

CALENDAR – JANUARY 2006

Tickets: \$9 General Admission.

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EGYPTIAN Theatre Programming

6712 Hollywood Blvd. In Hollywood

Wednesday January 4 – 7:30 PM

Outfest Wednesdays

CALL ME MALCOLM, 2004, 90 min. Director **Joseph Parlagreco** documents the processes of gender re-assignment through the story of Malcolm – a transgender male (FtM) seminary student who is transitioning into an uncertain future from a dreadfully confused past. Before graduating and becoming an ordained minister, he embarks on a spiritually and emotionally driven cross-country road trip where he encounters painful memories, inspiring people and new, if not sometimes unlikely, places of self-discovery. Imbued with graceful courage, humility, spiritual faith and candid conversations, **CALL ME MALCOLM** opens up the identity of “transgender” to encompass more than a label; it is a unique and affirming story that is expressed through one’s personal relationships, experiences and realizations. By the end of Malcolm’s road trip, he has covered far more than just miles. ***In Collaboration With: FtM Alliance.***

HITCHCOCKIAN: THE MASTER & HIS DISCIPLES

January 5 - 26, 2006 – The Egyptian Theatre

If imitation is the sincerest form of flattery, then surely **Alfred Hitchcock** (1899 – 1980) must still be blushing from the praise heaped onto him by other filmmakers who’ve borrowed from/paid homage to/ripped off the great maestro. Hitchcock’s inimitable style – a combination of clockwork suspense, brilliant camerawork, superb psychological insight, dark romanticism, with a strong dose of perverse sexuality and still-shocking violence – has long been known as “Hitchcockian.” (Along with Welles, Fellini, Chaplin and Hawks, he’s one of the few directors whose name has become an adjective.) Even more proof of Hitchcock’s groundbreaking creative genius is the fact that since his earliest days as a director, he’s inspired films both great and obscure in a style unmistakably his own (and still continues to – witness the much-criticized Gus Van Sant remake of **PSYCHO**).

So, to have just a little fun with the Master and His Disciples, we’ve paired Hitchcock classics with films that owe more than a passing nod to him, from early gems like Carol Reed’s **NIGHT TRAIN TO MUNICH** (which even borrows the two comic actors, Basil Radford and Nauntun Wayne, from Hitch’s earlier train-themed **THE LADY VANISHES!**), to suave entertainments like Stanley Donen’s **CHARADE** (which uses Hitch favorite Cary Grant). There are outright parodies (Mel Brooks’ deranged comedy **HIGH ANXIETY**), feverish updates (Brian De Palma’s surreal **BODY DOUBLE**), and even a few surprises (Chris Marker’s **LA JETEE**, John Gilling’s **SHADOW OF THE CAT**, Guy Green’s **THE SNORKEL**) Hitch’s most famous film, **PSYCHO**, inspired a veritable flood of twisted thrillers in the early 1960’s – we’ve picked one of the best (and most overlooked), Seth Holt’s devious **SCREAM OF FEAR** from Britain’s Hammer Films (film buffs, be sure to check out other Hammer “psycho’s” such as **MANIAC**, **PARANOIAC**, **NIGHTMARE**, **HYSTERIA** and **FANATIC** - !) And of course, there’s the sheer pleasure of

Hitch's unmatched originals: **VERTIGO, REAR WINDOW, TO CATCH A THIEF, THE BIRDS, NORTH BY NORTHWEST** ... so enjoy!!

Series Compiled by Dennis Bartok and Chris D, with the assistance of Martina Palaskov-Begov.

Special Thanks to: Paul Ginsburg/UNIVERSAL; NEW YORKER FILMS; Amy Lewin & Barry Allen/PARAMOUNT; Mary Tallungan/DISNEY; Caitlin Robertson, Schawn Belston & Chip Blake/ 20th CENTURY FOX; Steve Johnson & Cary Haber/CRITERION PICTURES; Marilee Womack and Linda Evans-Smith/WARNER BROS. CLASSICS; Mike Schlesinger/COLUMBIA PICTURES REPERTORY (SONY).

Thursday, January 5 – 7:30 PM

Double Feature!

STRANGERS ON A TRAIN, 1951, Warner Bros., 101 min. Dir. **Alfred Hitchcock**. A chance encounter between tennis champion, Guy (**Farley Granger**) and psychopath, Bruno (**Robert Walker**) on a train triggers an unstoppable race towards double-murder. Hitchcock's classic thriller is a finely-tuned engine of suspense, taking barely a breath as it steams through a spine-tingling story of fate, coincidence, guilt and psychopathy -- favorite themes of noir writer **Patricia Highsmith**, whose novel was adapted by the great **Raymond Chandler**. With Ruth Roman.

New Restored 35mm Print! **HUMAN DESIRE**, 1954, Columbia (Sony), 90 min. Director **Fritz Lang's** remake of Jean Renoir's LE BÊTE HUMAINE stars **Glenn Ford** as a train locomotive engineer getting mixed up with the boss' wife (sultry **Gloria Grahame**)—not a good idea when the boss is played by **Broderick Crawford!** Based on Emile Zola's classic novel of murderous Fate and crisscrossed destinies (as Lang graphically illustrates with the countless shots of intersecting railroad tracks), but Lang hated the new title: "*What other kind of desire is there?*"

Friday, January 6 – 7:30 PM

Double Feature!

70 mm. print!! **VERTIGO**, 1958, Universal, 128 min. With its stunning visuals and gripping characters, **Alfred Hitchcock's** psychological suspense masterpiece continues to entrance audiences. Showcasing **Kim Novak** in the startling dual role of Madeleine and Judy, **VERTIGO** finds suspended San Francisco detective "Scottie" Ferguson (**James Stewart**) becoming obsessed with Madeleine Elster (Novak), a troubled woman he is privately hired to follow. Tragedy ensues and when Ferguson later stumbles upon Judy Barton (also played by Novak), a young woman who bears a striking resemblance to Madeleine, his obsession spirals out of control.

LA JETEE, 1962, New Yorker, 28 min. Director **Chris Marker's** most famous film (and his only work of pure fiction) is an agonizing cry of love to a world gone by, the story of a man drawn through time by the image of a woman standing on the jetty at Orly Airport. A candidate for one of the greatest films ever made; certainly, it's the most romantic.

Saturday, January 7 – 10:30 AM

HISTORIC TOUR Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind the Scenes Tour

11:30 AM FOREVER HOLLYWOOD

Saturday, January 7 – 7:30 PM

Double Feature!

New 35 mm. Print! **TO CATCH A THIEF**, 1955, Paramount, 106 min. Retired cat burglar **Cary Grant** and ravishing American party girl **Grace Kelly** fall in love against a backdrop of fireworks, the French Riviera and a string of unsolved jewel robberies all the while wearing some of Edith Head's most singularly stunning costumes. **Alfred Hitchcock's** tongue-in-cheek soufflé, complete with surprisingly daring sexual innuendoes for the time, is perfect escapist fare. With Charles Vanel (*WAGES OF FEAR*), Brigitte Auber.

CHARADE, 1963, Universal, 113 min. No one is who they seem to be when **Audrey Hepburn** arrives in Paris to unravel the mystery of her husband's death in director **Stanley Donen's** masterful homage to Alfred Hitchcock (in particular the maestro's *NORTH BY NORTHWEST* and *THE 39 STEPS*). When Hepburn meets **Cary Grant**, supposedly one of the men who helped her late spouse rob a post-WWII payroll, the two engage in a cat-and-mouse game of 'where's-the-missing-loot?', not only with each other, but also with a gang of eccentric villains (including Ned Glass and an especially menacing **George Kennedy** and **James Coburn**). When bodies pile up and Hepburn seems at her wit's end, diplomat **Walter Matthau** offers his help – but can he be trusted? The emphasis is on romance and comedy as well as suspense and thrills, and Donen's previous track record of seemingly effortless, effervescent entertainments stands him in good stead here. With a captivating score by Henry Mancini.

Sunday, January 8 – 10:30 AM

HISTORIC TOUR Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind the Scenes Tour

11:30 AM FOREVER HOLLYWOOD

Sunday, January 8 – 6:00 PM

Double Feature!

SPELLBOUND, 1945, Walt Disney Co., 111 min. When bespectacled psychiatrist **Ingrid Bergman** discovers **Gregory Peck** is not the famous visiting shrink, Dr. Edwardes, but a traumatized amnesiac, she suddenly realizes she's in love with him. But is Peck a victim of circumstance or the missing doctor's killer? Director **Alfred Hitchcock** tackles Freudian territory as well as repressed memories (ably abetted by surrealist, Salvador Dali, who designed the startling dream sequence) and seamlessly blends the elements into a romantic and suspenseful spellbinder.

HIGH ANXIETY, 1978, 20th Century Fox, 94 min. Director **Mel Brooks** spoofs the maestro's *SPELLBOUND*, but there are countless other references as well, including nods to *NORTH BY NORTHWEST*, *VERTIGO*, *THE BIRDS*, *PSYCHO* and more. Brooks stars as Dr. Richard Thorndyke, the newly-arrived administrator of the Psychoneurotic Institute, suddenly beset by all manner of madmen and mayhem. Many memorable laughs as well as co-stars **Madeline Kahn**, Harvey Korman, **Cloris Leachman** and Dick Van Patten.

Tuesday, January 10 – 7:30 PM

FOCUS ON FEMALE DIRECTORS

While the number of women directing major motion pictures continues to drop at an alarming rate (down from 11% in 2000 to the current 5%), some of the most exhilarating films in recent

memory (WHALE RIDER, LOST IN TRANSLATION, YOU AND ME AND EVERYONE WE KNOW) were helmed by women. This program celebrates the early work of today's most talented female directors and shines the spotlight on the next generation of talented filmmakers. A discussion will follow the screening with several of the directors, along with a raffle of deluxe "director kits" empowering members of the audience to join the filmmaking ranks. Book signing before the screening with authors Andrea Richards ([Girl Director](#)) and Kim Adelman ([The Ultimate Filmmaker's Guide to Short Films](#)).

Series Compiled by Andrew P. Crane, Kim Adelman and Andrea Richards.

Sofia Coppola's "**Lick The Star**" (14 min., USA, 1998) A clique of schoolgirls embark on a secret mission. Miranda July's "**The Amateurist**" (14 min., USA, 1998). July stars as both a professional observer and the object of her study: an "amateur" woman. Niki Caro's "**Sure To Rise**" (15 min., New Zealand, 1994) An unlikely relationship develops between a child-like beachcomber and a broken man she stumbles across in the sand. An official selection of the Cannes Film Festival. Andrea Arnold's "**Wasp**" (22 min., UK, 2004). An evening out at the local pub with an old flame proves irresistible to a young single woman with four children. **Academy Award Winner 2005**. Martha Colburn's "**Cosmetic Surgery**" (2005, 8 min). Cosmetic Emergency explores the idea of beauty through a collage of live action and lyrical animations. A free-form take on the current trend of cosmetic obsession and the immortal quality of painting, the film searches for "what's on the inside". Topical news stories (such as the US military offering free cosmetic surgery) and musical film sequences are created with paint-on-glass animation, found footage and documentary techniques. The music was commissioned for the film. Selected musicians, including New Zealand's Hip-Hop artist, "Coco Solid" and "Half Japanese" founder Jad Fair, wrote and recorded humorously cynical songs about the cosmetic craze. Also included is a rare appearance by the Dutch Ambassador of Cosmetic Surgery, Marijke Helwegen. Tamra Davis' "**Kool Thing**" (Music Video, Sonic Youth, 3 min) & "**It's Funky Enough**" (Music Video, DOC/NWA, 3 min). Gail Dennis' "**City Paradise**" (6 min., UK, 2005). A Japanese girl arrives in London to learn English and discovers a hidden, underground city. Wondrous, beautiful combination of Live-action, computer and hand-drawn animation. Music by Joanna Newsome. *L.A. Premiere!* Christina Beck's "**So Hot For You**" (6 Min., USA, 2005). Modern day Los Angeles is the setting for this newly divorced woman's journey into her new life in which director Beck stars. Emily Dell's "**B-Girl**" (12 min., USA, 2004). A glimpse into the world of a young female breakdancer who is an outsider in this all-male world.

Book-signing before the screening with authors Andrea Richards [Girl Director](#) and Kim Adelman [The Ultimate Filmmaker's Guide to Short Films](#). A discussion with filmmakers Emily Dell ("**B Girl**") and Christina Beck ("**So Hot For You**") will follow the screening to be followed by a reception for all in the lobby.

Wednesday, January 11 – 7:30

Outfest Wednesdays

MR. LEATHER, 2005, 70 min. Director **Jason Garrett's** sexy and entertaining documentary follows nine contestants in their quest to capture the title at the largest leather event on the West Coast, Mr. L.A. Leather. Going behind the scenes of the popular contest, MR. LEATHER reveals the struggles and dreams of these hunky leathermen. They speak candidly about the

rigorous physical and mental training for the show as well as their attraction to leather and kink. Occasionally the men display cattiness and competitiveness toward the other contestants, but overall there is love and dedication to this diverse, close-knit community. Whether you are into leather or not, you'll be drawn into this engaging competition and the heartfelt stories of these enthusiastic contestants.

In Collaboration With: Los Angeles Leather Coalition (LALC). Post-screening reception hosted by Absolut.

Thursday, January 12 – 7:30 PM
Alternative Screen

Friday, January 13 – 7:30 PM
Double Feature!

PSYCHO, 1960, Universal, 109 min. Coming off comparatively big budget NORTH BY NORTHWEST, director **Alfred Hitchcock** decided he wanted to make a nice little, low budget B&W film for a change of pace. This was the result, and the shock waves are still reverberating. Lovely embezzler Marion Crane (**Janet Leigh**) takes refuge from a rainstorm off the beaten track on a lonely California highway. Unfortunately, she checks in at the Bates Motel, presided over by young Norman Bates (**Anthony Perkins**), a strange fellow living with his mother in a nearby mansion. Hitchcock used the small crew from his popular TV show for this hair-raising example of California Gothic, and it remains one of the most influential chillers ever made. With **Vera Miles** and **John Gavin**.

SCREAM OF FEAR, 1961, Columbia (Sony), 81 min. Director **Seth Holt's** first Hammer Studios effort tracks wheelchair-bound Penny (**Susan Strasberg**) who returns to her family's French Riviera estate after her mother's untimely death. She's surprised to find she already has a stepmother (Ann Todd) and that her father is supposedly away on business. But all is not as it seems. Handsome chauffeur, Bob (Ronald Lewis) and sinister Dr. Gerrard (**Christopher Lee**) enter the mix, and someone seems bent on driving Penny over the edge into madness or, worse, death! An altogether satisfying thriller with plenty of twists and turns to keep you guessing.

Saturday, January 14 – 7:30 PM
Double Feature!

REAR WINDOW, 1954, Universal, 112 min. "*See It! - If your nerves can stand it after PSYCHO!*" That was the tagline for the 1962 re-release of one of director **Alfred Hitchcock's** most rigorously structured thrillers. Adapted from a short story by noir master Cornell Woolrich, REAR WINDOW stars **James Stewart** as L.B. Jeffries, an ace photographer bound to a wheelchair after breaking his leg on assignment. Despite receiving visits from his high-fashion sweetheart, Lisa (**Grace Kelly**), Jeffries is bored and soon resorts to spying on his tenement neighbors through a telephoto lens. Suddenly, he has cause to regret his indiscretion – it seems the ailing wife of a traveling salesman neighbor (superb heavy **Raymond Burr**) has taken an abrupt trip. Or has she? "*The experience is not so much like watching a movie, as like ... well, like spying on your neighbors. Hitchcock traps us right from the first.*" – Roger Ebert, [Chicago Sun Times](#).

BODY DOUBLE, 1984, Columbia (Sony), 114 min. Director **Brian De Palma** has always openly expressed his admiration for Hitchcock and has used various tropes common to the

master in a number of his pictures. This is one of his most jawdropping, melding influences from REAR WINDOW and VERTIGO as well as giving a vigorous nod to the delirium of 1970's Italian *giallo* shockers. When a claustrophobic and cuckolded actor (Craig Wasson) finds himself suddenly homeless, he house-sits for a theater workshop acquaintance (Gregg Henry). But he finds himself going from the frying pan into the fire after witnessing the murder of a beautiful neighbor. To make matters worse, he falls for sweet, dysfunctional porn star, Holly Body (**Melanie Griffith**) who may have been tricked into doubling for the victim.

Sunday, January 15 – 1:00 PM FREE

Golden Globe Foreign Language Nominees Seminar. Discover the best of new foreign films with the five foreign language nominees for the Golden Globe Award. Please join us for a FREE Round Table seminar with the filmmakers. All five films will screen at the Aero Theatre Jan. 9-13.

(Please check our website www.americancinematheque.com closer to the dates for more info on the filmmakers appearing and the titles we will be screening at the Aero.)

Reception to follow in the Courtyard of the Egyptian Theatre.

Sunday, January 15 – 6:00 PM

Double Feature!

New 35 mm. Print! **THE 39 STEPS**, 1935, Sony Repertory, 86 min. “*What are the 39 Steps??*” And why is a network of foreign spies so desperate to stop stalwart hero **Robert Donat** from uncovering the mystery of this most cryptic of Alfred Hitchcock puzzles? And will lovely **Madeleine Carroll** really come to trust that Donat is an innocent man and not an escaped criminal running from the law?? With its non-stop suspense, breathtaking set pieces and brain-twisting plot turns, this set the pattern for nearly all the great Hitchcock thrillers to come.

MAN HUNT, 1941, 20th Century Fox, 105 min. There was mutual respect but also an unspoken rivalry between Hitchcock and German expatriate director, **Fritz Lang**, and this excellent WWII-era nailbiter is just one of the many reasons why. **Walter Pidgeon** is Captain Thorndyke, a renowned big-game hunter stalking the most dangerous prey of all: psychotic dictator, Adolf Hitler! Co-starring **George Sanders** as the Nazi bigwig who has Thorndyke in his sights and **Joan Bennett** as a hapless Cockney street girl.

NOT ON VIDEO!

Wednesday, January 18 – 7:30 PM

Outfest Wednesdays

SWOON, 1992, Fine Line, 90 min. Based on the same murder case as Alfred Hitchcock's ROPE, director **Tom Kalin** presents a radically stylized and blatantly gay account of the notorious 1924 Leopold and Loeb murder case. With the intoxicating look of a vintage Hollywood studio melodrama, SWOON tells the sensational story of two wealthy, young and brilliant Jewish lovers whose thrill-seeking crime spree culminates in the senseless killing of a Chicago schoolboy. Along with sly winks at the camera (anachronistic props, stock footage, allegorical sound affects) SWOON puts forth historical content that makes visible the homophobic exploitation of madness that asks the question, “If you can't have a marriage ceremony to bind you, why not a murder?” SWOON is a foundational film among the oeuvre of the New Queer Cinema. ***Discussion following the screening with actor, Craig Chester.***

Thursday, January 19 – 7:30 PM

Double Feature!

SHADOW OF A DOUBT 1943, Universal, 108min. What starts out as a charming portrait of idyllic small-town life gradually darkens into one of director **Alfred Hitchcock's** most devastating thrillers. Teenager **Teresa Wright's** romantic illusions about her beloved Uncle Charlie (**Joseph Cotten**) are gradually shattered by the suspicion he may be the diabolic Merry Widow serial killer. Add to the mix a rewardingly rich tapestry of eccentric characters (Henry Travers, Hume Cronyn, Patricia Collinge are stand-outs in the cast), and you have one of Hitchcock's most brilliantly constructed films.

SHADOW OF THE CAT, 1961, Universal, 79 min. Here's an ultra-rare screening of the best Hammer studios film that's not quite a Hammer film -- although 90% of the credits reveal a Hammer cast and crew, including underrated director **John Gilling** (THE REPTILE). In turn of the 20th century rural England, **Barbara Shelley** (FIVE MILLION YEARS TO EARTH) returns to her aunt's mansion after the woman's suspicious death, only to find a household of homicidal relatives and servants (including uncle **Andre Morell**), intent on making sure she never sees her inheritance. Oh, yes, the old woman's cat may have it's own axe to grind as well! An extremely atmospheric suspense film with a most appropriate score by Mikis Theodorakis (several years before he did ZORBA THE GREEK!).

NOT ON VIDEO!

Friday, January 20 – 7:30 PM

Double Feature!

THE BIRDS, 1963, Universal, 119 min. Director **Alfred Hitchcock's** love affair with northern California (begun in SHADOW OF A DOUBT and continued in VERTIGO) climaxed with this stunning shocker about the residents of picturesque coastal town Bodega Bay - who find themselves targeted by a murderous invasion of birds. Starring **Tippi Hedren, Rod Taylor**, Suzanne Pleshette, Jessica Tandy and Veronica Cartwright.

PHASE IV, 1974, Paramount, 86 min. Pantheon titles designer **Saul Bass** created stunningly imaginative, opening title credits for legions of great filmmakers (Scorsese, Preminger, as well as Hitchcock and many others). His sole movie as a director is this visually hypnotic saga of two isolated, research scientists (Nigel Davenport, Michael Murphy) suddenly confronted with a horde of normal-sized, but super-intelligent ants fixed on integrating the human species into their burgeoning colony. With Lynne Frederick. **NOT ON VIDEO!**

Saturday, January 21 – 7:30 PM

Double Feature!

NORTH BY NORTHWEST, 1959, Warner Bros., 136 min. Dir. **Alfred Hitchcock**. **Cary Grant** gives one of his greatest performances as womanizing, mama's boy executive Roger Thornhill -- whose cozy life of afternoon cocktails with the boys is turned upside down when he's mistaken for elusive government operative "George Kaplan" by suave villain **James Mason** and murderous crony Martin Landau. Eva Marie Saint co-stars as Mason's elegant mistress, with the wonderful Jesse Royce Landis as Grant's fur-clad society mom ("You gentlemen aren't really trying to murder my son, are you?"). Brilliantly scripted by Ernest Lehman (THE SWEET SMELL OF SUCCESS), and photographed by veteran Hitchcock collaborator Robert Burks (STRANGERS ON A TRAIN, REAR WINDOW).

THE PRIZE, 1963, MGM (Warners), 133 min. **Mark Robson** (who started out helming atmospheric thrillers for Val Lewton in the 1940s) directs **Paul Newman** as a cynical, hard drinking Nobel Prize winner for literature who believes the Prizewinner for physics (**Edward G. Robinson**) has been kidnapped by the Communists. No one, including beautiful **Elke Sommer** who has been assigned to handle Newman, believes his story – at least at first. Frequent Hitchcock collaborator, writer Ernest Lehman adapted the Irving Wallace novel into a rollicking stew of tongue-in-cheek intrigue and suspense.

Sunday, January 22 – 6:00 PM

Double Feature!

THE LADY VANISHES, 1939, Sony Repertory, 97 min. "*Spies! Playing the game of love – and sudden death!*" Ravishing British beauty **Margaret Lockwood** finds no one will believe her when she claims a sweet old lady has mysteriously disappeared from a moving train – in fact, no one believes the old woman exists at all... Flawless suspense and nimble comedy co-mingle in this classic example of **Alfred Hitchcock's** earlier British period. Watch for Naunton Wayne and Basil Radford as two cricket-obsessed fellow passengers – their pairing here was so successful, they co-starred in a further ten films playing essentially the same characters! Co-starring **Michael Redgrave**, Paul Lukas.

NIGHT TRAIN TO MUNICH, 1940, 20th Century Fox, 90 min. Director **Carol Reed** (**THE THIRD MAN**, **ODD MAN OUT**) was no stranger to superb, edge-of-your-seat entertainments, and he supplies all the elements here in one of his earliest, comparatively lesser known outings. British agent, **Rex Harrison**, tries to spirit a refugee Czech scientist back to England after the Nazis kidnap him as well as his newly-arrived daughter (**Margaret Lockwood**). With **Paul Henreid**, Naunton Wayne and Basil Radford.

Wednesday, January 25 – 7:30 PM

Outfest Wednesdays

Sneak Preview! **IMAGINE ME AND YOU**, 2005, Fox Searchlight, 93 min. Set in the quaint neighborhood of Notting Hill, this soaring romantic comedy captures that undeniable moment of knowing that you've just met your 'one and only.' On the day of her wedding to long-time sweetheart Heck, Rachel (a stunning Piper Perabo) locks eyes with the sexy wedding florist and her heart flutters. She says "I Do" but can't get the beautiful woman off her mind. They become friends and the attraction blossoms. Rachel is torn between a familiar, friendly love with her sweet husband and the electricity of her feelings for Luce. Director **Oli Parker** unspools the story subtly allowing the romance to build in a way that is fresh, powerful and full of humor. A pleasure to watch, from its gorgeous cinematography to its superb performances, this is the kind of optimistic, funny and poignant love story between two women that only comes around so often.

Thursday, January 26 – 7:30 PM

Double Feature!

DIAL M FOR MURDER, 1954, Warner Bros., 105 min. Dir. **Alfred Hitchcock**. Suave, cold-blooded **Ray Milland** plots to murder his beautiful wife, **Grace Kelly**, and leaves the key to their apartment outside for his hired killer (Anthony Dawson.) But killer, Dawson, has a bit of trouble with a pair of scissors - to put it mildly - and a new Pandora's box of complications open up. Unfortunately, scheming Milland may still be able to pull off his plan – that is, unless

Kelly's old-flame, **Robert Cummings** and unflappable Scotland Yard inspector, John Williams can determine what really happened that fateful night. Maestro Hitchcock masterfully adapts Frederick Knott's famous, hit stage-play to the big screen (it was originally presented in 3-D). **THE SNORKEL**, 1958, Columbia (Sony), 74 min. **Guy Green** (A PATCH OF BLUE) directs this virtually unknown, but excellent, suspense thriller produced by Hammer Studios. After his wife's apparent suicide, debonair, sinister Peter Van Eyck (THE WAGES OF FEAR) tries to pull the wool over the eyes of his returning-from-school, teen stepdaughter (Mandy Miller). When his subterfuge fails, Miller suddenly finds herself slotted for the same fate as Mom. Betta St. John (HORROR HOTEL) is lovely and appropriately protective as Miller's unsuspecting governess. Once again, the plot hinges on the mystery of a locked room and the seeming impossibility of entry from outside. Hint – it has something to do with the title device! **NOT ON VIDEO!**

January 27 – February 2

WILLIAM EGGLESTON IN THE SMALL WORLD, 2005, Palm Pictures, 87 min. Dir. **Michael Almereyda**. In 1976, **William Eggleston's** hallucinatory, Faulknerian images were featured in the Museum of Modern Art's first one-man exhibition of color photographs. He has been called "*the beginning of modern color photography*" (John Szarkowski, MoMA) and "*one of the most significant figures in contemporary photography*" (Charles Hagen, NY Times). It is rare for an artist of such stature to allow himself to be shown as unguardedly as Eggleston does in Michael Almereyda's intimate portrait. The filmmaker tracks the photographer on trips to Kentucky, Los Angeles and New York, but gives particular attention to downtime in Memphis, Eggleston's home base. The film shows a deep connection between Eggleston's enigmatic personality and his groundbreaking work, and also reveals his parallel commitments as a musician, draftsman and videographer. Eggleston, age 65, has become an icon and inspiration to artists worldwide.

Friday, January 27 – 7:30 PM

Saturday, January 28 – 6:00 PM and 8:00 PM

Sunday, January 29 – 6:00 PM and 8:00 PM [Spielberg Theatre]

Monday, January 30 – 7:30 PM

Tuesday, January 31 – 7:30 PM

Wednesday, February 1 – 7:30 PM

Thursday, February 2 – 7: 30 PM [Spielberg Theatre]

ANIMATION A-GO GO: ONE NIGHT WITH BRUCE TIMM

While he began his career toiling away on various staples of 80's animation — assistant animator on THE SECRET OF N.I.H.M , doing layout on "The New Adventures of Mighty Mouse" — it was Bruce Timm's penchant for superheroes that made his autograph so sought-after. As co-creator/producer of "Batman: The Animated Series", he infused sophistication and style into a Saturday Morning line-up that regarded the spandex-clad characters of comic books as campy and uncool. Timm's Dark Knight was grim, daring, and unafraid of critics who thought cartoons were a genre best left to slapstick and schlock. But like Bakshi before him, Timm — along with his brazen, talented crew — proved animation is merely a medium where anything can be achieved. He continued this pattern with respectful comics-to-animation

adaptations like “Superman: The Animated Series,” “Justice League,” as well as a sly reinvention of The Caped Crusader, “Batman Beyond,” never letting his compounding success overshadow his fanboy intentions. As consistent as his tenure at Warner Bros. — nearly 15 years and counting — you can always find him at his local comic bistro on New Comic Wednesday, buying piles of monthlies in search of his next heroic venture.

Series compiled by Jon M. Gibson

Sunday, January 29 – 6:00 PM

ANIMATION A-GO GO: ONE NIGHT WITH BRUCE TIMM. From Buster Bunny to The Dark Knight, this one-night tribute spans Timm’s gallant career in animation, comprised of his favorite episodes and clips from “Batman: The Animated Series”, “Justice League”, and other personal picks. Complete with never-before-seen rarities that you won’t find on any DVD, as well as some other very special guests, think of this as a Comic-Con education in the comfort of an air-conditioned theater (minus the blood, sweat, and crowds). ***Bruce Timm will appear for discussions in-between clips and an extended Q&A after the program, moderated by animation writer Jon M. Gibson.***

AERO Theatre Programming

1328 Montana Avenue in Santa Monica

CLASSIC ORSON WELLES

January 4 – 8 at The Aero Theatre

Where do you begin with **Orson Welles**, a man with a talent and imagination so prodigious that he spanned radio, films, television, books, theater and excelled in them all? From his first film masterpiece **CITIZEN KANE** - more often than not described as one of the best movies ever made - to his checkered career fighting for funding to realize his directorial vision, Welles stands alone, holding a special place in the pantheon of cinematic greats. Welles himself (in **FOR FAKE**) made the self-deprecating remark, *"I began at the top and have been working my way down ever since,"* – referring to the popular misconception that his post-KANE career somehow never delivered on his initial promise. In reality, Welles delivered again and again on that promise, in such dazzling and unexpected ways that audiences, critics and other filmmakers are still trying to catch up. How else can one describe a career that encompasses such films as **THE MAGNIFICENT AMBERSONS**, **THE LADY FROM SHANGHAI**, **OTHELLO**, **TOUCH OF EVIL**, **THE TRIAL**, **MACBETH**, an astonishingly rich legacy of television (including "The Fountain Of Youth"), as well as legendary "unfinished" films such as **THE OTHER SIDE OF THE WIND** and **DON QUIXOTE**? Although he had to jump through bigger and bigger hoops to secure financing for his movies, dealing with an industry used to mediocrity, somehow he managed to create and put his art in the public eye for over four decades. A brilliantly dramatic actor, always delivering a droll performance with seemingly little effort, he was a genius director, capable of creating works that were simultaneously tragic, elegiac, lyrical, satirical, playfully surreal and pulpy, miraculously managing to integrate all these traits into a style that is immediately recognizable as "Wellesian."

Series compiled by Gwen Deglise.

Special Thanks to: Marilee Womack/WARNER BROS. CLASSICS; Paul Ginsburg/UNIVERSAL; Amy Lewin & Barry Allen/PARAMOUNT; Mike Schlesinger/COLUMBIA PICTURES REPERTORY (SONY).

Wednesday, January 4 – 7:30 PM

CITIZEN KANE, 1941, Warner Bros., 119 min. **Orson Welles** was only 25 when he directed this masterpiece, and it remains one of the most phenomenal motion pictures ever made. Trailblazing in so many aspects, from Gregg Toland's complex camera and lighting to Bernard Herrmann's score to one of the finest ensemble casts (including Welles, **Joseph Cotten**, **Everett Sloane** and **Agnes Moorehead**) ever assembled. With an Academy Award-winning script by Welles and Herman Mankiewicz.

Friday, January 6 – 7:30 PM

The American Cinematheque at The Aero Theatre - First Anniversary!

HELL'S ANGELS, 1930, Universal, 127 min. This WWI epic, the legendary brainchild of producer **Howard Hughes**, still retains the capacity to make jaws drop with its spectacular display of aerial dogfights in battle-torn skies. The 'making-of' was chronicled in Martin Scorsese's Hughes biopic, **THE AVIATOR**, and, although Hughes was the credited director, James Whale (**FRANKENSTEIN**) and Edmond Goulding (**NIGHTMARE ALLEY**), amongst others, also reportedly contributed heavily in that department. Originally shot as a silent film with another female lead, Norwegian Greta Nissen, Hughes decided to scrap her footage and reshoot it with an American actress when sound movies suddenly became all the rage. His choice proved to be an auspicious one. **Jean Harlow** launched her career as saucy Helen and supplied a good deal of sexy dialogue that marks this film a certified original in pre-Production Code Hollywood. **Come join us to celebrate the American Cinematheque's first year anniversary at our Aero-dynamic Santa Monica venue!**

Saturday, January 7 – 7:30 PM

Double Feature!

TOUCH OF EVIL, 1958, Universal, 111 min. **Orson Welles'** hallucinatory, off-kilter masterwork stars **Charlton Heston** in one of his finest roles as a Mexican policeman trapped on the wrong side of the border, where a corpulent, corrupt cop (Welles) tries to stop him from digging into the past. **Janet Leigh** co-stars as Heston's newlywed wife, menaced by leather-clad Mercedes McCambridge and her gang of juvenile delinquents. Co-starring Akim Tamiroff, **Marlene Dietrich**, Joseph Calleia. We're screening the restored version, reconstructed in 1998 according to Welles' original notes.

THE LADY FROM SHANGHAI, 1948, Columbia, 87 min. The camera is the star in one of director **Orson Welles'** most phantasmagorical films, a dazzling noir thriller about a seaman, a crippled lawyer and his homicidal wife pursuing each other through a "bright, guilty world" of infidelity, deception and murder. The hall of mirrors climax is riveting. With **Orson Welles**, **Rita Hayworth** and Everett Sloane.

Sunday, January 8 – 6:00 PM

New 35 mm print! **MACBETH**, 1948, Paramount, 107 min. Dir. **Orson Welles**. We're very pleased to present this painstakingly restored (to its original form) version, led by the UCLA

Film & TV Archives preservation officer Robert Gitt. The film had been cut by 21 minutes, re-recorded to "Americanize" the dialogue, and then rarely shown. Gitt tracked down the missing footage and original, Scottish-accented soundtrack, plus the Jacques Ibert overture and exit music. Critic Stanley Kauffman wrote about the restoration: *"Whatever the details of Gitt's job, Welles' MACBETH is now a bold, exciting, innovative film."* The innovations cannot be overstated. Longtime Welles collaborator Richard Wilson considered MACBETH *"the greatest experimental American film ever made under the Hollywood studio system,"* and the restored footage includes a reel-long take. The studio was driven mad by the many retakes the ten-minute sequence required. Eight parts Welles to two parts Shakespeare, MACBETH was shot around Salt Lake City and features low-budget grandiosity, plus Welles in an intense, towering performance as the tormented Scots king, *"one of the best elements of the film, thrilling and a bit poignant ... In every one of the big moments, Welles rises to the heroic."* (Kauffman) (Program notes courtesy James Quandt/Cinematheque Ontario.)

GOLDEN GLOBE FOREIGN LANGUAGE NOMINEES SERIES

January 9 – 13 The Aero Theatre

In early 1944, a number of movie stars went to 20th Century Fox Studios to see what a small group of foreign journalists, reporting from Hollywood back to their homelands, had found to be especially interesting and worthwhile during the turbulent preceding year. Lunch was served in the commissary, and all applauded when THE SONG OF BERNADETTE was declared best motion picture and Jennifer Jones and Paul Lukas took home the honors (in the form of scrolls) in the leading actress/actor categories. The journalists, all members of the Hollywood Foreign Press, decided that this would be a yearly event for the purpose of delivering an impartial view on motion pictures and their impact. In order not to be swayed and influenced by the powers in Hollywood--not even the Academy Award choices--it was important to them that they give their awards before the Oscars. The basic awards for motion picture, leading and supporting actors and actresses were supplemented with a director's award the second year, an award that became permanent. Since 1955, the Golden Globes have honored achievement in television as well as film. By 1962, the general public was invited to share in the celebration when KTTV in Los Angeles first televised the awards. The Golden Globes Awards, from the very first, were born out of a wish to create bridges between countries and cultures all around the globe and have, over the years, kept alive a feeling of celebration rather than competition.

(The Golden Globe nominees had not been determined, with the films and names of the filmmakers to be include, when our calendar goes to print. Please check our website: www.americancinematheque.com closer to the screening dates and more information. Please also check out the free Golden Globes Foreign Language Nominees Seminar at The Egyptian Theatre in Hollywood on Sunday, January 15 at 1 PM!)

Monday, January 9 – 7:30 PM

Golden Globe Foreign Language Nominees:

Film # 1

Discussion following with director (or director to introduce screening).

Tuesday, January 10 – 7:30 PM

Golden Globe Foreign Language Nominees:

Film # 2

Discussion following with director (or director to introduce screening).

Wednesday, January 11 – 7:30 PM

Golden Globe Foreign Language Nominees:

Film # 3

Discussion following with director (or director to introduce screening).

Thursday, January 12 – 7:30 PM

Golden Globe Foreign Language Nominees:

Film # 4

Discussion following with director (or director to introduce screening).

Friday, January 13 – 7:30 PM

Golden Globe Foreign Language Nominees:

Film # 5

Discussion following with director (or director to introduce screening).

INDIANA JONES – THE TRILOGY

January 14 – 15 The Aero Theatre

Please join us for a trip back to yesteryear, savoring the nostalgic joys of the cliffhanger matinee movie serials of the 1930's and 1940's, as interpreted through the eyes of director **Steven Spielberg** and producer **George Lucas** in their classic trilogy starring **Harrison Ford** as the wily adventurer, Indiana Jones.

Saturday, January 14 – 7:30 PM

25th Anniversary!

RAIDERS OF THE LOST ARK, 1981, Paramount, 115 min. Archaeologist **Harrison Ford** battles occult-obsessed Nazis and former girlfriend Karen Allen as he attempts to wrest the Ark of the Covenant from the lost Egyptian city of Tanis. Brilliant, non-stop adventure from director **Steven Spielberg** and producer **George Lucas** that mixes 1930's-style matinee thrills with the ominous threat of Hitler's henchmen controlling one of history's most powerful objects. With terrific support from Paul Freeman as Indy's suave nemesis Belloq, Ronald Lacey as the sinister Nazi officer Toht, and John Rhys-Davies as Indy's right-hand man Sallah. Imaginatively written by Lawrence Kasdan (based on Lucas and Philip Kaufman's original story), aided by a typically stirring John Williams score, one of his very best. Even if you've seen RAIDERS a dozen times - come back and see it again, in a gorgeous new 35 mm. print courtesy of Paramount Pictures!!

Visual Effect Supervisor Richard Edlund will be introducing the screening.

Sunday, January 15 – 5:00 PM

Double Feature!

INDIANA JONES AND THE TEMPLE OF DOOM, 1984, Paramount, 118 min. **Harrison Ford** returns as adventurer, Indiana Jones in the second installment of director **Steven Spielberg**

and producer **George Lucas**' tribute to the bygone-era of cliffhanger movie serials. This time Jones, fleeing Shanghai with an American chanteuse (Kate Capshaw) and a teenage thief, suddenly finds himself in rural India, attempting to help free a village's children from indentured servitude in the mines belonging to a maniacal cult. Before the last frame unspools, Jones will find himself fighting for survival, along with his comrades, in the nefarious Temple of Doom. **INDIANA JONES AND THE LAST CRUSADE**, 1989, Paramount, 127 min. Director **Steven Spielberg** returns for the third entry in the trilogy with Indiana (**Harrison Ford**) searching for his ill-humored father (**Sean Connery**) after the brilliant archaeologist is kidnapped by the Nazis for his knowledge of the whereabouts of the Holy Grail, a sacred artifact that, like the first installment's Ark of the Covenant, supposedly holds supernatural powers to redeem or destroy the world. With a great supporting cast that includes Denholm Elliot, Jonathan Rhys-Davies, Julian Glover and **River Phoenix** (in flashback) as the teenage Indiana Jones. *Discussion between films with Visual Effects Supervisor, Mike McAlister.*

SCREWBALLS, PRATFALLS & MADCAPS: AMERICAN COMEDY CLASSICS OF THE 1930's and 1940's

January 19 – 22 The Aero Theatre

Once upon a time, they had something called "comedy." People told jokes, walked into doors, threw pastry, and found themselves in ridiculous situations where the only possible solution was a tartly-worded insult or a bonk on the noggin'. Today, that world has pretty much vanished, replaced by a barrage of bodily functions, groin injuries and suggestions that someone must be gay because he likes Coldplay (Not that there's anything wrong with that). So jump into the ol' time machine and whisk yourself back to an era when movies were, you know, *funny*. And when we say *funny*, we mean directors like **Preston Sturges (LADY EVE)** and **Ernst Lubitsch (NINOTCHKA)** and stars like **Cary Grant (HIS GIRL FRIDAY)**, **Claudette Colbert (IT HAPPENED ONE NIGHT)** and more! Stuff Grandma and the kids into the SUV and c'mon down: it'll feel so good to laugh again.

Series Compiled by Gwen Deglise and Chris D., with additional invaluable assistance (and program notes) from Mike Schlesinger.

Special Thanks: Cary Haber/CRITERION PICTURES (20th CENTURY FOX); Mike Schlesinger/COLUMBIA REPERTORY; Paul Ginsburg/UNIVERSAL; Marilee Womack/WARNER BROS. CLASSICS.

Thursday, January 19 – 7:30 PM

IT HAPPENED ONE NIGHT, 1934, Columbia (Sony), 105 min. Dir. **Frank Capra**. The first film to win all five major Oscars (like a comedy could ever pull that off today) remains a jewel of timing and charm, as runaway bride **Claudette Colbert** finds herself saddled with pushy reporter **Clark Gable**, who smells the story of his career. The legendary hitchhiking and "Walls of Jericho" scenes are only the tip of this matchless comic tour de force. Screenplay by Robert Riskin; with Walter Connolly, Alan Hale and Roscoe Karns.

Friday, January 20 – 7:30 PM

Preston Sturges Double Feature:

THE LADY EVE, 1941, Paramount (Universal), 97 min. Dir. **Preston Sturges**. **Henry Fonda** is dim-witted ale heir “Hopsy” Pike (“Snakes are my life.”); **Barbara Stanwyck** is Eve, cardsharp and con artist *par excellence*. Can this relationship work? Savage but never mean-spirited, this is Sturges at his best, blending violent slapstick, zesty dialogue and genuine romance into a peerless masterwork. With Charles Coburn, William Demarest, Eugene Pallette and Eric Blore.

THE PALM BEACH STORY, 1942, Paramount (Universal), 88 min. Dir. **Preston Sturges**. Though **Claudette Colbert** still loves failed-architect hubby **Joel McCrea**, she nonetheless leaves him for greener pastures. Enter Rudy Vallee as a mild-mannered zillionaire and Mary Astor as his nympho sister and, well, the possibilities are just endless. Another hysterical Sturges classic, highlighted by the all-star Ale & Quail Club and the unforgettable Wienie King!

Saturday, January 21 – 3:00 PM

Family Matinee! Ultra-Rare Screening - Sherman Brothers Classic!

MARY POPPINS, 1964, Disney, 140 min. Dir. **Robert Stevenson**. **Julie Andrews** is God’s gift to nanny-dom as Mary Poppins in this classic musical comedy/fantasy. When Poppins comes to work for the Banks family in their turn-of-the-20th-century London household, she uplifts everyone and brings magic to their lives. **Dick Van Dyke** is Bert, the good-natured chimney sweep and the great Jane Darwell, in her last screen appearance, plays the bird lady. Winner of five Academy Awards, including Andrews for Best Actress and Richard M. & Robert B. Sherman for Best Original Song and Best Original Music Score. With a classic cast that includes David Tomlinson, Glynis Johns, Hermione Baddeley, Karen Dotrice, Matthew Garber, Arthur Treacher, Ed Wynn and Reginald Owen.

Saturday, January 21 – 7:30 PM

Double Feature:

HARVEY, 1950, Universal, 104 min. Dir. **Henry Koster**. Easily the greatest movie ever made starring a 6’3” invisible rabbit. **Jimmy Stewart** gives his own favorite performance as Elwood P. Dowd, a perfectly nice guy whose best pal nobody can see, leading his sister (Oscar-winner Josephine Hull) to try to get him committed. A warm, wonderful and truly ageless comedy. Based on Mary Chase’s play (in which Stewart had already starred), and featuring Cecil Kellaway, Wallace Ford, and in his film debut, Jesse White.

NINOTCHKA, 1939, MGM (Warners), 110 min. Dir. **Ernst Lubitsch**. “*Garbo Laughs!*” screamed the ads, and so will you, as a stuffy Russian commissar (**Greta Garbo**) assigned to Paris matches wits with *bon vivant* **Melvyn Douglas**. She never had a chance. The second and last time Billy Wilder worked with his idol; his script (with Charles Brackett and Walter Reisch) is inspired, and The Lubitsch Touch is in full force. With Ina Claire, Sig Ruman, Felix Bressart and—no kidding—**Bela Lugosi!**

Sunday, January 22 – 6:00 PM

HIS GIRL FRIDAY, 1940, Columbia (Sony), 92 min. Dir. **Howard Hawks**. For decades considered the fastest comedy ever made, this frenzied remake of Hecht and MacArthur’s THE FRONT PAGE switches ace newsman Hildy Johnson to a woman (**Rosalind Russell** at her peak), while **Cary Grant** does a complete 180 from BABY as cynical editor Walter Burns. If you were teaching film comedy, this would be Lesson #1. The unparalleled cast includes Ralph

Bellamy, Gene Lockhart, Porter Hall, Ernest Truex, Roscoe Karns, Cliff Edwards, John Qualen, Billy Gilbert and tons more.

ELIA KAZAN WEEKEND

January 27 - 29 The Aero Theatre

Following up on our screenings of ON THE WATERFRONT and A STREETCAR NAMED DESIRE during our Marlon Brando series a few months back, please join us for more of the timeless works (**EAST OF EDEN**, **BABY DOLL** and **AMERICA, AMERICA**) by the groundbreaking American master, **Elia Kazan**, as they were meant to be seen - on the big screen.

Series compiled by Gwen Deglise.

Special Thanks to: Marilee Womack and Linda Evans-Smith/WARNER BROS. CLASSICS.

Friday, January 27 – 7:30 PM

EAST OF EDEN, 1955, Warner Bros., 115 min. Iconic status in world cinema was immediately thrust upon **James Dean** with the release of director **Elia Kazan's** adaptation of the John Steinbeck classic. All the more amazing is that it was Dean's motion picture debut. Dean is brilliantly cast as shy Cal, a pre-WWI teenager who can't escape from the shadow of his perfect brother, Aaron (Richard Davalos). He is also a rebellious black sheep who will do almost anything to gain the love of his strict father (Raymond Massey), a desire that may destroy those around him, but may also, in the end, offer him his last chance at redemption. Incendiary **Jo Van Fleet** won the Best Supporting Actress Oscar as Cal's estranged, brothel madam mother. With a great cast that also includes **Julie Harris** as Abra, the girl loved by both brothers, as well as Albert Dekker, Burl Ives and a cameo by Timothy Carey.

Saturday, January 28 – 3:00 PM

Family Matinee – Animation à GoGo

BATMAN: MASK OF THE PHANTASM, 1993, Warner Bros., 76 min. Dir. **Bruce Timm & Eric Radomski**. As part of our weekend tribute to animator, Bruce Timm (see our January 29 listing at The Egyptian Theatre), we present Bruce's critically-acclaimed animated feature spin-off from the BATMAN animated television show. Batman must exonerate himself after being framed by vigilante assassin, The Phantasm, for the murders of various mob bosses. With a great cast of actors doing the voices for the comic book characters, including Kevin Conroy, Dana Delaney, Hart Bochner, Stacey Keach, Abe Vigoda, Dick Miller, Efrem Zimbalist, Jr., John P. Ryan, Marilu Henner and Mark Hamill.

Saturday, January 28 – 7:30 PM

BABY DOLL, 1956, Warner Bros., 114 min. Director **Elia Kazan's** controversial film starring **Carroll Baker** in a ground-breaking performance as a thumb-sucking, child bride in the deep south. **Karl Malden** stars as Archie Lee Meighan, her middle-aged husband, a cotton gin owner who eagerly awaits his bride's 20th birthday when they will finally consummate their marriage. But rival cotton business man Silva Vaccaro (**Eli Wallach** in his film debut) suspects Archie of burning down his gin and takes an erotic form of Sicilian vengeance in this gothic tale

of pride and perversity. Tennessee Williams wrote his first original screenplay for *BABY DOLL*, using some elements from two of his earlier one-act plays. The film garnered four Oscar nominations, including Carroll Baker (Best Actress); and Tennessee Williams (Best Writing, Best Screenplay adapted for script). But the explosive film was condemned by the Legion of Decency upon its release. Rip Torn also makes his film debut in an un-credited role.

Sunday, January 29 – 5:00 PM

AMERICA, AMERICA, 1963, Warner Bros., 174 min. If ever there was a director who seemed born for the job of spinning an immigrant's tale as not just high adventure but bittersweet tragic-comedy, it was **Elia Kazan**. This sprawling epic of a young Greek, Stavros (based on Kazan's uncle), living with his family in Turkey circa 1900 and obsessed with making it to America for a better life, is one of Kazan's most moving, personal films. Kazan molds a talented cast of comparatively unknown performers into a powerhouse ensemble: Stathis Giallelis is perfect as Stavros, with able support from John Marley, Lou Antonio, Joanna Frank and the great Frank Wolff (an underrated American actor who enjoyed a prolific career in 1960s-era Italy before his tragic death in 1971). If you're a fan of Kazan's more famous classics like *ON THE WATERFRONT* and *EAST OF EDEN*, but have never seen *AMERICA, AMERICA*, you owe it yourself to catch this masterpiece on the big screen.

