Roxie Cinema

Celebrating **25 Years** of Independent Film Exhibition
In San Francisco's Beautiful Mission District
Join Us on **Sunday, June 10** For Our Very Special
25th Anniversary Birthday Party!

APRIL • MAY • JUNE 2001

3117 16th St at Valencia, San Francisco, CA
(415) 863-1087 www.roxie.com
Admission: $7; Senior/Child: $3.
5 Admission Discount Card: $22. Bargain Matinee: $4 first show Wed, Sat, Sun.

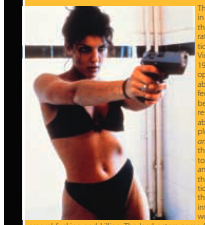
Friday, April 20 – Thursday, April 26

NIGHT WALTZ
THE MUSIC OF PAUL BOWLES

Local filmmaker Owsley Brown's splendid new documentary peers into the fascinating world of Paul Bowles; author, expatriate and spiritual forefather of the Beat generation, concentrating on Bowles's music, an important part of the man's career that's usually glossed over. Throughout the 1930s and '40s—long before moving to Tangier and establishing himself as a novelist with *The Sheltering Sky*—Bowles was a key part of New York's musical avant garde. He wrote short, deceptively simple compositions that often accompanied cutting edge plays, ballets and films. Bowles scored many of Tennessee Williams's greatest successes, as well as a number of productions for Orson Welles and John Houseman. In interview footage shot just before Bowles's death in 1999, he discusses the makings of his own musical career; an isolated childhood; a revelation upon hearing Stravinsky's *Firebird* at age 12; a brief visit to Paris and the salon of Gertrude Stein; study under the tutelage of Aaron Copland. But the real heart of the film is the music itself—try to imagine a combination of Erik Satie, Stravinsky and American jazz. It's a generous sampling of songs, nocturnes and piano pieces set to a series of beautifully rendered "visual essays"—vintage footage culled from the work of the late independent filmmaker Rudy Burckhardt, which serves as the perfect visual counterpart to Bowles's charmingly modern sounds. Edited by Nathaniel Dorsky. Directed by Owsley Brown. In Color and B&W. 16mm. 80 mins. 2000. USA. West Coast Theatrical Premiere! **NIGHTLY AT 6:00, 8:00 AND 10:00; SAT, SUN, WED MATINEES AT 2:00 AND 4:00.**

Friday, April 27 – Sunday, May 6

Baise-moi



Three days after *Baise-moi* opened in Paris cinemas, it was yanked from the screens and slapped with an X-rating (normal), confining it to exhibition in sex shops. An adaptation of Virginie Despantes' best-selling 1995 novel, *Baise-moi* has blasted open once again the old debate about pornography, violence, female sexuality and the division between words (where graphic representation is apparently acceptable) and cinematic images. The plot is a twisted spin on the *Thelma and Louise* formula: two women on the road. One of them has been toughened by her vagabond life, and the other violently raped. But they aren't fleeing anything in particular; aimless and pissed off, they're just hanging out. As they fall into friendship, *Baise-moi* sends the women on a bender of anarchic and amoral fucking and killing. The lead actors come from the porn trade and visceral, unquestionably real sexual acts are central to the narrative. But *Baise-moi* adds guns, as they avenge themselves against anything socially or economically dominant, anything that wipes out or asphyxiates. And although mainstream cinematic violence apparently enjoys no limits, the specifically sexual killings in this film seem to be cause for scandal when combined with women and sex. Marking a new frontier of realist representation of women's transgressive psycho-sexuality, *Baise-moi* is an audacious and challenging film. Not just a provocation, it is a revolt—against Puritanism, against the hypocrisy of public morality, against the prevailing order of tasteful aesthetics, against efforts to contain excess. *Baise-moi* is in your face—abrasive, gritty and disturbing. Starring Raffalea Anderson, Karen Bach. Written and directed by Virginie Despantes and Coralie Trinh Th. In Color. 35mm. 76 mins. 2000. France. In French, with English subtitles. U.S. THEATRICAL PREMIERE! **NIGHTLY AT 6:00, 8:00 AND 10:00; SAT, SUN AND WED MATINEES AT 2:00 AND 4:00. NOTE: THIS FILM CONTAINS PROLONGED SEX SCENES OF AN EXPLICIT NATURE AND SCENES OF GRAPHIC VIOLENCE WHICH SOME VIEWERS MAY FIND SHOCKING AND DISTURBING.**

Monday & Tuesday, May 7 & 8

Margaret Cho!

I'm The One That I Want

Both hilarious and painfully poignant, the one and only Margaret Cho's filmed version of her award-winning and critically-acclaimed autobiographical one-woman show, *I'm The One That I Want* comes to the Roxie for two fun-filled nights! It chronicles Margaret's meteoric rise and near fatal demise during and after her groundbreaking tv series and her subsequent recovery. Her experiences in Hollywood, her relationship with her mother and her struggles with her own personal demons become the basis for her incredible brand of comedy."I laughed until the tears were running down my face!"—Stephen Holden, *New York Times*. Directed by Lionel Coleman. In Color. 35mm. 90 mins. **MON AND TUE AT 7:00, 9:00 AND 11:00.**

Wednesday, May 9

A Cavalcade of Rare "B" Noir!
A terrific triple feature of Poverty Row gems; come early, stay late!

Bury Me Dead

A mysterious girl reappears on the day of her funeral, determined to find out who's being buried in her name! Starring Cathy O'Donnell, June Lockhart, Hugh Beaumont. Directed by Bernard Vorhaus. B&W. 16mm. 68 mins. 1947. **WED AT 2:00, 6:10 AND 10:10.**

Jealousy

A failed writer, jealous of his wife's friendship with another man, is found murdered. A rare, atmospheric gem of "B" movie ingenuity! Starring Nils Asther, John Loder, Jane Randolph, Karen Morely. Directed by Gustav Machaty. B&W. 16mm. 70 mins. 1945. **WED AT 3:20, 7:30 ONLY.**

The Guilty

Twin sisters engage in a deadly contest over the affections of the men they desire! A rare item from the poison pen of Cornell Woolrich. Starring Bonita Granville, Don Castle, Wally Cassell, Regis Toomey. Directed by John Reinhardt. B&W. 16mm. 70 mins. 1947. **WED AT 4:50, 8:50 ONLY.**

SEE ALL THREE FILMS FOR ONE LOW ADMISSION!

Thursday, May 10

Madcap Mysteries!

Big Brown Eyes

Somewhat in the manner of *The Thin Man*, this caper involves a slick private eye and his wise-cracking girl friend out to round up a jewel thief. Great fun! Starring Cary Grant, Joan Bennett, Walter Pidgeon, Lloyd Nolan. Directed by Raoul Walsh. B&W. 16mm. 76 mins. 1936. **THUR AT 6:30 AND 9:35.**

She Loves Me Not

A showgirl who witnesses a murder takes refuge at an all men's college disguised as an underclassman! An unusual musical mystery farce with much to relish! Starring Bing Crosby, Miriam Hopkins, Kitty Carlisle. Directed by Elliott Nugent. B&W. 16mm. 85 mins. 1934. **THUR AT 8:00 ONLY!**

Friday, May 11 – Thursday, May 17

Five Films by Jay Rosenblatt

Jay Rosenblatt's short films are short in running time only. In almost all other respects—subject, wisdom, lyricism, spirituality—they are epic. *Take Kings of the Jews*, an 18-minute examination of the ethical implications of Christ's Jewishness, one of the most lyrical odes to our collective image of Christ ever put on film. Likewise, his 20-minute short *The Smell of Burning Ants* manages to say more about men and action and emotion than 20 years of Hollywood blockbuster filmmaking ever could. And *Human Remains* puts found footage of the past century's most reviled dictators—Hitler, Mussolini, Stalin, Franco and Mao—to an at times hilarious voice-over, which chronicles, in achingly minute detail, the most banal aspects of their personal lives, thereby toying with our perception of them as monsters. His 16-minute film *Short of Breath* and the one-minute *Restricted*, further distill the filmmaker's grim, deterministic vision of the socialization process. Don't miss this challenging and engrossing program! "An unblinking, surreal post-Freudian meditation on evil from a Jewish perspective."—Stephen Holden, *New York Times*. All films produced, directed and photographed by Jay Rosenblatt. 16mm. Total Running Time: 80 mins. (1990-2000). West Coast Theatrical Premiere! **NIGHTLY AT 6:00, 8:00 AND 9:45; SAT, SUN, WED MATINEES AT 2:00 AND 4:00.**

Friday, May 18 – Thursday, May 24

Auggie Rose

A thought provoking meditation on identity, obsession, and the meaning of life, this haunting contemporary fable unfolds in a deceptively simple way. Insurance salesman John Nolan (Jeff Goldblum, in a beautifully quirky performance) leads a predictable and passionless existence. After he witnesses a violent grocery store robbery, a store clerk dies in his arms, and his life is transformed. Compelled by an eerie connection to the dead clerk, Nolan delves into the man's past. Soon, curiosity leads to obsession, and Nolan falls into a spellbinding maze of mistaken identity and self-discovery. Anchoring the film is Goldblum's subtle, shell-shocked performance as a man willingly possessed by the possibilities of disappearing into a new life. The tightly wound story is peppered with flashbacks and fantasy visions, creating a distinctive and dreamy atmosphere that takes us on a hypnotic trip underneath the skin of a man in search of himself. Also starring Anne Heche, Kim Coates, Richard T. Jones, Nancy Travis. Written and directed by Matthew Tabak. In Color. 35mm. 92 mins. 2000. US Theatrical Premiere! **NIGHTLY AT 6:00, 8:00 AND 10:00; SAT, SUN, WED MATINEES AT 2:00 AND 4:00. DIRECTOR IN PERSON OPENING NIGHT!**

Friday & Saturday, May 25 & 26

2nd Semi-Annual San Francisco

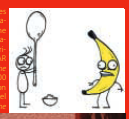
Sex Worker Film & Video Festival

Festival Director Scarlot Harlot presents what will most likely be the most exciting film happening of the spring season! Films and videos highlight independent features by and about sex workers; documentaries about working conditions for strippers and prostitutes, bad cops, bad bars, global sex work; sex work and gender identities, queer sex workers, sex education, sex art, sex panic, porn and erotica, portraits of strippers, prostitutes, doms, madams and much, much more! This year the Festival will be having a special event in recognition of erotic cinema by Bay Area women! **Visit the SWFVF website at www.bayswan.org/swfest.html for information about show schedules, ticket prices, parties, performances, special guest stars, festival passes, volunteer opportunities and more! Or call them at 415-751-1659.**

Sunday & Monday, May 27 & 28

Spike & Mike's 2001

Classic Festival of Animation



This year's eclectic mix of art and film showcases world class premiere animated short films by animators from 10 countries including France, Chile, The Czech Republic, Italy, The Netherlands, Japan, Canada, Australia and England. Several prominent American companies are featured as well, including PIXAR (*Toy Story*), PDI (*Antz*) and Will Vinton Studios (*The P.J.s*). Featured films include two of the three 2000 Academy Award nominees. *Rejected* by Don Hertzfeldt and *Father And Daughter* from Michael Dudok De Wit. Other featured films include *For The Birds* (from PIXAR), *The Man With The Beautiful Eyes* (British Academy Award Winner) and Marilyn Zornado's *Insect Poetry*. Total Running Time: Approx. 85 mins. **SUN & MON AT 2:00, 4:00, 6:00, 8:00 AND 10:00.**

Tuesday & Wednesday, May 29 & 30

From the acclaimed director of Charles Mingus: Triumph of the Underdog and Louis Prima: The Wildest, come not one, but two new jazz profiles!

The Legend of Teddy Edwards

One of L.A.'s own living heroes of the music scene, Teddy Edwards recorded the first bebop tenor saxophone solo. He is also a master balladeer, superb improviser and performer as well as an accomplished composer/arranger whose career has spanned six decades. This is the first documentary about this Central Avenue legend who is still performing today at the peak of his powers! Directed by Don McGlynn. Color. Video. 85 mins. 2001. PREMIERE! **TUE AT 8:15 ONLY; WED AT 2:40, 5:25 AND 8:15.**

HORACE PARLAN BY HORACE PARLAN

Certain great musicians have long and illustrious careers and do not get the recognition they deserve. And fewer still have engrossing life stories, where they overcome great adversity. This all applies to the remarkable pianist/composer Horace Parlan, who is perhaps best known for his collaborations with Charles Mingus, Roland Kirk and Dexter Gordon. An intimate and touching portrait a very important artist. Produced and directed by Don McGlynn. Color. Video. 57 mins. 2001. PREMIERE! **TUE AT 7:00 AND 9:55; WED AT 4:15, 7:00 AND 9:55.**

Thursday, May 31

STEAKHAUS AT THE ROXIE!

Steakhaus Productions has become one of San Francisco's most eclectic (and funnyt) production entities. Join us as we present an array of Steakhaus short excursions into the wild new yonder of bizarre visual entertainment! There's Ross Shumaris 1067 *Knapsack*, the story of a young man and his suddenly released sexual inhibitions! And *Fumbling Toward Rock*, a riotous mockumentary, and *Ride the Head Line*, a Sci-Fi Western tale of honor and betrayal! And you also get Tara Jepsen and Beth Lisick's hilarious stage show captured on the big screen and a whole bunch of other incredibly cool stuff! Visit their website at www.steakhaus.com Total running time: Approx 90 mins. **THURS AT 6:00, 8:00 AND 10:00.**

Friday, June 1 – Thursday, June 7

Premiere Revival! Brand New Print!

QU DROPHENI

Songs of angst and rebellion from The Who's landmark album *Quadrophenia* buzz like a chainsaw in the background as Jimmy, a young Englishman, struggles to make sense of his short, troubled life. Dejected and demoralized, he meets Ace Face (popstar Sting in his film debut), a tough, cocky gang member. Quickly becoming embroiled in a sordid world of drugs, sex and violence (Mods vs. Rockers), a fire of anger and revolt is ignited within Jimmy, but it will be a chance meeting that will finally shatter his fragile world. A smashing mixture of the real and the surreal and one of the 70's best films, *Quadrophenia* comes to the Roxie in a beautiful, brand new 35mm print courtesy of the fine folks at Rhino. Soundtrack highlights include "The Real Me," "Anyway, Anyhow, Anywhere," and the all time Who classic, "My Generation." Starring Phil Daniels, Mark Wingett, Philip Davis, Leslie Ash. Directed by Franc Roddam. In Color. 35mm. 115 mins. 1979. Great Britain.

NIGHTLY AT 7:00 AND 9:30; SAT, SUN AND WED MATINEES AT 2:00 AND 4:30.

Friday, June 8

Genghis lues

The now legendary, Academy Award nominated documentary about blind San Francisco blues singer Paul Pena who travels to Tuva, a remote area near Outer Mongolia to participate in a Tuvan throat singing competition. Pena not only taught himself this difficult and ancient art, but the Tuvan language as well. His performance alongside Tuvan "superstar" Kongar-ol Ondar is nothing short of miraculous. *Genghis Blues* is a film about exploration and friendship. It is the story of a man whose struggle in life is not defined by conformity and rules but by an unquenchable curiosity and love of music. Produced by Roko and Adrian Belic. Directed by Roko Belic. In Color. 35mm. 88 mins. 1999. **FRI AT 6:00, 8:00 AND 10:00.**

Saturday, June 9

Latcho Drom

Latcho Drom is an intoxicating musical journey that traces the historical path of the Gypsies (the Rom people, also called gitane, haleb, tsigane and bohemian). The journey begins in India, following a family riding across the desert as a young boy sings a gypsy melody. We are then introduced to songs, dances and customs of the countries we traverse during this migration. The treasures of Gypsy heritage throughout the world, from India to Spain, make for an exceptional musical palette, and *Latcho Drom* is the first film ever to give a panoramic view of the extraordinary variety of the Rom's songs, music and dances. Whether the Gypsy violins are from Turkey, Romania, Egypt or India, they all seem to play one single melody: that of the history of a people whose sole destiny is to travel. Featuring Gypsy musicians from India, Turkey, Romania, Hungary, Slovakia, France and Spain. Written and directed by Tony Gatlif. In Color. 35mm. scope. 103 mins. 1996. FRANCE. **SAT AT 2:00, 4:30, 7:00 AND 9:15.**

The Roxie's *25th Anniversary* Birthday Party!

A double dose of musical merriment is being offered up in celebration of the Roxie's 25th Birthday!

Sunday, June 10

Arguably one of Hollywood's greatest musical comedies, *Singin' in the Rain* is also one of the most biting satires ever produced about Hollywood itself. If you've only seen the musical highlights, then you owe it to yourself to see this indelible classic in its entirety on the big screen! "The catchiest tunes, the liveliest choreography, the most engaging performances and the most hilarious jokes of any musical!"—Leslie Halliwell. Starring Gene Kelly, Donald O'Connor and Debbie Reynolds. Directed by Kelly and Stanley Donen. In Color. 35mm. 102 mins. 1952. **SUN AT 3:45 AND 7:30.**

Folies Bergere

The typical plot complication of mistaken identities so often employed in 30's musicals is given a bawdy new twist in this delightful and seldom revived comedy gem. The Busby Berkeleyish numbers earned choreographer Dave Gould an Oscar for dance direction. Starring Maurice Chevalier, Merle Oberon, Ann Sothern, Eric Blore. Directed by Roy del Ruth. B&W. 16mm. 86 mins. 1935. **SUN AT 2:00, 5:45 AND 9:30. THE ROXIE BIRTHDAY PARTY BASH HAPPENS AT THE 7:30 SHOWING OF SINGIN' IN THE RAIN; FREE CHAMPAGNE, PRIZES AND SURPRISES! BE HERE!**

Monday & Tuesday, June 11 & 12

PANI

One of the season's surprise independent hits, *Panic* returns to the Roxie where it had its U.S. theatrical premiere last December. Like many 40-somethings in the midst of a mid-life crisis, Alex (played beautifully by the incomparable William H. Macy) seeks the help of a therapist, discussing with him his stagnant marriage, his concern for his precocious six-year-old son and his desire to retire from the family business, which just happens to be—killing people. But it's in the waiting room that he discovers a desire for a new lease on life where he connects with a young, bright woman (Neve Campbell). "It takes its place as one of the revelatory viewing experiences of the new year!"—Andrew Sarris, *New York Observer*. Also starring Donald Sutherland, Tracey Ullman, John Ritter. Written and directed by Henry Bromell. In Color. 35mm. 90 mins. 2000. **MON & TUE AT 6:00, 8:00 AND 10:00.**

Wednesday, June 13

Nick At Night! A Pair of Brilliant Noir Films From Nicholas Ray!

IN A LONELY PLACE

A bedeviled Hollywood screenwriter begins an affair with beautiful young woman. He's prone to explosive bursts of anger, but is he capable of murder? A haunting excursion to the bottom of a man's soul. Starring Humphrey Bogart, Gloria Grahame, Frank Lovejoy. Directed by Nicholas Ray. B&W. 35mm. 91 mins. 1950. **WED AT 2:30, 6:00 AND 9:30.**

BIGGER THAN LIFE

The unusual theme of drug addiction (by 1950s standards) is given a further twist when a respected teacher becomes hooked on pain killers. One of the period's boldest films, it will be presented in a CinemaScope print. Starring James Mason, Barbara Rush, Walter Matthau. Directed by Nicholas Ray. In Color. 35mm. 95 mins. 1956. **WED AT 4:15 AND 7:45.**

Thursday, June 14

Rare Frisco Noir!

Woman On The Run

The menacing nighttime streets of San Francisco serve as the backdrop for this arresting thriller about an artist who witnesses a brutal murder and must go underground in order to save his own hide. His beautiful wife is left to sort out the terrifying details. A seriously underrated noir gem! Starring Ann Sheridan, Dennis O'Keefe, Robert Keith. Written and directed by Norman Foster. B&W. 16mm. 77 mins. 1950. **THURS AT 7:30 AND 10:30.**

City On A Hunt

An innocent couple must race against the clock in order to clear themselves of a homicide charge! This rarely seen noir thriller makes excellent use of its San Francisco locales. The film's director was responsible for penning some of Alfred Hitchcock's best 30s and 40s features! Starring Lew Ayres, Marjorie Steele, Sonny Tufts, Gertrude Michael. Directed by Charles Bennett. B&W. 16mm. 76 mins. 1953. **THURS AT 6:00, 9:00.**

Friday, June 15 – Saturday, June 23

25TH SAN FRANCISCO LESBIAN & GAY FILM FESTIVAL

Celebrating its landmark 25th Anniversary, the San Francisco International Lesbian & Gay Film Festival returns to the Roxie for nine days of gay, lesbian, bisexual, transgender and queer work from around the world. The complete schedule will be available at the Roxie and throughout the Bay Area May 25th. **FOR MORE INFORMATION CONTACT FRAMELINE AT (415) 703-8663 OR VISIT THE FESTIVAL ONLINE AT WWW.FRAMELINE.ORG/FESTIVAL/**

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Sunday, June 24

1950s Science Fiction Extravaganza!

Three classics from special effects wizard Ray Harryhausen! All in 35mm prints!
See All 3 Great Films For One Regular, Low Admission!

20,000,000 Miles To Earth

Upon its return to Earth, a space ship carrying a fast-growing Venusian monster crashes in the sea off Sicily. The monster soon begins a terrifying rampage, culminating in the Roman Coliseum! Great excitement! Starring William Hopper and Joan Taylor. Directed by Nathan Juran. B&W. 35mm. 82 mins. 1957. **SUN AT 2:00 AND 6:45.**

It Came From Beneath The Sea

A huge, monstrous octopus emerges from the San Francisco Bay, unleashing a tidal wave of terror the likes of which the world has never seen! Yow! This one really cooks! Starring Ken Tobey and Faith Domergue. Directed by Richard Gordon. B&W. 35mm. 80 mins. 1955. **SUN AT 3:40 AND 8:15.**

Earth vs. the Flying Saucers

Invading space aliens have only one thing to say to the puny earthlings: Submit or die! Unbelievably cool effects, especially when an attacking saucer slices through the Washington Monument! Whoa, Dad! Starring Hugh Marlowe and Joan Taylor. Directed by Fred Sears. B&W. 35mm. 80 mins. 1956. **SUN AT 5:15 AND 9:40.**

Monday & Tuesday, June 25 & 26

EURO SCI FI

ALPHAVILLE

Futuristic sci-fi, French New Wave style! Super private eye Lemmy Caution is dispatched to a mysterious city where the inhabitants are controlled by an electronic brain! His mission: rescue a kidnapped scientist being held captive there! Way, way out, cherie! Starring Eddie Constantine, Anna Karina, Akim Tamiroff, Howard Vernon. Written and directed by Jean Luc Godard. B&W. 35mm. 95 mins. 1965. France. This print is dubbed in English. **MON & TUE AT 6:15 AND 9:45.**

THESE ARE THE DAMNED

What starts out as a bare-knuckled confrontation between a harried American and a gang of British Teddy Boy motorcycle punks soon beomes an Outer Limits-like excursion into futuristic weirdness! Starring Macdonald Carey, Shirley Ann Field, Viveca Lindfors, Oliver Reed. Directed by Joseph Losey. B&W. 35mm. 96 mins. 1962. Great Britain. **MON & TUE AT 8:00 ONLY.**

Wednesday & Thursday, June 27 & 28

Rediscovered Pre-Code Masterpieces from 1934!

Mills of the Gods

This Depression-era drama may be the most Socialist movie ever produced by a Hollywood studio in the Golden Age, pitting the greedy, rapacious factory owners against the poor, downtrodden workers. When the beloved owner of the factory retires, her wretched family decides to shut the place down rather than invest in its maintenance—and don't care that they're throwing hundreds of men out of work. A more-timely-than-ever film of stunning intensity, presented in a jaw-dropping new print right off the nitrate camera negative. Starring Fay Wray, May Robson, Victor Jory, Raymond Walburn. Directed by Roy William Neill. B&W. 35mm. 66 mins. 1934. **WED AT 3:50, 6:40, 9:30; THUR AT 6:40 AND 9:30.**

No Greater Glory

Arguably the greatest anti-war allegory ever made, the title of this rediscovered masterpiece refers to dying for one's country—as a teacher tells his students in the opening scene—and soon all the intricacies of modern warfare are played out for real as a group of small boys finds itself waging literal combat against a gang of older boys over who has the "right" to play in an abandoned lumber yard. If the climax doesn't have you in tears, the irony of the final shot certainly will. The mostly youthful cast features George Breakston (who ironically would die in World War II), Jackie Searle and Frankie Darro. Screenplay by Jo Swerling (himself a well-known Socialist) and directed by Frank Borzage. B&W. 35mm. 78 mins. 1934. **WED AT 2:20, 5:10, 8:00; THUR AT 8:00 ONLY.**

Friday, June 29 – Thursday, July 5

Premiere Revival! New Print!

COME AND SEE

In 1943, a teenage partisan wanders the harrowing landscape of Nazi-occupied territory in Byelorussia. Wracked by one terrifying encounter after another, the boy eventually comes to a village where he survives a brutal attack by German soldiers, who force all of the villagers into a barn and then set it on fire. It's almost impossible to imagine an adolescence spent in such conditions, yet director Elem Klimov's head-on confrontation with the horror of war is viscerally believable. Unforgettable images—some brutal, others poetic—haunt *Come and See*: the boy resting his head on a dead cow; his foggy morning walk through a field scarred by mortar fire. Equally unforgettable is Aleksei Kravshenko's raw, majestic portrayal of the lead character—a sensitive rendering of a young man's suffering and decline into a middle-aged man ravaged by the memories of what he had witnessed. Burnished cinematography and Klimov's fearless direction push the emotional intensity of this film, based on screenwriter Ales Adamovich's novel *The Story of Khatyn*, to a prodigious, almost unbearable pitch. A draining and relentlessly compelling cinematic experience that was greeted with acclaim and controversy upon its release in 1985, this unsparing account of World War II atrocities has since gathered recognition as a landmark in international cinema. Directed by Elem Klimov. In Color. New 35mm print! 142 mins. 1985. In Russian, with English subtitles. PREMIERE REVIVAL! **NIGHTLY AT 7:00 AND 9:40; SAT, SUN AND WED MATINEES AT 1:30 AND 4:15.**

Friday, July 6 – Tuesday, July 10

A rare revival of two astonishing films by Joel DeMott and Jeff Kreines

Fri, Sat and Sun:

Demon Lover Diary

Featured in last Halloween's Dark Wave Festival, this disturbing documentary exposes the terrors of no-budget Z-grade filmmaking. What starts as a simple horror film to be shot in Michigan soon disintegrates into a maelstrom of insurance scams, self-delusional directors and a gun-toting Ted Nugent. As filming progresses, personalities clash, threats are made and eventually the documentary filmmakers are running for their lives. A phenomenal portrait of independent filmmaking gone insane. *American Movie meets Blair Witch twenty years before the fact!* Directed by Joel DeMott. In Color. 16mm. 90 mins. 1980. **EACH NIGHT AT 6:00, 8:00 AND 10:00; SAT AND SUN MATINEES AT 2:00 AND 4:00.**

Mon & Tues:

Seventeen

Originally produced for the PBS Middletown series, *Seventeen* was banned from television for its brutally candid portrayal of a girl's turbulent last year in high school. This incredible documentary explores the dark underside of small town life—young lives struggling at school and at home: tumultuous classroom scenes, boozing parties, pot smoking, preparing for a neighborhood race war, an unexpected pregnancy, a fatal car accident and a hysterical romance are all shown in stark honesty. Directed by Joel DeMott and Jeff Kreines. In Color. 16mm. 120 mins. 1987. **MON AND TUE AT 7:00 AND 9:30.**

Wednesday & Thursday, July 11 & 12

Godard Warm-up!

Keep Up Your Right

Keep Up Your Right (Soigne ta droite) is a little known work of Jean-Luc Godard's from the mid-1980s and is must-viewing for fans of the avant-garde filmmaker. Godard himself plays a film director from outer space who is given a mission to deliver his new film, "A Place on the Earth," from one European locale to another. One woman admires its shiny cans, and Godard comments that "The toughest thing in movies is carrying the cans." Given that it has taken fifteen years for Keep Up Your Right to arrive in the U.S., this may be less a joke than a prophecy. Like his other films from this period, it contains satire and physical slapstick as well as deep insight into the human condition. It also features the music of Rita Mitsouko. Also starring Jacques Villeret, Philippe Rouleau, Francois Perier, and Jane Birken. Written and directed by Jean-Luc Godard. In Color. 35mm. 82 mins. 1986. FRANCE. In French, with English subtitles. WEST COAST PREMIERE! **WED AT 2:00, 4:00, 6:00, 8:00 AND 10:00; THURS AT 6:00, 8:00 AND 10:00.**

Friday, July 13 – Thursday, July 19

Jean-Luc Godard's Classic

WEEKEN[D]

Premiere Revival! Brand New Print!

When the revolutionary and controversial Jean Luc Godard directly faces contemporary reality, the result is *Weekend*, his fever pitch 1965 classic. Here, the supreme creations of the modern era are consistently portrayed in ruin, in flames, overturned or rendered immobile by marathon, bloody traffic jams. Yet Godard complicates his vision of bourgeoise society by alternating scenes of horror with passages of tender poetry, metaphor and endlessly exciting cinema imagery. The film abounds in Godardian themes: growing violence in "civilized" society; the supremacy of nature over society and a forced choice between revolution and materialism. There are, of course, his devilish tactics of allusiveness, his tendency to draw puns from titles and his flights into paradox and pastiche. A truly remarkable film, *Weekend* is brilliant, extraordinary cinema. "A great original work—Weekend is Godard's version of hell and it ranks with the visions of the greatest."—Pauline Kael. "The film must be seen for its power, ambition, humor and scenes of really astonishing beauty. One of the most important films Godard has ever made; there's nothing like it at all!"—Renata Adler, *New York Times*. Starring Mireille Darc, Jean Yanne, Jean-Pierre Kalfon, Jean-Pierre Leaud. Written and directed by Jean Luc Godard. In Color. 35mm. 103 mins. 1967. FRANCE. In French, with English subtitles. BRAND NEW PRINT! **NIGHTLY AT 7:00 AND 9:15; SAT, SUN AND WED MATINEES AT 2:00 AND 4:30.**

Friday, July 20

Ian Brennan presents

Ladies and Gentlemen– Mr. Leonard Cohen

This rare and almost never-before-seen documentary follows Leonard Cohen during his homecoming in the winter of 1964 when he returned as a successful poet to conduct a series of readings and tv appearances in Montreal. It serves not only as a window into the awkward historical transition from the Beatnik to the Hippie era, but also as a portrait of a nascent counter-cultural figure still grappling with the elements of a new identity—his first record would not be released for another four years. In Color. 44 mins. 1965.

Speed Racer: Welcome to the World of Vic Chesnutt

Permanently confined to a wheelchair by an auto accident at age 18, Vic Chesnutt was discovered by REM's Michael Stipe in Athens, GA and is beloved as one of America's most literate songwriters, with songs rich in Southern gothic tradition. His list of admirers reads like a Who's Who of popular music: Madonna, Bob Mould, Pearl Jam, Nancy Griffith, and Fugazi—just to name a few. Color & B/W. 30 mins. 1993. **BOTH FILMS SHOW TOGETHER FRI AT 7:00, 9:00 AND 11:00.**

Saturday, July 21

Noir Internationale!

The Third Man

Graham Greene's classic suspense novel was turned into one of the 40's great noir films. In it, a pulp writer tries in vain to track down a shadowy, mysterious figure in post war Vienna. The film establishes an uncanny atmosphere (cinematographer Robert Krasker won an Oscar, and Anton Karas' zither music score is top notch) which, once experienced, is not easily forgotten. Starring Orson Welles, Joseph Cotton, Alida Valli, Trevor Howard. Directed by Carol Reed. B&W. 35mm. 104 mins. 1949. Great Britain. **SAT AT 2:00, 6:00 AND 10:10**

Riffifi

Four French criminals embark on a breathlessly dangerous jewel heist only to find out there is little honor among thieves. Considered by many to be the ultimate caper film, it boasts one of the most truly memorable suspense sequences in all of modern cinema. Starring Jean Servais, Carl Mohner, Magali Noel. Written and directed by Jules Dassin. Black & White. 35mm. 115 mins. 1954. In French, with English subtitles. **SAT AT 3:55 AND 8:00**

Sunday, July 22

Ghosts!

The Innocents

Practically a lost film, this adaptation of Henry James' *Turn of the Screw* (with a screenplay by Truman Capote!) is ripe for a Roxie revival. A spinster governess determines that her young charges are actually possessed by the evil demons of servants now dead. But are they? Come and find out. Starring Deborah Kerr, Michael Redgrave, Peter Wyngarde. Photographed by the brilliant Freddie Francis (in CinemaScope). Directed by Jack Clayton. B&W. 35mm. 100 mins. 1961. Great Britain. **SUN AT 2:00, 4:30, 7:00 AND 9:15.**

Monday & Tuesday, July 23 & 24

CREEPS!

Peeping Tom

The notorious shocker returns! A young man, haunted by memories of his own father's cruelty, takes to murdering young women, photographing them in their moment of death. Disturbing and profoundly poignant. Starring Carl Boehm, Moira Shearer, Anna Massey. Directed by Michael Powell. In Color. 35mm. 109 mins. 1960. Great Britain. **MON & TUE AT 7:30.**

Never Take Sweets From a Stranger

A very rarely screened thriller from Hammer Studios, this one tells the squeamish tale of a respected older gent who is accused of being a child molester. Starring Gwen Watford, Patrick Allen, Felix Aylmer. Directed by Cyril Frankel. B&W. 35mm Scope. 81 mins. 1960. Great Britain. **MON & TUE AT 6:00 AND 9:30.**

Wednesday, July 25

JUNGLE EXOTICA!

A pair of wacked-out 1940s "B" brainbenders!

ZANZIBAR

Wild and woolly adventure as rival factions struggle for possession of the sacred skull of an African chieftain! Lots of spears and screaming savages and a cool volcano eruption at the end! Starring Lola Lane, James Craig, Eduardo Ciannelli. Directed by Harold Schuster. B&W. 16mm. 69 mins. 1940. **WED AT 3:40, 6:40.**

ANGEL ON THE AMAZON

Almost too weird for words (but here goes): a mysterious lady living in the Amazon jungle has a bizarre secret that has something to do with a panther and a strange curse! You won't want to miss a minute of this one! Starring Vera Hruba Ralston, George Brent, Constance Bennett, Brian Aherne. Directed by John H. Auer. B&W. 16mm. 86 mins. 1948. **WED AT 2:00, 5:00, 8:00.**

Thursday, July 26 Sandra Bernhard!

Without You I'm Nothing

The incomparable Sandra Bernhard recreates her scathing one-woman show for this one of a kind film. In it she takes on just about everyone and everything (including and especially a savage attack on Diana Ross which will definitely leave your jaw on the floor! Don't miss this rare opportunity to see it on the big screen. Also on hand are John Doe, Steve Antin and others. Directed by John Boskovich. In Color. 35mm. 89 mins. 1990. **THURS AT 7:00, 9:00 AND 11:00.**

Friday & Saturday, July 27 & 28

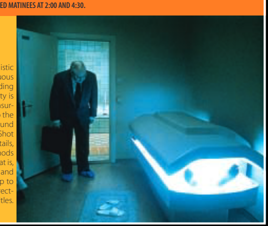
Brand New Print!

M*A*S*H

Thirty-one years after it's original arrival, Robert Altman's hilarious and horrifying view of the Korean War is still one of the most resonant and innovate films to come out of the Vietnam War era. Audiences were shocked by the casual blend of bloodletting and buffoonery in this scabrous shaggy dog story about three roustabout army surgeons who consistently devise new and ingenious ways of staying sane throughout the insanity of war. This brilliant saga also inspired the successful but less scabrous television show of the same name. Twentieth Century Fox has struck a beautiful, new print; don't miss it! Starring Donald Sutherland, Elliott Gould, Tom Skerritt, Sally Kellerman, Robert Duvall and many others. Ring Lardner Jr.'s screenplay won an Oscar. Directed by Robert Altman. In Color. 35mm. 116 mins. 1970. USA. **FRI AT 7:00 AND 9:30; SAT AT 2:00, 4:30, 7:00 AND 9:30.**

Opens Friday, August 17

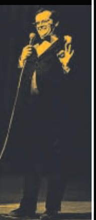
Songs From The Second Floor



Songs From the Second Floor is completely unusual in its non-linear structure and elaborate surrealistic images. Rather than a conventional plot, the film progresses through a series of 46 discontinuous episodes, all taking place over a period of months in the new millennium: a clerk is fired in a degrading way; a lost immigrant is attacked in a busy street; a magician makes an error in his act; the entire city is strangled by a massive traffic jam. Karl, covered in soot from burning down his furniture store for the insurance, is the continuing thread through it all. The film was shot almost entirely in the enormous studio the director built to accommodate his own cinematic needs. Equipped with two huge sets, editing and sound studios, a film theater, and a fantastically loyal team of co-workers, the film was made in total freedom. Shot without a script and without a schedule and working from scene to scene supervising the smallest details, he draws his actors from the street, restaurants, shops and friends. But it isn't just his unorthodox methods that make this film so extraordinary. His vision of what it means to be human, and just how difficult that is, reveals his profound understanding of vulnerability, responsibility, shame and regret. In this beautiful and absurdist film, we find a notion of existence that is almost religious, though without the relationship to God. The cast features Lars Nordh, Stefan Larsson, Torbjorn Fahlstrom, Sten Andersson. Written and directed by Roy Andersson. Color. 35mm. 98 mins. 2000. SWEDEN / DENMARK / NORWAY. With English subtitles. US. THEATRICAL PREMIERE. **NIGHTLY AT 7:00 AND 9:15; SAT, SUN AND WED MATINEES AT 2:00 AND 4:30.**

Sunday, July 29

Cult Faves!



The King of Marvin Gardens

Undeniably one of the 70's most intriguing films; a beautifully photographed (by Laszlo Kovacs) story about two brothers—one, a practical but incompetent realist, the other a hopelessly looney fantasist—who collide on the haunted shores of Atlantic City. Endlessly fascinating and troubling, this film will be discussed for years to come. Starring Jack Nicholson, Bruce Dern, Ellen Burstyn. Directed by Bob Rafelson. In Color. 35mm. 104 mins. 1972. **SUN AT 3:45, 7:30.**

The Swimmer

A perplexing allegory about the times we (still) live in. In this peculiar and visually remarkable film, a middle-aged businessman swims from pool to pool on a journey home one summer afternoon. Based on a short story by John Cheever, *The Swimmer* is one of the most challenging films of its period. Starring Burt Lancaster, Janice Rule, Kim Hunter, Diana Muldaur. Written by Eleanor Perry. Directed by Frank Perry. In Color. 35mm. 94 mins. 1968. **SUN AT 2:00, 5:45, 9:30.**

Monday July 30–Thursday August 2

A Pair of Hard-Hitting New Documentaries co-presented by Human Rights Watch California Committee, North and the International Film Festival.

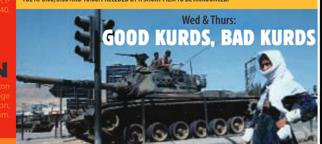
Mon & Tues:

Scout's Honor

An unflinching account of the conflict between the antigay policies of the Boy Scouts of America and the broad-based movement by many of its members to overturn them. The result is a blemish that will undoubtedly stain this venerable organization for years to come. We learn of individuals whose choice to speak out against their expulsion drew national attention to this issue—the most prominent being James Dale, whose case against the Boy Scouts was recently heard by the U.S. Supreme Court. But much of the grassroots challenge has been waged from Petaluma, California where the remarkable stories of a 12-year-old boy and a 70-year-old man are recounted. Both are heterosexual and, by speaking out against this discrimination, cause the very organization they cherish to turn against them. *Scout's Honor* presents a powerful example of what can happen when citizens, straight and gay, unite around a common ideal—the rejection of exclusion from an American institution. Produced and directed by Tom Shepard. In Color. 16mm. 60 mins. 2000. US THEATRICAL PREMIERE! **MON & TUE AT 6:00, 8:00 AND 10:00. PRECEDED BY A SHORT FILM TO BE ANNOUNCED.**

Wed & Thurs:

GOOD KURDS, BAD KURDS



Kevin McKiernan's career as a photojournalist has taken him to some of the world's most troubled regions, from Nicaragua to West Africa; his work, nominated for a Pulitzer Prize, has been published by *Time, Newsweek* and *The New York Times*. But McKiernan discovered a story that the national press wouldn't touch: a campaign of ethnic cleansing perpetrated against the Kurdish minorities by the Turkish military, using U.S.-made weapons. McKiernan's independently made film—nine years in the making—delves deeply into the U.S.' complicity in this human rights disaster, indicting the mainstream news outlets that, by staying quiet, help perpetuate the violence. Shot in part by three-time Academy Award winner Haskell Wexler, *Good Kurds, Bad Kurds* travels from Santa Barbara, home to a small Kurdish refugee community, to Washington D.C., where an activist struggles to gain the attention of lawmakers and the media to fight his deportation, and to Turkey, where the anti-Kurd campaign continues. "Searing! Delves deeply into the history and politics of Kurdistan."—*New York Times*. Produced and directed by Kevin McKiernan. Color. 16mm. 79 mins. 2000. **WED AT 2:00, 4:00, 6:00, 8:00, 10:00; THUR AT 6:00, 8:00, 10:00. FILMMAKERS AND OTHER SPECIAL GUESTS AS WELL AS HRW MEMBERS ARE EXPECTED TO ATTEND SCREENINGS (TBC). LEARN MORE ABOUT THE HUMAN RIGHTS WATCH INTERNATIONAL FILM FESTIVAL BY VISITING WWW.HRW.ORG/IFF**

Friday, August 3 – Thursday, August 16

Things You Can Tell Just By Looking At Her

A tender, intelligent evocation of the intimate moments that go unperceived, the secret lives that dwell "behind every door, behind every face." Comprised of five interwoven vignettes, the film binds the lifelines of several seemingly disconnected San Fernando Valley residents. Detective Kathy Farber (Amy Brenneman) arrives at a crime scene to discover the body of Carmen, an old acquaintance. In the days preceding Carmen's death, we see her skirt unnoticed around the periphery of the other character's lives: Dr. Elaine Keener (Glenn Close), who tends to her infirm mother and waits anxiously for a male colleague to call; self-reliant Rebecca Weyman (Holly Hunter), who, on discovering she is pregnant, confronts a difficult, desolate choice; single mother Rose (Kathy Baker), who develops a fanciful, comedic obsession with her new neighbor; Christine (Calista Flockhart), who wrestles with the imminent death of her ailing lover; and investigator Kathy's acerbic, blind sister, Carol (Cameron Diaz), who speculates on what might have driven Carmen to suicide. Gently swathed with humor and pathos, *Things You Can Tell* is a film of uncommon delicacy and resonance, a passionate foray into the depths of human longing and desire. Written and directed by Rodrigo Garcia. In Color. 35mm. 110 mins. 2000. USA. US THEATRICAL PREMIERE! **NIGHTLY AT 7:00 AND 9:15; SAT, SUN AND WED MATINEES AT 2:00 AND 4:30.**