

APRIL 2006 CALENDAR AMERICAN CINEMATHEQUE

FULL VERSION

General Admission \$9

EGYPTIAN THEATRE PROGRAMMING

6712 Hollywood Blvd. in Hollywood

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HENRI LANGLOIS: PHANTOM OF THE CINEMATHEQUE AND THE EARLY YEARS OF THE CINEMATHEQUE FRANCAISE

March 30 – April 2 at The Egyptian Theatre

Through the middle half of the twentieth century, the Cinémathèque Française in Paris was the ultimate yardstick for Cinémathèques and repertory cinemas worldwide, a haven where one could go to view all different kinds of films from a vast variety of international sources. Henri Langlois, the ardent cineaste who founded the institution in the 1930's, was instrumental in bringing numerous masterpieces to the attention of both critics and public alike, conjuring up esteemed reputations for legions of filmmakers, many of whom – Dreyer, Bunuel, Murnau, Vigo, Lang, Renoir, Hitchcock to name but a few – would go on to pantheon status in the cinematic halls of glory. We're happy to be able to present a short run of the acclaimed, newly re-edited documentary, HENRI LANGLOIS: PHANTOM OF THE CINEMATHEQUE about the legendary founder of the Cinémathèque Française and its early years, featuring interviews with many great filmmakers including Francois Truffaut, Claude Chabrol and Jean-Luc Godard, as well as screenings of a handful of films mentioned in the documentary that enjoyed popularity when they were originally screened at the Cinémathèque.

Series compiled by Chris D.

Special Thanks: Bruce Pavlow/LEISURE TIME FEATURES; Marilee Womack/WARNER BROS.; Jessica Rosner/KINO INTERNATIONAL; Michael Schlesinger/SONY REPERTORY; Sarah Finklea/JANUS FILMS; Martine Boutrolle/FRENCH MINISTRY OF FOREIGN AFFAIRS.

HENRI LANGLOIS: PHANTOM OF THE CINEMATHEQUE (LE FANTOME D'HENRI LANGLOIS), 2004, Leisure Time Features, 128 min. Director **Jacques Richard's** original, mammoth, 3-1/2 hour portrait of the founder and guiding visionary of the Cinémathèque Française, Henri Langlois, has been pared down to a more accessible length, but is still an absolute must-see for film lovers. Featuring a fascinating wealth of archival footage, including interviews with Godard, Truffaut, Chabrol and others, the film traces Langlois' heroic efforts to save world film culture, from the Cinémathèque's founding in the 1930's, to its tenacious survival during the WWII Nazi occupation (Simone Signoret recalls carrying contraband prints around in a baby carriage), to its enormous influence on the French New Wave of the 1950's, and to the titanic battles for control of the organization in the late 1960's, when Langlois' removal prompted demonstrations and even rioting in the streets of Paris. *"A labor of love made over the course of seven years that crucially matches the energy and passion Langlois himself embodied."* – Todd McCarthy, Variety.

Thursday, March 30 – 7:30 PM [Spielberg Theatre]

Friday, March 31 – 7:30 PM [Spielberg Theatre]

Saturday, April 1 – 7:30 PM [Spielberg Theatre]

Sunday, April 2 – 4:00 PM [Spielberg Theatre]

Friday, March 31 – 7:30 PM

Early Years Of The Cinémathèque Française – Double Feature:

New 35mm Print! **ZABRISKIE POINT** 1969, Warner Brothers, 112 min. Director **Michelangelo Antonioni's** pictures were favorites at the Cinematheque Francaise in the 1960's, especially his mind- expanding odyssey of two youths (Mark Frechette and Daria Halprin) on the run from the police after a violent student demonstration. Their surreal adventures in the California desert climax in slow motion apocalypse to the strains of **Pink Floyd**. ZABRISKIE had equally-strange echoes in real life: actor Frechette later robbed a bank, and died mysteriously in prison; co-star Halprin was Frechette's off-screen girlfriend for a short while. This film reflects the USA's tumultuous counterculture of the time – sublime turmoil that was simultaneously going on in the streets of Paris as well. Co-written by Sam Shepard, and co-starring **Rod Taylor** and a very-young **Harrison Ford**.

>> Also playing at the Aero, March 24.

THE DREAMERS, 2003, Fox Searchlight, 115 min. *"Only the French would build a movie theater in a palace."* So says Matthew (Michael Pitt), an innocent young lad from San Diego arriving to study in riot-torn 1968 Paris. Soon he's established an intimate friendship with Isabelle (Eva Green) and her brother, Theo (Louis Garrel), a camaraderie sparked with erotic fervor as well as an intense cinephilia that borders on obsession. Although this faithful recreation of the late sixties by director **Bernardo Bertolucci** was not one of the films shown at the old Cinematheque Francaise, it perfectly embodies the youthful devotion to cinema in the streets of 1968 Paris, illustrated with scenes set at the Cinematheque as well as archival footage from the day of such figures as Jean-Pierre Leaud distributing leaflets outside on the street. A beautiful time capsule about the revolutionary ideals and aesthetic aspirations of youth. ***Due to some explicit sexual imagery, no one under 17 will be admitted to this screening.***

Saturday, April 1 – 7:30 PM

Early Years Of The Cinémathèque Française – Double Feature:

M, 1931, Kino International, 99 min. **Peter Lorre** is stupendous as the pathetic child murderer unsuccessfully hunted by the police in **Fritz Lang's** impressive masterwork. The judicial heat generated by Lorre's killing spree incites the police-harassed denizens of the Berlin underworld to take matters into their own hands to find the culprit. *"It's an incredible film – a model of psychological suspense and a stunning display of Lang's power and skill."* – Edward Guthmann, San Francisco Chronicle.

CABINET OF DR. CALIGARI, 1919, Kino International, 75 min. Director **Robert Weine's** weird masterpiece is arguably the most striking and historically important work of German Expressionist silent cinema. **Conrad Veidt** is mesmerizing as Cesare, the pasty-faced somnabulist sent forth by psychotic asylum head, Dr. Caligari (Werner Krauss) to do his evil bidding, specifically kidnapping beautiful waif, Jane (Lil Dagover). Although a story framing device was added to bookend the nightmarish events (slightly blunting the subversive script by Hans Janowitz and Carl Mayer), the film still retains an astonishing power, in large part due to

Veidt's riveting portrayal, as well as the maze of twisted buildings, streets and rooms dreamed up by production designers, Walter Reimann, Walter Röhrig and Hermann Warm. ***Silent with musical accompaniment by Dan Redfeld.***

Sunday, April 2 – 6:30 PM

Early Years Of The Cinémathèque Française – Double Feature:

PERSONA, 1966, Sony Repertory, 85 min. Nurse Alma (**Bibi Andersson**) takes over the care of Elisabeth Vogler (**Liv Ullmann**), an esteemed actress who has undergone a traumatic breakdown onstage and is no longer able to speak. Gradually, a merging of personalities seems to occur. One of **Ingmar Bergman's** greatest masterworks and perhaps his most stringently austere examination of the female psyche. A starkly ascetic journey into the heart of what comprises identity.

LE BEAU SERGE, 1958, Janus Films, 98 min. Director **Claude Chabrol's** debut feature film, while embodying qualities of France's 'classic' cinema, is still looked on as the first incarnation of the French New Wave. The low budget, the cast of then-largely-unknowns and the brutally honest treatment were traits heralding the advent of a revolutionary film movement that would soon sweep the nation's cinemas and then the world. Recuperating from illness, Francois (**Jean-Claude Brialy**) returns to his hometown only to find it dying on the vine and his best friend, the previously promising and handsome, Serge (Gerald Blain), a now-dissolute alcoholic in a stagnant marriage. Chabrol looks at both the differences and the doppelganger similarities between Francois and Serge, and creates a simple, but rigorous psychological landscape, much as he would do in his later thrillers.

Wednesday, April 5 – 7:30 PM

OUTFEST WEDNESDAYS

WE ARE DAD, 2004, Indie-Pictures, 68 min. Dir. **Michel Horvat**. Nominated for Best Documentary, 2006 GLAAD Media Awards. Saints? Or sinners? Steven Lofton and Roger Croteau fell in love while working together in a pediatric AIDS ward in Florida in the early 1980's. They bravely battled homophobia and racism when they became foster parents to an ever-growing number of "throwaway" babies who had been diagnosed HIV positive. When 13-year-old Bert tested negative for the virus, nothing could have prepared these two men for the heartache they faced when the state decided that Bert must be placed with "normal" parents. Amidst the timely and incendiary politics of gay adoption, director Horvat asks "What is a family?" as he documents this courageous, heartfelt look at the power of love in the face of adversity and the effort of two men fighting to keep their family together. **Plus Short: "Flowers From The Heartland"** Dir. **Peter Daulton**, 2004, USA, Video, 25 min. The moving story of Midwesterners' blind acts of warmth and kindness toward San Francisco couples taking their marriage vows. **In Collaboration With: GLAAD (Gay and Lesbian Alliance Against Defamation), The Popluck Club & GLASS (Gay and Lesbian Adolescent Social Services).**

EIGHTH ANNUAL FESTIVAL OF FILM NOIR

April 7 - 16 at The Egyptian Theatre

April 13 – 16 at The Aero Theatre

No, your eyes are not deceiving you! It may not seem like that much time has passed, but it's already our Eighth Annual Festival of Film Noir. As each twelve months go by, we think that we're going to be hard-pressed to still unearth enough hard-to-see, suspenseful, doom-laden masterworks. Yet each year we're surprised at all the glittering, rare noir gems that we're able to pry out of forgotten vaults and warehouses (King Vidor's **RUBY GENTRY** and **BEYOND THE FOREST**, Vincent Sherman's **THE DAMNED DON'T CRY**, Jacques Tourneur's **NIGHTFALL**, Mitchell Leisen's **NO MAN OF HER OWN** and Felix Feist's ultra-rare **THE MAN WHO CHEATED HIMSELF**, to name but a few in this season's crop). And that's not even counting the endless, sought-after noirs where just no screenable prints are available – at least, not yet! Miraculously, films that we once believed we'd probably never be able to show are now occasionally surfacing in new prints – this time out, there's Gordon Douglas' **BETWEEN MIDNIGHT AND DAWN**, Jean Negulesco's **NOBODY LIVES FOREVER** and Ted Tetzlaff's **THE WINDOW** (the latter two funded by The Film Noir Foundation). We'll also be showing **Fay Lellios'** excellent documentary, **THE LONG HAUL OF A.I. BEZZERIDES**, a celebration of the life of A.I. Bezzerides; novelist, screenwriter of several noirs (including **KISS ME DEADLY** and **THIEVES' HIGHWAY**), contemporary of William Faulkner and John Fante, and the last of the proletariat poets. We'll also be welcoming hardboiled writer extraordinaire, **James Ellroy** (L.A. CONFIDENTIAL) as our in-person guest to discuss the L.A.-based, opening night film, **CRIME WAVE**, with moderator/ noir expert, **Eddie Muller**. And at the Aero Theatre, a program of Noir Greatest Hits from our past (including **GUN CRAZY**, **CRISS CROSS** and **THE PHANTOM LADY**). Pull up your collar, hunker down in your seat and prepare to escape into another uneasy age as the lights go down.

Series compiled by Eddie Muller and Chris D., with the assistance of Gwen Deglise and Martina Palaskov-Begov.

Special Thanks: Marilee Womack/WARNER BROS.; Mike Schlesinger/SONY REPERTORY; Todd Wiener/UCLA FILM AND TELEVISION ARCHIVE; Mary Tallungan/DISNEY; Schawn Belston & Caitlin Robertson/20th CENTURY FOX; Steve Johnson & Cary Haber/CRITERION PICTURES; Amy Lewin/PARAMOUNT REPERTORY; Paul Ginsburg/UNIVERSAL; THE FILM NOIR FOUNDATION; Ronnee Sass & Janet Keller/WARNER HOME VIDEO.

Legendary tough guys and femme fatales collide in *The Film Noir Classic Collection Volume Three*, debuting Summer 2006 from Warner Home Video. The Collection includes five classics, all new to DVD and all digitally remastered: *Border Incident*, *His Kind of Woman*, *Lady in the Lake*, *On Dangerous Ground* and *The Racket*. The American Cinematheque will be giving away some of Warner Home Video's previous Noir DVD releases to new Cinematheque members!

Friday, April 7 – 7:30 PM

L.A. Noir Double Feature!

CRIME WAVE, 1954, Warner Bros., 74 min. Dir. **Andre de Toth**. One of the best noir thrillers to come out of Hollywood in the 1950's stars **Sterling Hayden** as a righteously PO'd cop making life miserable for a small-time ex-con who wants to go straight but can't

shake his old gang. Director de Toth and cameraman Bert Glennon work black magic with a tiny budget and 14-day shooting schedule, capturing nocturnal Los Angeles at the peak of its pulpish allure. The colorful cast includes Gene Nelson, Phyllis Kirk, Ted de Corsia, **Charles Bronson**, and **Timothy Carey**.

NOT ON DVD.

Brand New 35mm Print! **BETWEEN MIDNIGHT AND DAWN**, 1950, Columbia (Sony), 89 min. Dir. **Gordon Douglas**. Noir stalwarts **Edmond O'Brien** and Mark Stevens portray a pair of LAPD prowl car cops hoping for an easy night in the City of Angels, dealing with nothing more serious than sparring over the affections of sexy-voiced radio dispatcher, Gale Storm. Guess again. Before sun-up there will be a prison break, a murder, numerous beatings, and an incredibly tense climax with a kid used as a human shield. The model for just about every TV cop show ever made!

NOT ON DVD. Discussion in between films with novelist, James Ellroy.

Saturday, April 8

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:30 AM FOREVER HOLLYWOOD

Saturday, April 8 – 6:00 PM

THE DAMNED DON'T CRY, 1950, Warner Bros., 103 min. Dir. **Vincent Sherman**. This one gets our vote as the ultimate **Joan Crawford** noir. Ethel Whitehead (who else?) leaves behind her grubby life in the oil fields to parade her shapely stuff in NY's garment jungle. After hooking up with a mob accountant, there's no stopping her rise to power and glory — until she gets caught between the warring affections of gangsters David Brian and **Steve Cochran**. The script is really a thinly-veiled noir version of Crawford's own relentless climb to showbiz success!

Saturday, April 8 – 8:30 PM

King Vidor Double Feature:

RUBY GENTRY, 1952, Disney, 82 min. Dir. **King Vidor**. Now that Douglas Sirk's florid Fifties melodramas have been canonized as great cinema, isn't it time to reconsider King Vidor's even more overheated noir-stained soap operas? The director pulls out all the stops in this sexually-charged (*nee* hysterical) tale of a boondocks babe (**Jennifer Jones**) bent on destroying all the men folk who have used her and cast her aside. "*She Wrecked a Whole Town...Man by Man...Sin by Sin!*" Screenplay by Sylvia Richards (Mrs. Buzz Bezzerrides). With **Charlton Heston** and Karl Malden.

BEYOND THE FOREST, 1949, Warner Bros., 96 min. Dir. **King Vidor**. As legend has it, **Bette Davis** begged *not* to play the role of Rosa Moline, the restless hellcat who'll do anything to get out of her miserable hometown. But, trapped like Rosa, she chooses the same course—tear the place apart. Conventionally considered a "camp classic," but actually a much better movie than it's given credit for. Love her, hate her, laugh at her or cry for her—Davis's Rosa Moline is one of the most memorable characters in Hollywood history. Also starring **Joseph Cotten**, David Brian, and Ruth Roman. **NOT ON DVD.**

Sunday, April 9

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:30 AM FOREVER HOLLYWOOD

Sunday, April 9 – 4:30 PM

Dark Vision Of A Bygone Los Angeles!!

ANGEL'S FLIGHT, 1965, 77 min. Dirs. **Raymond Nassour and Ken Richardson**. A Super Rarity! Listen up lovers of Los Angeles Noir! Be here for an unprecedented screening of this long-lost, locally-made feature. This oddball noir-horror-crime hybrid concerns a psychically scarred stripper (Indus Arthur) who turns homicidal whenever she gets horny. The real attraction is the seedy splendor of pre-development Bunker Hill and the focus on the famed funicular trolley that gives the film its title. Shown off of digital format, as 35mm and 16mm prints no longer exist! Starring and produced by the original "Marlboro Man," William Thourlby. **NOT ON DVD. Discussion following film with writer, Dean Romano.**

Sunday, April 9 – 7:00 PM

Anne Bancroft Double Feature:

THE NAKED STREET, 1955, Columbia (Sony), 84 min. Dir. **Maxwell Shane**. Here's one you won't see anywhere else — a virtually forgotten mid-Fifties crime meller, never on VHS or DVD. Crime boss **Anthony Quinn** won't allow his pregnant sister (**Anne Bancroft**) to give birth while her no-count boyfriend (**Farley Granger**) languishes in stir on a murder rap. So he strong arms witnesses into recanting their testimony and gets Lothario sprung, so as to make an honest woman out of little sis'. Don't worry, things turn desperate, not domestic. **NOT ON DVD.**

DON'T BOTHER TO KNOCK, 1952, 20th Century Fox, 76 min. Dir. **Roy Ward Baker**. **Marilyn Monroe** has perhaps her finest dramatic role in this "one night in the big city" drama. A lovelorn airline pilot (**Richard Widmark**) hopes to reunite with his chanteuse girlfriend (**Anne Bancroft**) at a Manhattan hotel. Once jilted, he blithely decides to rebound with a comely babysitter (MM) working in the hotel. Uh oh, this babysitter is buggy — not surprising, when your uncle is played by Elisha Cook, Jr.

Wednesday, April 12 – 7:30 PM

Double Feature:

THE LONG HAUL OF A.I. BEZZERIDES, 2005, 61 min. Dir. **Fay Lellios**. Filled with humor and defining experiences in both his own life and in the lives of some of his closest friends, William Faulkner and Robert Aldrich, as well as on his late wife, screenwriter Silvia Richards, Mr. Bezzerides offers colorful reflections as to why he and his typewriter unabashedly need to keep creating honest characters, worlds, and stories. Through recently discovered boxes of photographs, film clips, the haunting music by Fugazi, interviews (including Jules Dassin, Mickey Spillane and Barry Gifford) and testaments to his progressive creativity from other writers, Fay Lellios' straight-ahead documentary gives us a start in discovering this 97-year-old proletariat storyteller, and the meaning of his favorite phrase by Carl Jung, "*There can be no birth of consciousness without pain.*"

THIEVES HIGHWAY, 1949, 20th Century Fox, 94 min. Tough-as-nails **Richard Conte** returns from the war to find his trucker-father crippled by a shady "accident" and heads for San

Francisco to take his revenge on corrupt produce broker **Lee J. Cobb**. Complicating matters even more, he must choose between cool blonde WASP Barbara Lawrence and earthy European refugee **Valentina Cortese**. Director **Jules Dassin's** leftist leanings (which would lead to his ouster from Hollywood) found their most subtle outlet in this fabulous noir, written by **A.I. Bezzerides** (ON DANGEROUS GROUND, KISS ME DEADLY). *Discussion in between films with director Fay Lellios.*

Thursday, April 13 – 7:30 PM

Alternative Screen

Sneak Preview! **DARK ARC**, 2005, 99 min. **Dan Zukovic** follows up his tremendous 1998 debut, THE LAST BIG THING, with a mysterious comedy about love, lust, art and the power of the charged image (those that burn into your mind's eye) that is equal parts film noir intrigue, pop culture send-up, brain-teaser and visual feast. "A *bizarre blend of art, sex and opium... plays like a candy-colored version of David Lynch.*" -- IFC News Discussion to follow with writer/director/actor Dan Zukovic.

Friday, April 14 – 7:30 PM

Double Feature:

Brand New 35mm Print! **NOBODY LIVES FOREVER**, 1946, Warner Bros., 100 min. Dir. **Jean Negulesco**. **John Garfield** is a shady ex-GI hooked up in a plot to bilk a war widow (gorgeous Geraldine Fitzgerald). When he falls for her, the gang wants them both dead. Director Negulesco ladels atmospherics onto the script by crime specialist W. R. Burnett (LITTLE CEASAR, THE ASPHALT JUNGLE), who here turns in one of his lighter, more romantic efforts. Featuring a terrific supporting cast that includes Walter Brennan, Faye Emerson, and George Tobias. Presented in a brand new 35mm print funded by The Film Noir Foundation. **NOT ON DVD.**

THE HOUSE ON TELEGRAPH HILL, 1951, 20th Century Fox, 93 min. Dir. **Robert Wise**. A WWII refugee (**Valentina Cortese**) steals the identity of a dead camp-mate so she can escape to an affluent life in San Francisco. But in no time, suspicions mount and things take a dark and deadly turn in her mansion overlooking the bay. Has she stumbled into a viper's nest — or is her war-scarred mind playing tricks on her? Evocative art direction and great location filming highlight this "woman in jeopardy" thriller. With **Richard Basehart** and William Lundigan. **NOT ON DVD.**

Saturday, April 15 – 6:00 PM

UNDERWORLD U.S.A., 1961, Columbia (Sony), 99 min. Dir. **Samuel Fuller**. One of Samuel Fuller's toughest pictures, this is a crime thriller that feels more like a war movie. Released from prison, career crook Tolly Devlin (**Cliff Robertson**) vows revenge on the three hoods who years earlier beat his father to death. To enact his vengeance, Tolly works both sides of the law, a lone wolf playing his own angles in the battle between the mob and the FBI. One of Fuller's most airtight scripts provides the blueprint for this unrelenting masterpiece. Spot-on performances from Beatrice Kay, Dolores Dorn, Roger Ehmhardt, and Richard Rust. **NOT ON DVD.**

Saturday, April 15 – 8:30 PM

Double Feature:

NIGHTFALL, 1956, Columbia (Sony), 78 min. Dir. **Jacques Tourneur**. One of the last true noirs of the classic era, this often-overlooked gem, based on a novel by noir legend David Goodis, features terrific direction from Tourneur and stunning cinematography by Burnett Guffey. **Aldo Ray** plays an artist whose life goes permanently haywire when fate interrupts a winter hunting trip. From then on it's life on the run, dozens of double-crosses, psychotic killers on his trail, lots of de rigueur flashbacks, and a young **Anne Bancroft** decked out in sequins and lace. **NOT ON DVD.**

NO MAN OF HER OWN, 1950, Paramount, 98 min. Dir. **Mitchell Leisen**. We're proud to present the resurrection of one of the best "soap noirs" of all time. You know, "women's pictures" that are really 100-proof noir at the core. In this, the first adaptation of Cornell Woolrich's classic novel, I Married A Dead Man, **Barbara Stanwyck** survives a train wreck and decides to impersonate an affluent young newlywed killed in the crash. But can she dupe her new mother-in-law (the superb Jane Cowl) and her rotten-to-the-core ex-lover (Lyle Bettger)? Hokey and melodramatic, yes, but Stanwyck and director Leisen will make you believe every second of it.

NOT ON DVD.

Sunday, April 16 – 6:30 PM

Double Feature:

THE MAN WHO CHEATED HIMSELF, 1950, 20th Century Fox, 81 min. Dir. **Felix Feist**. Unscreened for more than 50 years! San Francisco cop **Lee J. Cobb's** fling with a married society dame (Jane Wyatt) goes to hell when he covers up her husband's killing. Things get even more complicated when Cobb's brother (John Dall), an inquisitive rookie dick, starts fishing around. A nifty thriller from underrated director Felix Feist, shot on location in San Francisco. 20th Century Fox, print courtesy of UCLA Film & Television Archive. **NOT ON DVD.**

NIGHT EDITOR, 1946, Columbia (Sony), 68 min. Dir. **Henry Levin**. A cop and his married socialite lover witness a brutal murder while necking in Lover's Lane. He gets a guilty conscience. She gets turned on. They're doomed. One of the best and raunchiest "B" noirs ever, featuring several strange and unforgettable set pieces. Starring redoubtable William Gargan as the libidinous lawman, and hot-to-trot Janis Carter as one of the frostiest femme fatales of the forties. **NOT ON DVD.**

Wednesday, April 19 – 7:30 PM

6th ANNUAL QUEER SHORTS

Packing a programmatic punch, Outfest & the American Cinematheque proudly present the 6th year of QUEER SHORTS. This year's all-star line-up runs the gamut from tasteless treasures to lesbian comedy to S & M gaymation to such great shorts. These comedic, heartfelt, sometimes intelligent and always entertaining shorts are not to be missed!

Michael Trull & Rick Ziegler's "**Small Talk at the Bathhouse**" (USA, 4 min.) Two bitchy guys assess the scene at their local bathhouse; The Youth Director's Guild presents "**Gay or Not**" (Hong Kong, 22 min.) Made by a group of high school students, this documentary explores "gay gossip" about two fellow classmates at a school in Hong Kong; Ashlee Page's "**Layover**" (Australia, 7 min.) A woman and her flight attendant girlfriend discover

it's difficult to get down to business; Greg Lawson's "**Powerplay**" (Netherlands, 4 min.) Two business-turned-leathermen have fun – safely; Barbara Green & Michelle Boyaner's "**Tina Paulina and Living on Hope Street**" (USA, 10 min.) A documentary on Tina Paulina, an out lesbian who lives on the streets of downtown Los Angeles; Diego Postigo & Antonia San Juan's "**La China**" (Spain, 18 min.) As they meander through the streets, these two heroin addicts manage to cobble together a very heated session of some deep truths; David Quantic & Abe Sylvia's "**Push It**" (USA, 4 min.) Let's revisit this R & B club anthem; Kurt Koehler's "**Taco Chick & Salsa Girl**" (USA, 15 min.) In this very broad comedy, political correctness flies out the window as racial stereotypes are examined and thrown right back at us. Program compiled by Rex Rude & Andrew P. Crane. **Discussion to follow screening with Michael Trull & Rick Ziegler (Small Talk at the Bathhouse), Barbara Green & Michelle Boyaner (Tina Paulina and Living on Hope Street), David Quantic (Push It) & Kurt Koehler (Taco Chick and Salsa Girl), then join us for a reception.**

In Collaboration With: IMRU? Southern California's LGBT Radio KPFK 90.7 FM

MUCH OF MADNESS, MORE OF SIN – THE CLASSIC ITALIAN GIALLO THRILLER
Friday, April 21 – Sunday, April 23 at The Egyptian Theatre

As any self-respecting lover of cult cinema knows, *giallo* is the term used to describe the wonderfully lurid, sexy and bloody suspense shockers that suddenly began appearing from Italy (usually as co-productions with Spain or Germany) in the late sixties. Originally named after the yellow color (that's *giallo* in Italian) of the covers of the racy mystery paperbacks at Italian bookstalls, Mario Bava is credited with helming the first two *gialli* – THE GIRL WHO KNEW TOO MUCH (1963) and BLOOD AND BLACK LACE (1964). But it was not until Romolo Guerrieri's SWEET BODY OF DEBORAH (1968), starring Carroll Baker, that the genre really took off as a self-sustaining phenomenon, first at European, then international box offices. Once the floodgates opened, scores of *gialli* made it into cinemas every few months, going like gangbusters and only slowing down to a casual, but constant trickle in the early 1980's. Some were brilliant, some so-so and some just terrible. But all were entertaining in a very special way, re-inventing the mystery thriller in a deliriously twisted universe of black-gloves-and-trenchcoat-clad killers, saucy and often volatile heroines, bizarrely convoluted & perverse subplots, and, last but not least, legions of so many red herrings it could make even the most devoted fan's head spin. Directors who went onto gorier, more notoriously infamous fare – such as **Dario Argento, Umberto Lenzi, Sergio Martino, Lucio Fulci** (to name but a few) – learned their craft and made some of their finest films in the *giallo* genre. Please join us for this *frissons*-filled weekend with some of the best of the very hard-to-find prints available, including Argento's **BIRD WITH THE CRYSTAL PLUMAGE** and ultra-rare **FOUR FLIES ON GREY VELVET**. **(Please note: Because these are all original 35mm prints from the era, though in reasonably good condition, there has been some slight fading of color.)(All films are dubbed-in-English.)**

Series compiled by Chris D.

Special Thanks: Todd Wiener/UCLA FILM AND TELEVISION ARCHIVE; Fritz Herzog and Snowden Becker/THE ACADEMY OF MOTION PICTURES AND TELEVISION ARCHIVE; Harry Guerro; Amy Lewin, Emily Horn and Barry Allen/PARAMOUNT; Julie McLean and Quentin Tarantino.

Friday, April 21 – 7:30 PM

Double Feature:

BIRD WITH THE CRYSTAL PLUMAGE (L'UCCELLO DALLE PIUME DI CRISTALLO), 1970, UMC, 96 min. Director **Dario Argento's** debut feature film was a huge success all over the world and served to codify the classic *giallo* thriller formula like no picture before or since. Visiting American writer, Sam Dalmas (**Tony Musante**) witnesses an attempted murder when he becomes trapped in the foyer of a small art gallery. Although our hero has failed to glimpse the assailant's face, the black-clad killer nevertheless starts dogging his trail when not busy dispatching beautiful, young women. **Suzy Kendall**, as Musante's girl, is stupendous as always, and a great catalogue of character actors join in the fun, including disturbed gallery owner Eva Renzi, hitman Reggie Nalder and itinerant, cat-loving painter Mario Adorf. A pure *giallo* lover's delight from beginning to end, with perhaps Ennio Morricone's all-time greatest *giallo* score.

THE DEAD ARE ALIVE (L'ETRUSCO UCCIDE ANCORA), 1972, National General, 105 min. Is embittered, alcoholic archeologist, **Alex Cord**, the unseen murderer slaughtering people in the vicinity of an Etruscan burial site? Or is it an ancient, demonic deity? Or could it perhaps be gay, hippie theatrical producer, Horst Frank? Cord's estranged wife (**Samantha Eggar**), who is living with a hot-tempered orchestra conductor (John Marley) in his lush villa, also seems to be not too far away whenever the murders occur. Director **Armando Crispino** (AUTOPSY) skillfully keeps the red herrings coming as well as the goose-pimply atmosphere in this rarely-screened suspense shocker.

Saturday, April 22 – 7:30 PM

Double Feature:

THE PSYCHIC (SETTE NOTE IN NERO), 1977, Group 1, 90 min. Twenty years after watching her mother commit suicide by jumping off a cliff, clairvoyant **Jennifer O'Neill** has visions of a walled-up woman inside the unused summer villa belonging to her husband (Gianni Garko). But who is the killer, and is it a vision from the past, the future, or maybe both? **Lucio Fulci** (LIZARD IN A WOMAN'S SKIN) directs one of his creepiest pictures, building the terror inexorably in an escalating atmosphere of claustrophobic doom. With Marc Porel, Gabriele Ferzetti. **NOT ON DVD.**

PARANOIA (ORGASMO), 1968, Commonwealth United, 91 min. Dir. **Umberto Lenzi**. Superbly entertaining Euro-trash psychodrama with love-starved widow **Carroll Baker** victimized by an unscrupulous, smart aleck playboy (**Lou Castel**) and his vixenish, bi-sexual "sister" (Colette Descombes) in an escalating series of mind games. A tremendously enjoyable mix of Hitchcockian suspense and VALLEY OF THE DOLLS-style histrionics, fueled by Baker's wonderfully uninhibited performance. **NOT ON DVD.**

Sunday, April 23 – 6:30 PM

Mimsy Farmer Double Feature:

FOUR FLIES ON GREY VELVET (4 MOSCHE DI VELLUTO GRIGIO), 1971, Paramount, 104 min. Dir. **Dario Argento**. **Michael Brandon** is a rock drummer who thinks he may have accidentally killed the strange man who was following him, but he's not sure. **Mimsy Farmer** is his high-strung wife (in a truly unnerving portrayal), and **Bud Spencer** (part Thoreau and part Paul Bunyon) is "God," Brandon's opinionated best pal who lives in a shack by the river. Soon a homicidal maniac blackmails Brandon with photos of the "killing," and begins murdering people in horrible ways, all set to the tune of a creepy Ennio Morricone score. One of Argento's all-time best, this last entry in his "Animal" trilogy is also the hardest-to-see of all his pictures. (It's never had a legitimate video release anywhere!) Don't miss this super-rare screening! *"A remarkable view of the sexual world as some kind of nasty moebius strip."* – Maitland McDonagh, Broken Mirrors/Broken Minds: The Dark Dreams of Dario Argento. **NOT ON DVD.**

AUTOPSY (MACCHIE SOLARI), 1975, 100 min. **Mimsy Farmer**, one of the stressed-out coroners in a busy city morgue, is so overworked she's starting to hallucinate that her deceased charges are coming back to life. But that's just the tip of the iceberg. A rash of suicides, rumored to be caused by sunspots, is plaguing the city, and the girlfriend of Mimsy's playboy father (Massimo Serato) has turned up dead. Enter the brother, a hot-tempered, ex-race-car-driver-turned-priest (!) (Barry Primus) who thinks his sister's death was murder. And just what does Mimsy's rich, sexist, hippy beau (Ray Lovelock) have to do with all this? Director **Armando Crispino** has a way of amping up the nightmarish dread that waits just around the corner like few other filmmakers and deserves much wider recognition. Stylish, sick and expertly plotted from start to nervewracking finish, with another eerie Morricone score.

Wednesday, April 26 – 7:30 PM

LOS ANGELES PLAYS ITSELF, 2003, 169 min. Dir. **Thom Andersen**. A must see for Los Angeles history buffs and cinema enthusiasts who will marvel at the hundreds of archival and film clips revealing an almost secret history of the City of Angels! *"This cinematic essay focuses on the discrepancy between the lived-in urban reality of Los Angeles and its various century-deep cinematic mythologies, the movie is about more than just what the movies get wrong. It's about the way the imaginary space of cinema intrudes upon the actual space of our lives, so that the L.A. of the movies becomes a kind of separate urban reality unto itself."* -- Toronto Star. **Voted the Best Documentary of 2004 by the Village Voice and on LA Times Critic Kenneth Turan's top 10 films of the year (2005).**

Wednesday, April 26 – 7:30 PM [Spielberg]

RED HOLLYWOOD, 1995, 118 min. **Thom Andersen** (LOS ANGELES PLAYS ITSELF), in collaboration with cultural/film theorist and historian, **Noel Burch**, directed this hard-to-see documentary, using the allegations by Senator Joseph McCarthy and the House of Un-American Activities Committee to search out progressive thinking and/or left-leaning politics in the films of the 1930's and 1940's. With interviews and footage of blacklisted Paul Jarrico, Alfred Lewis Levitt, Abraham Polonsky, et. al., and illustrative film clips from the movies themselves.

Thursday, April 27 – 7:30 PM

LOS ANGELES PLAYS ITSELF, 2003, 169 min. Dir. **Thom Andersen**.
[See description, April 26 – The Egyptian]

Thursday, April 27 – 7:30 PM [Spielberg]
RED HOLLYWOOD, 1995, 118 min. Dir. **Thom Andersen, Noel Burch**.
[See description, April 26 – The Egyptian]

Friday, April 28 – 7:30 PM
LOS ANGELES PLAYS ITSELF, 2003, 169 min. Dir. **Thom Andersen**.
[See description, April 26 – The Egyptian]

I AM CURIOUS - SWEDISH

Saturday, April 29 – Sunday, April 30 at The Egyptian Theatre

Presented in collaboration with Klubb Super 8, The Swedish Film Institute, The Swedish Institute, The Consulate General of Sweden

Sweden has, in many ways, been considered an international front-runner in regards to social reforms, health care, equality between the sexes, freedom of speech and actively working against bigotry and double-standards. All this was reflected in Swedish cinema, starting most evidently in the mid-1950's (Ingmar Bergman's *SUMMER WITH MONIKA*) and leading up to the sexual revolution of the late 1960's and early 70's (including Vilgot Sjöman's three *I AM CURIOUS* pictures). The films became internationally celebrated and respected for challenging many of the stifling bourgeois rules and regulations of the time. Many of the movies had a freshness and directness that really hit a note with the international audience. Of course, as time went by, the films became more exploitative, and helped coin phrases like "Swedish Sin." In the end, the impact of these pictures can be gauged by just how many people still associate Sweden with skinny dipping, promiscuity and voluptuous blondes.

This cinematic theme has been studied by the movie buffs at Klubb Super 8, a Swedish film club/DVD label dedicated to bringing back parts of Swedish film history that have never been adequately studied. Today we see an increasing intolerance in the world, with growing fundamentalist groups espousing various beliefs, claiming to have the moral and religious right to condemn other people's moral standards, sexual preferences and political convictions – and even threatening others who disagree. At this point in time, it can be useful to look back at more liberal, innocent and happy times for guidance.

We are very excited to have two bold pioneers from the era as our special in-person guests: **Christina Lindberg**, Sweden's most famous centerfold and exploitation film star, with more than 22 roles to her credit, including **SWEDISH NYMPHET** and **THRILLER – A CRUEL PICTURE** (Christina's vengeance-driven girl with an eye-patch was one of the prime inspirations for Quentin Tarantino's *KILL BILL* films); and legendary Swedish film producer, **Inge Ivarson**, a veteran of more than 60 movies who forever transformed the world of cinema through the explicit sex education film, **THE LANGUAGE OF LOVE**, and helped change the regulations of the Swedish Board of Censors

To find out more about Klubb Super 8, be sure to check out their website:
www.klubbsuper8.com

Series compiled by Rickard Gramfors and Chris D.

Special Thanks: KLUBB SUPER 8, THE SWEDISH FILM INSTITUTE, THE SWEDISH INSTITUTE, THE CONSULATE GENERAL OF SWEDEN, Quentin Tarantino and Julie McLean.

Saturday, April 29 – 6:00 PM

SWEDISH NYMPHET (ANITA – UR EN TONARSFLICKAS DAGBOK), 1973, Swedish Filmproductions, 95 min. **Torgny Wickman** directs **Stellan Skarsgård** as a young psychology student living in a hippie commune who tries to cure a teenage nymphomaniac (**Christina Lindberg**) who comes from a traumatized background. One of three Swedish Seventies sexploitation films starring Skarsgård before he became a Hollywood star. English-subtitled print courtesy of Klubb Super 8. ***Due to explicit images and subject matter, no one under 17 will be admitted. Discussion following film with actress Christina Lindberg and members of Klubb Super 8.***

Saturday, April 29 – 9:00 PM

Double Feature:

THRILLER – A CRUEL PICTURE (THRILLER – EN GRYM FILM aka THEY CALL HER ONE-EYE.) 1974, Synapse Films, 105 min. Director **Bo A. Vibenius'** notorious, violent sexploitation woman's revenge movie about a young, innocent, mute girl (**Christina Lindberg**) who is forced into addiction and prostitution by an evil pimp (Heinz Hopf). She plans her revenge by training in martial arts, marksmanship and fast-car-driving(!). One of the major inspirations for Quentin Tarantino's KILL BILL films. Originally produced by BAV Film AB.

EXPOSED (EXPONERAD), 1971, Synapse Films, 92 min. Dir. **Gustav Wiklund**. Troubled teenager, Lena (**Christina Lindberg**) is caught between her innocent boyfriend and a perverted photographer (Heinz Hopf, from THRILLER), and flees on an odyssey of sex and violence in the beautiful summer landscape of Sweden. Flashbacks, violent fantasies and reality blend in the sexually-disoriented girl's mind. Because of this film's rarity, it will be screened from DVD, in Swedish dialogue with English subtitles, courtesy of Klubb Super 8. ***Due to explicit images and subject matter, no one under 17 will be admitted. Discussion in between films with actress Christina Lindberg and members of Klubb Super 8.***

Sunday, April 30 – 5:00 PM

THE LANGUAGE OF LOVE (KARLEKENS SPRAK), 1969, Swedish Filmproduction Investment AB, 102 min. Dir. **Torgny Wickman**. Groundbreaking producer **Inge Ivarson's** pioneering Swedish sex education movie broke all box-office records. The first Swedish feature production to include explicit sex, but most of all a group of sexologists talking, smoking and drinking a lot of coffee (just to get the film through the Board of Censors!). The kind of picture that Robert De Niro takes Cybill Shepherd to see in TAXI

DRIVER. Music by Bjorn & Benny from ABBA! With Inge and Sten Hegeler, Maj-Brith Bergström-Walan. Dubbed-in English print courtesy of Klubb Super 8. ***Due to explicit images and subject matter, no one under 17 will be admitted. Discussion following film with producer, Inge Ivarson and members of Klubb Super 8.***

Sunday, April 30 – 7:30 PM

Double Feature:

THE XYZ OF LOVE (KARLELENS XYZ), 1971, Swedish Filmproduction Investment AB, 104 min. Dir. **Torgny Wickman**. Even more sex education, the third out of four films from the same precocious producer, **Inge Ivarson**. This time it's the legal aspects of divorce, rape and immorality, as well as an orgy in a hippie commune. More exploitative than the well-meaning and very basic first film. With Inge and Sten Hegeler, Maj-Brith Bergström-Walan. English-subtitled print courtesy of Klubb Super 8.

BEL AMI, 1976, Filminvest AB, C.E.D.I.C. Sud Fémina, 104 min. Produced by **Inge Ivarson**. **Harry Reems** (DEEP THROAT) starred in three Swedish films, including this Swedish/French co-production. Here he is a reporter at the Christian magazine New Morality, investigating the dirty magazine, Playhouse! Great production value, lots of humor, and directed by **Mac Ahlberg** – now a well-known cinematographer in Hollywood. Loosely based on a novel by Guy de Maupassant. With Maria Lynn, Bent Warburg. Dubbed-in-English print courtesy of Klubb Super 8. ***Due to explicit images and subject matter, no one under 17 will be admitted. Discussion between films with producer, Inge Ivarson and members of Klubb Super 8.***

AERO THEATRE PROGRAMMING
1328 Montana Avenue in Santa Monica
323.466.FILM | www.americancinematheque.com

DIRECTOR'S CUT SERIES
March 31 – April 6, 2006 at The Aero Theatre

From classics like *THE BIG SLEEP* to controversial, often-disputed films like *BRAZIL*, *BLADE RUNNER* and *HEAVEN'S GATE*, there has rarely been a final word in Hollywood filmmaking. Movies exist in different versions because of censorship issues, disputes over running time and story clarity, personality conflicts between director and producer, and more – film is an amazingly fluid medium, and between first cut and release date, a movie can lose (or gain) dialogue, voice-over, music tracks, major and minor characters, and even entire subplots. The term "Director's Cut" can mean longer and (arguably) better, but it can also mean a version of the film that is fundamentally different than the one we know. We're pleased to present several truly great 'director's cuts,' including Sergio Leone's **DUCK YOU, SUCKER!** (restored to its original European length), Richard Kelly's **DONNIE DARKO**, Michael Cimino's **HEAVEN'S GATE** and Gillo Pontecorvo's **QUEIMADA** (aka *BURN!*).

Series compiled by Gwen Deglise and Chris D.

Special Thanks: Mike Schlesinger/SONY REPERTORY; John Kirk/SONY FILM PRESERVATION; Newmarket Films.

Friday, March 31 – 7:30 PM

Director's Cut Series

Restored 35mm Print! **DUCK YOU SUCKER** aka *A FISTFUL OF DYNAMITE* (GIU LA TESTA), 1971, MGM/UA, 157 min. The last—and least-seen—of **Sergio Leone's** epic Westerns: earthy peasant **Rod Steiger** and Irishman **James Coburn** (hiding from the I.R.A.) find themselves tossed into the middle of the Mexican Revolution. Widely ignored on its release, *DUCK YOU SUCKER* looks better and better with each year: Leone's blend of explosive action and boozy poetry is just strange enough to work. Recently restored to its original, longer European running time. Music by **Ennio Morricone**.

Saturday, April 1 – 7:30 PM

Director's Cut Series

DONNIE DARKO: THE DIRECTOR'S CUT, 2004, Newmarket Films, 133 min. Dir. **Richard Kelly**. Largely underrated on its initial release in 2001, *DONNIE DARKO* quickly became a cult classic via word-of-mouth buzz -- and for very good reason. With its blend of fantasy, sci-fi and earnest "tortured teen" drama, *DONNIE DARKO* is perhaps the best '80's movie ever to be made outside of the 80's. Director Richard Kelly, only 25 when he made the film, in which he uses visionary imagination to explore time travel, mental illness and imaginary friends, while perfectly capturing what it felt like to be a teenage outcast at the end of the 1980's. This

special director's cut, which includes 20 extra minutes, is a true cinematic treat for old fans and first-timers alike, with plenty of surprises in store. October 2, 1988: just another ordinary day in Donnie Darko's (**Jake Gyllenhaal**) teen-aged existence. He's taken his medication, watched Dukakis and Bush debate and had dinner with the family. Suddenly, an outrageous accident occurs, which just misses claiming Donnie's life. As Donnie begins to explore what it means to still be alive, and in short order to be in love, he uncovers secrets of the universe that give him a tempting power to alter time and destiny. With **Jena Malone, Drew Barrymore, Maggie Gyllenhaal, James Duval, Patrick Swayze** and **Noah Wylie**. Featuring music by Echo and the Bunnymen, Duran Duran, INXS, Joy Division and many more.

Sunday, April 2 – 3:00 PM

Family Matinee:

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

Sunday, April 2 – 6:30 PM

Director's Cut Series

Restored and Uncut: **HEAVEN'S GATE**, 1980, Sony Repertory, 219 min. Director **Michael Cimino's** sprawling, epic anti-western was one of the most hotly debated films of its time, a blockbuster that had spiraled out of control in the budget department, nearly bankrupting United Artists and hastening the embattled company's sale to MGM. When it was released, many critics reacted to the hoopla and negative hype, instead of the actual content of the film. Today, though still controversial, the film has undergone significant re-appraisal and its considerable virtues are now widely recognized. Many consider it a masterpiece, especially in its uncut form, the version Cimino had originally intended for release. **Kris Kristofferson** is a sheriff caught in the middle of mounting tensions between affluent landowners and newly arrived homesteaders in 1890's Wyoming. Complicating matters is a burgeoning love triangle between Kristofferson, his paramour, Ella (**Isabelle Huppert**) and hired gun, **Christopher Walken**. *Introduction by Sony film preservationist John Kirk and cinematographer Vilmos Zsigmond TBC.*

Thursday, April 6– 7:30 PM

Director's Cut Series- Full Length European Version!!

QUEIMADA (aka BURN!), 1969, UA (Sony Repertory), 132 min. Dir. **Gillo Pontecorvo**. Cut by nearly 20 minutes before its U.S. release, this controversial real life saga of 19th century British colonials instigating a slave revolt to serve their own imperialist agenda, is a trenchant allegory of U.S. interference in the Caribbean, and features one of **Marlon Brando's** most mesmerizing performances as the bigger-than-life Sir William Walker.

7th Malibu Int'l Film Festival

April 7 – 10, 2006

www.MalibuFilmFestival.com

Friday April 7 – 7:30 PM and 9:30 PM

Sat. April 8 – 1:00 PM, 3:00 PM, 5:00 PM, 7:30 PM and 9:30 PM

Sun. April 9 – 1:00 PM, 3:00 PM, 5:00 PM, 7:30 PM and 9:30 PM

Wednesday, April 12 – 7:30 PM

DALECARLIANS (MASJÄVLAR), 2005, 98 min. Winner of Best Film, Best Screenplay and Best Supporting Actress at the Swedish Film Awards and Sweden's 2005 box office success story. Director **Maria Blom's** film is a comedy about small-town bickering as well as a powerful family drama. Mia, the youngest of the family, returns home to Dalecarlians province to join the celebration of her father's 70th birthday, only to find that she doesn't have much in common with her two older sisters – Eivor, as 'perfect' and unpleasant as usual, and recently divorced, but still happy Gunilla... As the party progresses, old family intrigues and local conflicts come back to life, presenting Mia with many unpleasant moments. **Presented in association with the Consulate General of Sweden's "Beyond Blonde" festival.**

EIGHTH ANNUAL FESTIVAL OF FILM NOIR

April 7 - 16 at The Egyptian Theatre

April 13 – 16 at The Aero Theatre

No, your eyes are not deceiving you! It may not seem like that much time has passed, but it's already our Eighth Annual Festival of Film Noir. As every twelve months go by, we think that we're going to be hard-pressed to still unearth enough hard-to-see, doom-laden masterworks. Yet each year we're surprised at all the glittering, rare noir gems that we're able to pry out of forgotten vaults and warehouses (King Vidor's **RUBY GENTRY** and **BEYOND THE FOREST**, Vincent Sherman's **THE DAMNED DON'T CRY**, Jacques Tourneur's **NIGHTFALL**, Mitchell Leisen's **NO MAN OF HER OWN** and Felix Feist's ultra-rare **THE MAN WHO CHEATED HIMSELF**), to name but a few in this season's crop. And that's not even counting the endless, sought-after noirs where just no screenable prints are available – at least, not yet! Miraculously, films that we once believed we'd probably never be able to show are now occasionally surfacing in new prints – this time out, there's Gordon Douglas' **BETWEEN MIDNIGHT AND DAWN**, Jean Negulesco's **NOBODY LIVES FOREVER** and Ted Tetzlaff's **THE WINDOW** (the latter two funded by The Film Noir Foundation). We'll also be showing Fay Lellios' excellent documentary, **THE LONG HAUL OF A.I. BEZZERIDES**, a celebration of the life of A.I. Bezzerides; novelist, screenwriter of several noirs (including **KISS ME DEADLY** and **THIEVES' HIGHWAY**), contemporary of William Faulkner and John Fante, and the last of the proletariat poets. And at the Aero Theatre, a program of our Noir Greatest Hits from our past (including **GUN CRAZY**, **CRISS CROSS** and **THE PHANTOM LADY**). Pull up your collar, hunker down in your seat and prepare to escape into another uneasy age as the lights go down.

Series compiled by Eddie Muller and Chris D., with the assistance of Gwen Deglise and Martina Palaskov-Begov.

Special Thanks: Marilee Womack/WARNER BROS.; Mike Schlesinger/SONY REPERTORY; Todd Wiener/UCLA FILM AND TELEVISION ARCHIVE; Mary Tallungan/DISNEY; Schawn Belston & Caitlin Robertson/20th CENTURY FOX; Steve Johnson & Cary Haber/CRITERION PICTURES; Amy Lewin/PARAMOUNT REPERTORY; Paul Ginsburg/UNIVERSAL; THE FILM NOIR FOUNDATION

Thursday, April 13 – 7:30 PM

GUN CRAZY, 1949, RKO (Warner Bros.), 86 min. Dir. **Joseph H. Lewis**. A young man (**John Dall**) infatuated with firearms gets in way over his head when he falls for a reckless woman (**Peggy Cummins**) with a craving for armed robbery. Influential on everything from later 1950's film noir to Arthur Penn's **BONNIE AND CLYDE**. Arguably the most hyper-charged, adrenaline-fueled B-movie of all time. Look for a shot of Las Palmas Avenue right alongside the Egyptian Theatre!

Friday, April 14 – 7:30 PM

KISS ME DEADLY, 1955, UA (Sony), 105 min. Dir. **Robert Aldrich**. Many critics see it as the apotheosis of film noir style. Others regard it as the definitive statement on American paranoia in the Atomic Age. Still others see it as a proto-feminist send-up of author Mickey Spillane's hugely popular macho fantasies, brilliantly adapted here by screenwriter, **A.I. Bezzerides**. You'll just have to watch it and decide for yourself, as Mike Hammer (**Ralph Meeker**) bounces his thick head around Los Angeles in search of "The Great Whatsit."

Saturday, April 15 – 7:30 PM

Robert Siodmak Classic Double Feature:

THE SPIRAL STAIRCASE, 1946, Disney, 83 min. Dir. **Robert Siodmak**. When he made this film, Siodmak's reputation for suspense rivaled Hitchcock's. A dread-drenched atmosphere permeates this spine-tingling Gothic thriller. **Dorothy McGuire** is memorable as a mute servant girl who becomes the terrified target of a serial killer preying on handicapped women. A superb cast, including Ethel Barrymore, Elsa Lanchester and **Rhonda Fleming**, give vivid life to scripter Mel Dinelli's adaptation of Ethel White's novel Some Must Watch.

CRISS CROSS, 1949, Universal, 87 min. Dir. **Robert Siodmak**. When he died in 1947, producer Mark Hellinger had just begun pre-production on this crime-infected love story. Thanks to the inspired vision of director Siodmak, **CRISS CROSS** now stands as perhaps the most darkly poetic rendering of *amour fou* in all film noir. **Burt Lancaster** and Dan Duryea plot a daring heist, while vying for the affections of sensual **Yvonne DeCarlo**. Remade by Stephen Soderbergh as **THE UNDERNEATH**.

Sunday, April 16 – 6:30 PM

Cornell Woolrich Classic Double Feature:

PHANTOM LADY, 1944, Universal, 87 min. Dir. **Robert Siodmak**. Loyal and lovely **Ella Raines** is "one hep kitten" as she high-heels her way through the noir demimonde, searching for the missing woman who can save her boss from execution. Siodmak wrings every juicy bit of shadowy mystery out of writer **Cornell Woolrich's** masterpiece of

suspense. Famous for Elisha Cook's manic interlude as a wiggled-out jazz drummer, beating his sticks to a frenzy! One of the 1944 films that triggered Hollywood's infatuation with dark artistry.

Brand New 35mm Print! **THE WINDOW**, 1949, Warners, 73 min. Dir. Ted Tetzlaff. The best adaptation of **Cornell Woolrich** ever, and a classic suspense film: a young boy (**Bobby Driscoll**) with a hyperactive imagination witnesses a murder in the apartment upstairs, but can't get anyone to believe him. The killers close in. Suspense stretched to the limit! With Arthur Kennedy, Ruth Roman, Barbara Hale, Paul Stewart. Presented in a brand new 35mm print funded by The Film Noir Foundation.

Special Citation - Kevin Thomas

Filmmakers in the indie, experimental, foreign, avant-garde or, until very recently, documentary fields desperately need critics. Lacking money for a promotional campaign and forced to rely on word-of-mouth, these filmmakers have found no better friend over the past 40-plus years than Kevin Thomas of the Los Angeles Times.

Hard to believe there once was a time in antediluvian Los Angeles when major critics shunned anything with subtitles. And drive-in movies were certainly beyond the pale. So it fell to Kevin to alert Angelenos to the French New Wave and to such giants as Akira Kurosawa, Ingmar Bergman, Federico Fellini, Luchino Visconti and Andrei Tarkovsky. He also discovered talented newcomers doing interesting work in films from Roger Corman and American International Pictures. Indeed, he was the first journalist to interview a young actor named Jack Nicholson.

His love of avant-garde and experimental films led him to be the only Los Angeles Times critic to review films by Kenneth Anger and Andy Warhol. Since 1984 his "Special Screenings" column in the Los Angeles Times has been the lifeblood for venues that exhibit films for brief runs or even one night. In short, no one in the Los Angeles critical establishment has done more to create an awareness and appreciation of film culture than Kevin Thomas.

-- Kirk Honeycutt, Los Angeles Film Critics Association

Wednesday, April 19 – 7:30 PM

Film Critic Kevin Thomas' Favorites:

Kevin Thomas has picked his ten favorite films to be screened at the Aero – don't miss this monthly occasion to revisit these classics, including SUNSET BOULEVARD, LOLA MONTES, A STAR IS BORN and many other wonderful movies.

Homage to Shelley Winters

THE NIGHT OF THE HUNTER, 1955, Sony Repertory, 93 min. Actor **Charles Laughton's** one excursion behind the camera gave birth to this pantheon movie marvel, Laughton's simultaneous debut and swan song as a film director. **Robert Mitchum** is astonishing as a wandering sociopathic preacher who uses his fire-and-brimstone fundamentalism to mask

his schemes to bilk money from gullible yokels, and when that doesn't work, to blithely rob and murder. Puritanical **Shelley Winters**, left alone with her son and daughter after husband Peter Graves is sent to jail for robbery, is a perfect target for smooth-talking Mitchum who has gotten wind of the hidden loot. **Lillian Gish** is rock-solid as the elderly matron who shelters the children when they flee with homicidal Mitchum in pursuit. A genuine work of cinematic poetry and a trenchant allegory on the hypocrisy and evil waiting just below the surface in seemingly harmonious communities. **Introduction to film by Shelley Winters' friend, Kevin Thomas.**

Reception for members and Kevin Thomas' guests only starting at 6:30 PM.

Thursday, April 20 – 7:30 PM

BIRD WITH THE CRYSTAL PLUMAGE (L'UCCELLO DALLE PIUME DI CRISTALLO), 1970, UMC, 96 min. Director **Dario Argento's** debut feature film was a huge success all over the world and served to codify the classic *giallo* thriller formula like no picture before or since. Visiting American writer, Sam Dalmas (**Tony Musante**) witnesses an attempted murder when he becomes trapped in the foyer of a small art gallery. Although our hero has failed to glimpse the assailant's face, the black-clad killer nevertheless starts dogging his trail when not busy dispatching beautiful, young women. **Suzy Kendall**, as Musante's girl, is stupendous as always, and a great catalogue of character actors join in the fun, including disturbed gallery owner Eva Renzi, hitman Reggie Nalder and itinerant, cat-loving painter Mario Adorf. A pure *giallo* lover's delight from beginning to end, with perhaps Ennio Morricone's all-time greatest *giallo* score.

Friday, April 21 – 7:30 PM

Ronald Neame's Birthday Celebration:

Ronald Neame has certainly had one of the most amazing careers in moviedom, with credits that run the gamut from producing David Lean's GREAT EXPECTATIONS and OLIVER TWIST to directing Alec Guinness in two of the actor's finest, THE HORSE'S MOUTH and TUNES OF GLORY. Please join us for this birthday celebration of a great showman.

THE POSEIDON ADVENTURE, 1972, 20th Century Fox, 117 min. Director **Ronald Neame** and producer **Irwin Allen's** literally titanic disaster epic features a Who's Who of acting talent – **Gene Hackman, Ernest Borgnine, Red Buttons, Carol Lynley, Jack Albertson, Roddy McDowall, Stella Stevens** and more -- all doing their best to stay alive in the hellish inferno of capsized ocean liner, the S.S. Poseidon. Special kudos to **Shelley Winters** for her unforgettably ballsy performance, and to special effects expert L.B. Abbott and stunt coordinator Paul Stader for some of the most spectacular disaster scenes in movie history, including the famous upside-down Ballroom. **Birthday cake at 6:30 pm and discussion following film with director Ronald Neame.**

Saturday, April 22 – 7:30 PM

Homage to Chris Penn - Double Feature:

Chris Penn, brother to Sean and a Los Angeles homeboy, was a consummately professional actor, constantly working in his chosen profession, always delivering spot-on performances and enhancing everything he appeared in. He will be sorely missed.

RESERVOIR DOGS, 1992, Miramax, 99 min. Director **Quentin Tarantino's** self-assured feature debut pits five criminals of different temperament, strangers to each other, brought together by an elderly mastermind (perfectly cast **Lawrence Tierney**) against an undercover cop who sabotages their jewelry store heist. A riveting saga told in disjointed time with bravura characterizations, spotlighted in the fraternal bonding of Mr. White (**Harvey Keitel**) and Mr. Orange (**Tim Roth**), the sadistic antics of psychotic Mr. Blonde (**Michael Madsen**), the foul-mouthed comments of Mr. Pink (**Steve Buscemi**) and last, but not least, the versatile **Chris Penn** as Nice Guy Eddie Cabot, Tierney's faithful son.

THE FUNERAL, 1996, Focus Features, 99 min. One of the all-time greatest, most underrated efforts by director **Abel Ferrara** (BAD LIEUTENANT). Elder **Christopher Walken** and seething **Chris Penn** are gangster brothers lamenting the death of their youngest sibling, Johnny (**Vincent Gallo**) and trying to figure out just who will pay for his untimely demise. A real tour de force in every respect, especially in its relentless, probing focus on characters, with a cumulative effect at the climax that is awe-inspiring. An ensemble piece, finely written by Ferrara and Nicholas St. John, and performed faultlessly by a fine cast, including **Annabella Sciorra** as Jean, the rational conscience of the family, **Isabella Rossellini**, **Benicio Del Toro**, Gretchen Moll. Arguably **Chris Penn's** most nuanced and emotionally-wrenching performance.

Sunday, April 23 – 6:30 PM

Ray Bradbury and Ray Harryhausen in person!

Double Feature:

THE BEAST FROM 20,000 FATHOMS, 1953, Warner Bros., 80 min. Dir. **Eugene Lourie**. A giant prehistoric creature called a rhedosaurus is awakened from his icy slumber by nuclear testing and travels to New York City, where he takes his bad temper out on the stunned population. Based on a short story by longtime **Ray Harryhausen** pal **Ray Bradbury** (they met years earlier as members of the Los Angeles Science Fiction Society, along with Forrest Ackerman!) Starring Paul Christian, Paula Raymond, Kenneth Tobey, Steve Brodie.

SHE, 1935, Warner Bros., 95 min. Dirs. **Lansing C. Holden and Irvin Pichel**. *"I am Yesterday, Today and Tomorrow."* Producer Merian C. Cooper (KING KONG) tries his hand at the oft-adapted adventure fantasy classic by H. Rider Haggard and comes up with what remains, to this day, the most entertaining, eye-popping version. Unlike the enjoyable mid-1960's Hammer studios take on SHE starring Ursula Andress, which recast its tale in the African desert, this mesmerizing escapist fare is set in the Arctic, with intrepid explorer, **Randolph Scott** encountering man-eating cannibals before coming up against the even more formidable She Who Must Be Obeyed. Helen Gahagan is the imperious, goddess-like ruler of the lost kingdom of Kor, a woman haunted by her immortality after bathing in the flame of eternal life and waiting eons for the man of her dreams – Scott! With Nigel Bruce, Helen Mack. *Introduction by legendary writer, Ray Bradbury and special effects wizard, Ray Harryhausen.*

Wednesday, April 26 – 7:30 PM

LASTING IMPRESSIONS

The second installment in a monthly series featuring screenings and conversations with moviemakers, featuring the human, real-life stories of people who make movies. This time out, actor/comedian **Kevin Pollak** joins host Ed Crasnick.

Kevin Pollak in Person!

THE USUAL SUSPECTS, 1995, Sony Repertory, 106 min. What began as a movie poster idea with five men in a police lineup, became director **Bryan Singer** and writer Christopher McQuarrie's highly stylized, snakelike pilgrimage into one of the most thickly plotted thrillers of the last two decades. Five criminals, mysteriously hauled in for questioning then released by the New York cops, try to discover who exactly has fingered them. But, unbeknownst to them, someone unseen is pulling all their strings. The ensemble cast includes **Kevin Spacey** in an Oscar winning role and smashing turns by **Gabriel Byrne, Benicio Del Toro, Pete Postlethwaite, Stephen Baldwin** and **Kevin Pollak** as ill-tempered thug, Todd Hockney. Singer manipulates his characters and the film's multiple twists with deceptive ease, combining elements of film noir, humor, and conspiracy theory. What makes the film so extraordinary is that fact and fiction never emerge as concrete entities, piling enigmas on top of enigmas to perplex the viewer. In the end, Mr. Pollak's character is the only person alive that can answer the seemingly unanswerable question "*Who is Keyser Soze?*" ***Discussion following the film with actor, Kevin Pollak.***

THE BLOOD OF A POET: A TRIBUTE TO JEAN COCTEAU

April, 28 – 30, 2006 at The Aero Theatre

Presented in Association with the French Film and TV office of the French Consulate in Los Angeles.

Jean Cocteau (1889–1963) was a poet, novelist, painter, illustrator, set designer, playwright, critic, fashion plate, and aesthete who is best known outside France as a gifted filmmaker. His small but unique body of films may be his most important artistic legacy. His first film, the legendary avant-garde film **THE BLOOD OF A POET** (1931), was followed in the 1940's and 1950's by a series of screenplays, adaptations of his own plays and novels, and original works that expressed his main obsessions: the poet's struggle to transcend death and the magical and fantastic realm that lies hidden in reality. Cocteau became one of France's greatest celebrities and seemed to be omnipresent: hobnobbing with Modigliani, Apollinaire, and Max Jacob in Montparnasse; collaborating with Stravinsky and Picasso on Diaghilev's ballet *Parade*; founding the satirical journal Le Mot; staging the plays Orphee (1926) and La Voix Humaine (1929); publishing the novels Thomas L'Imposteur (1922) and Les Enfants Terribles (1929); completing his memoir Opium (1930) with its numerous drawings; and premiering the film **THE BLOOD OF A POET** (1931). Do not miss the classic fantasy masterpiece **BEAUTY AND THE BEAST** on the big screen! [Notes courtesy of Ian Birnie, LACMA]

Series compiled by Gwen Deglise.

Special Thanks: Sarah Finklea/JANUS FILMS; Martine Boutrolle and Marie Bonnel/MAE; Ian Birnie and Jeremy Sheldon/LACMA

Friday, April 28 – 7:30 PM

Tribute to Jean Cocteau:

Restored print! **BEAUTY AND THE BEAST (LA BELLE ET LA BÊTE)**, 1946, Janus Films, 93 min. The first feature directed by **Jean Cocteau** was a labor of love that attests to the imagination and perseverance of Cocteau and his entire production team in the face of severe deprivations posed by the Occupation. Its Gustave Doré sets and costumes by Christian Berard, its Vermeer-inspired compositions by Henri Alekan (whose cinematography Cocteau characterized as having the "soft gleam of hand-polished old silver"), the Beast's subtle makeup, the fantastic park and architecture of the Beast's castle, the Chateau de Raray, and the delicate beauty of Josette Day all conspired to produce one of the most enchanting films ever made.

Saturday, April 29 – 7:30 PM

Tribute to Jean Cocteau – Double Feature:

ORPHEE, 1949, Janus Films, 109 min. In the myth of Orpheus, the unlucky poet is forbidden to gaze upon his beloved Eurydice lest she be banished to the underworld. **Jean Cocteau's** version makes brilliant use of 1940's Paris—the beatnik cafes of the Left Bank, bombed-out buildings from World War II, cryptic radio signals, and leather-clad motorcyclists—to convey the fractious literary world of the poet and the fearsome "Zone" he must navigate in pursuit of his lost love. Among the film's most startling effects is Orpheus's passage through the mirror that separates life from death. With Jean Marais, Maria Casares, Francois Perier, Juliette Greco. *"ORPHEE is one of the triumphant examples of the use of film to intensify and extend fantasy."*—Francis Steegmuller.

THE BLOOD OF A

POET (LE SANG D'UN POÈTE), 1933, Janus Films, 60 min. Dir. **Jean Cocteau**. Though open to innumerable interpretations (all of which Cocteau rejected), his first film, financed by the Vicomte de Noailles, is a mesmerizing attempt to use pure imagery to evoke the unseeable, namely the birth of poetry in a speck of time symbolized by the crumbling of a brick tower that frames "the action." Neither surrealist nor strictly autobiographical, though Cocteau incorporates personal mythology and a narration spoken by himself, **THE BLOOD OF A POET** betrays the exhilaration of an artist who in his own words, *"knew absolutely nothing about the art of movies. I invented it for my own use and employed it like a designer who dips his finger in India ink for the first time and then stains his paper with it."*

Sunday, April 30 – 6:30 PM

Tribute to Jean Cocteau - Double Feature:

THE BLOOD OF A POET (LE SANG D'UN POÈTE), 1933, Janus Films, 60 min. Dir.

Jean Cocteau. [See description – Aero Theatre, April 29]

THE TESTAMENT OF ORPHEUS (LE TESTAMENT D'ORPHEE), 1960, Janus Films, 83 min. Made at the age of 70, three years before his death, **Jean Cocteau's** final film is an *"inner self-portrait"* in which the poet, led by the painter Edouard Dermit, encounters figures from mythology and history while exploring events from his own life. Though Cocteau acknowledged that this blend of *"truth and fable, realism and unrealism . . . would*

be tiresome would it become a genre," he was thrilled that the film found enthusiastic supporters among the younger generation, including Alain Resnais, who wrote, *"What a lesson in freedom you give all of us!"* With Jean Cocteau, Claudine Auger, Jean Marais, Charles Aznavour.