** and **Brett Kelly** as the kid. (Please Note: No 35 mm print exists, so this will be screened from a digital video source). *Discussion following with director Terry Zwigoff.*

ALL ROADS FILM FESTIVAL

September 28 – October 1 at The Egyptian Theatre

October 1 at The Aero Theatre

The National Geographic All Roads Film Project showcases breakthrough film and still photography from indigenous and under-represented minority cultures around the globe. Launched in 2004, All Roads supports diverse cultural perspectives with an international film festival, funding, networking, and distribution opportunities to bring together voices that celebrate the vibrant stories of our world.

For more details: www.nationalgeographic.com/allroads

Sunday, October 1 – 3:00 PM

NATIONAL GEOGRAPHIC ALL ROADS FILM FESTIVAL ANIMATED PROGRAM

Traditional tales from around the world, come alive in animated form with: The World Premiere of **"How the Elephant lost his Wings"** (2006, 4 min.) Dir. **Tara Douglas**. A story from the Muria Gond culture about conflict

American Cinematheque | www.americancinematheque.com | Tickets: www.fandango.com

Movies on the Big Screen as they were meant to be seen!

between the first elephant and man. The World Premiere of **“Pot of Gold”** (2006, 5 min.) Dir. **Nitin Donde**. A tale from the Warli tribe of Maharashtra tells what happens when a husband and wife find a pot of gold. The World Premiere of **“Best of the Best”** (India, 2006, 5 min.) Dir. **Leslie MacKenzie**. A vain mouse gets what she deserves in this story from the Gondi tribe. The Los Angeles Premiere of **“First Fire”** (US, 2004, 10 min.) Dir. **Nathan Young**. Stop-motion claymation depicts the origin of fire from the Cherokee nation. In Cherokee with English Subtitles. The US Premiere of **“Un Poquito de...”** (“A little of...”) (Mexico, 2003, 11 min.) Dir. **Dominique Jonard**. School children wrote and illustrated this story showing the fun lives of people living near the Popocatepetl volcano in Mexico. In Spanish with English subtitles. The US Premiere of **“Raven and the First People”** (Canada, 2006, 23 min.) Dirs. **Caleb Hystad, Simon James**. In the first of two new episodes from the award-winning series about Pacific North Coast tribes, “Raven Tales,” Eagle and Raven are at odds over how to take care of the world entrusted to them. The US Premiere of **“Raven and the Seawolf”** (Canada, 2006, 23 min.) Dirs. **Caleb Hystad, Simon James**. The first man is dismayed to find he has no skill as a fisherman, and that his skills as an artisan are unappreciated, so he calls out a mythical sea monster to help him.

Sunday, October 1 – 6:30 PM

CRUMB, 1994, Sony Pictures, 119 min. Co-written with **Robert Crumb** himself, **Terry Zwigoff**'s first feature-length documentary is a devastating examination of a dysfunctional family, as well as a portrait of the brilliant and utterly twisted cartoonist (creator of Fritz The Cat and Mr. Natural). Zwigoff magnificently shows off his talent for giving both real life and fictional outsiders their cinematic due. Winner of several critic's awards – including citations from the Directors Guild of America and Sundance Film Festival.