

American Cinematheque March Film Schedule

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MARCH CALENDAR

EGYPTAN THEATRE March Programming

6712 Hollywood Blvd. in Hollywood, CA 90028

Wednesday, March 1 – 7:30 PM

OUTFEST WEDNESDAYS

TELENOVELAS SHORTS PROGRAM

Murderous dykes, steamy Latino men, lesbian moms with gorgeously insane girlfriends and a married man with his eye on his brother-in-law take sex and drama to outrageous extremes. Viva Ruiz's "**Rosa Negra 2, Como Corre El Amor**," 2004, 24 min. The second installment of the pansexual, multicultural telenovela spoof continues with its adventures of sexy butches, knife-wielding girlfriends and sexy Latinas in seedy back rooms. Robert Banks Ramirez' "**Saint Martin de 4th Street**," 2004, 30 min. Martin, a 13-year-old boy living in 1980's Montebello, can't stand his mother's new domineering vixen of a girlfriend. What's a boy to do but seek solace and advice from his drag queen Nina and pray to Saint Martin de Porres in this battle between good and evil. Deondray Gossett and Quincy LeNear's "**The DL Chronicles**," 2005, 30 min. Move over "Red Shoe Diaries"! When a respectable married man can't resist the sweet temptations of his brother-in-law, keeping their desires on the down low becomes the new soapy, sexy playground for sexual ambiguity, denial and betrayal.

Friday, March 3 – 7:30 PM

THE OSCAR, 1966, Avco-Embassy & Stuart Lisell Films, 118 min. Dir. **Russell Rouse**. Hilariously overheated drama of the race for the Oscar statuette, a kind of masculine version of ALL ABOUT EVE, starring **Stephen Boyd** as a strip club barker-turned-Hollywood star, clawing and back-stabbing his way to Academy Awards night, while lover **Elke Sommer** and a wildly-miscast **Tony Bennett** (in his only starring role) stand by and suffer. Look for Milton Berle in an excellent supporting role as Boyd's agent, along with cameos from **Bob Hope**, **Frank Sinatra**, Edith Head, Hedda Hopper, Merle Oberon and **Nancy Sinatra**. *Discussion following the film with actress, Elke Sommer.*

Saturday, March 4 – 10:00 AM

"INVISIBLE ART, VISIBLE ARTISTS" Seminar

Presented by American Cinema Editors (**A.C.E** <<http://www.ace-filmeditors.org/>>)

You saw their names in the opening credits. Then you saw their names in *Variety*. Now discover how they went from dailies to Oscar-nominated films. An open discussion with all of this year's Oscar-nominated editors, including Mike Hill and Dan Hanley (CINDERELLA MAN); Claire Simpson (THE CONSTANT GARDENER); Hughes Winborne (CRASH); Michael Kahn (MUNICH); and Michael McCusker (WALK THE LINE). **Free Admission. Tickets available on day of seminar only at box office. No online ticketing. Doors open at 9:00 AM.**

Saturday, March 4 – 2:30 PM

Seminar

Presented by Art Directors Guild and Set Decorators Society of America

The American Cinematheque in association with the Art Directors Guild and the Set Decorators Society of America present a panel discussion with Academy Award nominated Art Directors and Set Decorators. With Jim Bissell (art) & Jan Pascale (set) (GOOD NIGHT, AND GOOD LUCK); Stuart Craig (art) & Stephenie McMillan (set) (HARRY POTTER AND THE GOBLET OF FIRE); Grant Major (art) & Dan Hennah & Simon Bright (set) (KING KONG); John Myhre (art) & Gretchen Rau (set) (MEMOIRS OF A GEISHA); and Sarah Greenwood (art) & Katie Spencer (set) (PRIDE AND PREJUDICE). Art Directors Guild President Thomas A. Walsh will moderate the event that will include screening of excerpts from the five films nominated by the Academy. **Free Admission. Tickets available on day of seminar only at box office. No online ticketing.**

OSCAR DOCUMENTARY SHORTS

Saturday, March 4 – Saturday, March 11

Don't miss this rare chance to see a program of the documentary short films nominated for this year's Academy Awards BEFORE the winners are announced on March 5th! Always a magnificent look into the talent working in this often overlooked format.

Steven Okazaki "**The Mushroom Club**" (35 min). In this examination of the terrible personal toll that followed the bombing of Hiroshima sixty years ago, ten people whose lives were marked by the explosion are profiled. Kimberlee Acquaro & Stacy Sherman's "**God Sleeps in Rwanda**" (30 min). The genocide that devastated Rwanda in 1994 also left in its wake a population that was suddenly seventy percent female. Five courageous women struggle to rebuild their lives in a society still reeling from its bloody recent history. Corinne Marrinan & Eric Simonson's "**A Note of Triumph: The Golden Age of Norman Corwin**" (40 min). This exploration of the lasting impact of radio broadcasting legend Norman Corwin's work focuses on his landmark 1945 piece, "On a Note of Triumph", which aired on the evening of VE day. Dan Krauss' "**The Death of Kevin Carter: Casualty of the Bang Bang Club**" (27 min). After shooting an award-winning photograph that captured the full horror of starvation in the Sudan, South African photojournalist Kevin Carter found himself tormented by doubts about the ethical implications of his work.

Saturday, March 4 - 7:30 PM [Rigler Theatre]

Thursday, March 9 - 7:30 PM [Spielberg Theatre]

Friday, March 10 - 7:30 PM [Spielberg Theatre]

Saturday, March 11 - 7:30 PM [Spielberg Theatre]

Wednesday, March 8 – 7:30 PM

OUTFEST WEDNESDAYS

DUCK SEASON, 2004, 87 min. Dir. **Fernando Eimbcke**. Set in an apartment in Mexico City, two 14-year-old friends (Moko and Flama) are left home alone with their teenage boy indulgences—pizza and video games; but Jarmuschian absurdity prevails and the flirtatious neighbor girl and the unpaid pizza delivery guy invade their solitary paradise. These distractions are frustrating, funny and seductive as the boredom and confusion of adolescence dances with their burgeoning sexualities. Amidst pot brownies, porno mags and the uninvited guests, Moko and Flama also experiment with their friendship and ultimately question its origin and future. Be sure to stick around for the end credits.

Thursday, March 9 – 7:30 PM

Tribute to B-Movie Producer, Jack Broder – Double Feature:

Russian-born Jack Broder immigrated to the United States in 1920 and moved to Detroit, where he made a living at various jobs. In 1930, Jack began a candy concession stand in the Colonial Theater, something he soon parlayed into theatre acquisition, and Jack and his brother Paul launched Broder Theaters in 1935, which by the 1940s owned and operated approximately a dozen venues in the Detroit area. Jack moved his family to Los Angeles in 1945, where he segued from exhibition to distribution. In 1947, Jack and Paul's Realart Pictures acquired reissue rights to Universal Pictures' film library for a period of ten years, something that was an instant success. Flush with equity from the financial windfall, Jack entered film production in the early 1950s, financing approximately a dozen "B" films under the banner Jack Broder Productions. Amongst these exploitation pictures were **BRIDE OF THE GORILLA** (1951) starring Raymond Burr and Barbara Payton, **KID MONK BARONI** (1952), **BELA LUGOSI MEETS A BROOKLYN GORILLA** (1952) and **HANNAH LEE** (1953), a 3-D western. Then, for awhile, Jack devoted time to other entrepreneurial interests. Missing the movie business, Jack financed and produced two more films in 1965: **THE NAVY VS. THE NIGHT MONSTERS** and **WOMEN OF THE PREHISTORIC PLANET**. Jack died suddenly of a heart attack in 1979. To this day, little has been written about his life and career. Please join us in this tribute to a great, old-fashioned kind of showman.

Leonard Nimoy In-Person!! **KID MONK BARONI**, 1952, Wade Williams, 79 min. Dir. **Harold D. Schuster**.

Leonard Nimoy, in his debut leading role, is Paul 'Monk' Baroni, a street gang hoodlum in New York City's Little Italy, who has his life suddenly change when he becomes a professional boxer. A great little sleeper of a B film, with a cast that also includes Bruce Cabot, Mona Knox and Jack Larson (Jimmy Olsen of "Adventures of Superman").

BELA LUGOSI MEETS A BROOKLYN GORILLA, 1952, Wade Williams, 74 min. Dir. **William Beaudine**.

"Brooklyn Chumps Become Island Monkeys In a Jungle Full of Laffs!" The ultimate in B movie (or should we say Z movie?) madness, early 1950's style, with the Martin/Lewis knockoff duo, Sammy Petrillo and Duke Mitchell running afoul of anxious-for-human-guinea-pigs Dr. Zabor (**Bela Lugosi**) on a tropical jungle island. Innocently

goofy and somehow marvelously entertaining, despite its threadbare origins. *Discussion in between films with actors Leonard Nimoy, Jack Larson, Mona Knox and producer, Judd Bernard.*

GRINDHOUSE SPECTACULARS

Friday, March 10 – Sunday, March 12

In Collaboration With Hollywood Book & Poster

Because it's been a while since our last weekend of Drive-In and Grindhouse Exploitation nuggets, let us take the opportunity to once again revisit that time of yore when drive-in passion pits and crumbling urban movie palaces championed all that was wild, sexy, untamed, violent and just plain grungy! This time around, it's all manner of transgression and trauma on the highways of America's great outdoors, including such biker films as **BORN LOSERS**, **DEVIL'S ANGELS** (starring John Cassavetes!), Richard Rush's **SAVAGE SEVEN** and a night of white-line payback and retribution, featuring **MACON COUNTY LINE** and **WHITE LINE FEVER**. Eric Caidin, of Hollywood Book And Poster, will be raffling off prizes every night before the lights go down, and there'll be plenty of rare, vividly visceral movie trailers of the era to whet your appetite for the main course.

Series compiled by Eric Caidin and Chris D.

Special Thanks: Mike Schlesinger/SONY REPERTORY; Ian Wildman & Julian Schlossberg/CASTLE HILL; Roger Camras & Max Baer, Jr./MAX BAER PRODUCTIONS.

Friday, March 10 – 7:30 PM

Grindhouse Spectaculars – Double Feature:

New 35mm Print! **BORN LOSERS**, 1967, Sony Repertory, 113 min. Dir. **T. C. Frank**. Sadistic, degenerate bikers invade a small California coastal town and only one man can stop them, ex-Green Beret, Billy Jack (Tom Laughlin) in the character's first screen appearance. With a great cast that includes action auteur, Jack Starrett as Deputy Fred, Russ Meyer veteran Stuart Lancaster as the sheriff and – last but not least – **Jane Russell** (!) as the harddrinking mom of a problem girl enamored with the new outlaws in town. With Jeremy Slate and William Wellman, Jr.

HELL'S ANGELS 69, 1969, Castle Hill, 97 min. Dir. **Lee Madden**. *"Let the fuzz take you ALIVE... the Angels aren't that particular!"* Chuck and Wes (Tom Stern and Jeremy Slate) are two high rollers who decide to rob Ceasar's Palace in Las Vegas disguised as Hell's Angels. Bad idea! After the heist, when the Angels get hep that they've been framed, look out! Great exploitation antics with plenty of vintage footage of Nevada's gambling mecca from a bygone era. Co-stars G. D. Spradlin as a redneck detective and a whole posse of real Hell's Angels, including Sonny Barger. *Plus vintage exploitation trailers prior to screening! Discussion in between films with actors, Jeremy Slate and William Wellman, Jr.*

Saturday, March 11

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:30 AM FOREVER HOLLYWOOD

Saturday, March 11 – 7:30 PM

Grindhouse Spectaculars – Double Feature:

New 35mm Print! **SAVAGE SEVEN**, 1968, Sony Repertory, 94 min. A scorching, early gem from **Richard Rush** (THE STUNT MAN) with **Adam Roarke** (PLAY IT AS IT LAYS) as the head honcho of a biker gang who leads his unruly band of outcasts onto an Indian reservation, establishing a brief, uneasy co-existence with the Native Americans, specifically Robert Walker, Jr. and Joanna Frank (AMERICA, AMERICA). Soon local government and big business drive a wedge between the two factions, pitting them against each other to keep both marginalized and powerless on society's fringe. Delivers in both thrills and caustic social commentary, with locations and performances unusually credible for this genre. With Larry Bishop, Billy Green Bush, John Bud Cardos. **NOT ON VIDEO!**

New 35mm Print! **THE DEVIL'S ANGELS**, 1967, Sony Repertory, 84 min. The personality of biker leader, Cody (**John Cassavetes**) is split between do-your-own-thing bad-ass and sensitive loner in this rarely-screened sequel to Roger Corman's THE WILD ANGELS. Cody makes a truce for his gang with the sheriff (Leo Gordon) of a small southwestern burg, but violence is kindled when a provocative, young town girl is added to the mix. Corman's

ANGELS had been a huge hit for American-International, serving to jumpstart the biker film craze that swept the nation's drive-ins in the late sixties, and this effort from Corman's former production designer-turned-director, **Daniel Haller** (THE DUNWICH HORROR) was one of the earliest in the cycle. Co-starring the great **Mimsy Farmer** (who subsequently went on to a long career in Euro arthouse and exploitation films in the 1970's and 80's). With Beverly Adams as Cody's 'old lady.' **NOT ON VIDEO! Plus vintage exploitation trailers prior to screening! Discussion in between films with SAVAGE SEVEN director, Richard Rush, actors Larry Bishop, John Bud Cardos and DEVIL'S ANGELS screenwriter, Charles Griffith.**

Sunday, March 12

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:30 AM FOREVER HOLLYWOOD

Sunday, March 12 – 6:30 PM

Grindhouse Spectaculars – Double Feature:

New 35mm Print! **MACON COUNTY LINE**, 1974, Max Baer Productions, 89 min. Dir. **Richard Compton**. A superb, nervewracking drive-in sleeper that still holds up today. Real-life brothers, **Allan and Jesse Vint**, are siblings touring the countryside with Cheryl Waters, their hitchhiker pal, when the trio suddenly becomes stranded in a backwater town due to car trouble. An unfortunate coincidence implicates them in a crime they did not commit, and before long self-righteous sheriff Reed Morgan (**Max Baer, Jr.** in an astonishingly ferocious performance) is on their trail, intent on wiping them off the face of the earth. Expertly walks the line between violent exploitation programmer and a character-driven drama. Co-starring Joan Blackman, Geoffrey Lewis, Leif Garrett, Emile Meyer, Jay Adler and Doodles Weaver.

New 35mm Print! **WHITE LINE FEVER**, 1975, Columbia (Sony Repertory), 90 min. **Jan-Michael Vincent**, returning from Viet-Nam and optimistic about his future, marries high school sweetheart, Kay Lenz, then buys his very own rig, all the better to get him started as an independent trucker. But he finds out things have changed dramatically while he was away, with his dad's old trucking company friend, Duane (Slim Pickens) now in thrall to syndicate hoods, big moneymen and corrupt politicians (as personified by L.Q. Jones, Don Porter and R.G. Armstrong). Before long, Vincent starts a virtually one-man war against the powers-that-be. A great combination of slambang action, hair-raising stunts and social commentary from director, **Jonathan Kaplan** (OVER THE EDGE). **Plus vintage exploitation trailers prior to screening! Discussion in between films with actor, Geoffrey Lewis.**

RETURN TO NEW HOLLYWOOD

Wednesday, March 15 – Saturday, March 25

As a small encore to our New Hollywood series from the year 2000, we're presenting two weeks of some of the best, most provocative and groundbreaking films from the mid-1960's through the 1970's. While two weeks seem like barely enough time, and, as a result, hardly representative of the wide diversity of exciting movies that spontaneously erupted from the era, we've gone out of our way to look for intriguing pictures that do not get projected as often on the big screen as their more famous cousins. Although we love 'em, this time around no FRENCH CONNECTION, no GODFATHER, no AMERICAN GRAFFITI, no CHINATOWN, no – well, you fill in the blank! The great, incendiary masterpieces from the period that were box office smashes are consequently more accessible and more easily available on DVD and at repertory screenings. Although a few of the films from our program have been released on DVD in the last couple of years, most of them have not. For whatever reason, though often as good and as critically acclaimed as others more well-known, most of these films have not remained as prominent in the pop culture public consciousness. From our mini-tribute to trailblazing director Frank Perry (including the much-requested **PLAY IT AS IT LAYS**, **DIARY OF A MAD HOUSEWIFE** and the impossibly rare **LADYBUG, LADYBUG**) to Arthur Penn's strangely dreamlike neo-noir **MICKEY ONE** with Warren Beatty, Jerry Schatzberg's **PUZZLE OF A DOWNFALL CHILD** with Faye Dunaway, Richard Rush's **GETTING STRAIGHT** with Elliot Gould, John Huston's **FAT CITY**, Aram Avakian's **END OF THE ROAD**, John Boorman's **POINT BLANK** and Michael Ritchie's **PRIME CUT** (the last two starring Lee Marvin), these are revolutionary cinematic treasures that could not have been released without the go-for-broke atmosphere of the letting-it-all-hang-out New Hollywood.

Series compiled by Chris D.

Specials Thanks: Paul Ginsburg/UNIVERSAL; Mike Schlesinger/SONY REPERTORY; Steve Johnson/CRITERION FILMS (20TH CENTURY FOX); Marilee Womack/WARNER BROS.; Peggy Flynn/HOLYWOOD CLASSICS; Todd Wiener/UCLA FILM AND TELEVISION ARCHIVE; Amy Lewin and Barry Allen/PARAMOUNT.

Wednesday, March 15 – 7:30 PM

Identity And Love in The New Hollywood – Double Feature:

PUZZLE OF A DOWNFALL CHILD, 1970, Universal, 105 min. **Jerry Schatzberg** (SCARECROW), who at one time had worked as a high-fashion photographer, directed this intimate portrait of a supermodel near the end of her tether. Holed-up at a cottage by the sea, Lou Sand (**Faye Dunaway**) recalls her past in the fast lane in a fractured-time kaleidoscope of bittersweet memories. Excellent Dunaway is supported by a formidable cast, including **Roy Scheider**, Viveca Lindfors, Barry Primus, Barry Morse. **NOT ON VIDEO!**

LOVING, 1970, Columbia (Sony Repertory), 89 min. Dir. **Irvin Kershner**. Successful illustrator, Brooks (**George Segal**) catches the approaching-middle-age-blues and it impacts everyone around him, especially his lovely wife, Selma (**Eva Marie Saint**) as well as his two daughters and his mistress (Janis Young). With great support from **Sterling Hayden**, Keenan Wynn. "...in the direction of actors, judgment about scenes, and everything that happens in the camera...a fine and gratifying film." – Roger Greenspun, New York Times.

>> Also playing at the Aero, March 12.

Wednesday, March 15 – 7:30 PM

OUTFEST WEDNESDAYS [Spielberg]

FLOORED BY LOVE, 2005, 50 min. Dir. **Desiree Lim**. This touching family comedy sheds a whimsical light on the universal human needs of love, acceptance and the joy that comes from showing the world who you really are. Cara and Janet's relationship is challenged by Cara's fear of commitment and a surprising visit from her conservative Chinese parents. Cut to newly "out" teen heartthrob Jesse, whose world is turned upside down when his hip, trendy and now gay birth dad comes into the picture. Living in the same apartment complex, the lives of the two families are floored with a twist in this thoughtful double comedy that sports a frantic apartment de-dyking, a professional "Queer Eye"-style makeover and plenty of tofu.

Plus short: "Some Real Fangs" 2004, 34 min. Dir. **Desiree Lim**. A vampiric baby-dyke must put some fangs into her French kiss in order to inherit her matriarchal creature of the night legacy.

In collaboration with: Visual Communications

Thursday, March 16 - 7:30 PM ALTERNATIVE SCREEN

Co-Presented with the Slamdance Film Festival

Sneak Preview! **B.I.K.E.**, 2006, 89 min., USA. An exploration of the Black Label Bicycle Club as well as the wider freak bike subculture. Comprised mainly of artists driven by anti-materialism and a belief that the impending apocalypse will render cars useless and bicycles in power, BLBC battles mainstream culture and rival gangs for its vision of a better tomorrow. Co-directed by **Jacob Septimus & Anthony Howard**, this new doc is a definitive look at the intersection of subculture, radical politics, group dynamics and personal identity.

Friday, March 17 – 7:30 PM

Frank Perry Tribute Double Feature:

PLAY IT AS IT LAYS 1972, Universal, 99 min. Director **Frank Perry** (DAVID AND LISA) delivered many edgy psychological classics, and none is more deserving of rediscovery than this rarely-screened adaptation of Joan Didion's bestseller, with a screenplay by Didion and her late husband, John Gregory Dunne. **Tuesday Weld** is at her best as fiercely intelligent Maria, an ex-model on the verge of a nervous breakdown. In-the-closet producer **Anthony Perkins** is her only friend and Adam Roarke her estranged, director husband trying to jumpstart his career out of the biker-film ghetto. A scathing portrait of Hollywood in the early 1970's. **NOT ON VIDEO!**

>> Also playing at the Aero, March 8

THE SWIMMER 1968, Columbia (Sony Repertory), 94 min. One of the most unjustly neglected figures of the New Hollywood, director **Frank Perry** made 10 low-key, razor-sharp dissections of modern morals and relationships between 1962 and 1975. Based on John Cheever's acclaimed novel, THE SWIMMER follows vigorous, middle-aged **Burt Lancaster** on a metaphoric journey swimming from backyard pool to backyard pool, headed towards a "home" that may no longer exist. A nostalgic portrait of regret and despair lying beneath the gemlike surface of suburbia, featuring one of Lancaster's finest performances.

>> Also playing at the Aero, March 8

Saturday, March 18 – 7:30 PM

Frank Perry Tribute Double Feature:

DIARY OF A MAD HOUSEWIFE, 1970, Universal, 104 min. Director **Frank Perry's** brilliant comedy-drama satirizing the psychological rat race of a middle class married couple in New York City, circa 1970. **Carrie Snodgrass'** performance as abusive **Richard Benjamin's** isolated wife is one of the standout portrayals of the New Hollywood. As Snodgrass' marriage continues to disintegrate, she takes a lover (**Frank Langella**) to fill up the emotional vacuum. Before long, she finds that this solution is no solution at all. Frank Perry's spouse and frequent writing collaborator, Eleanor, adapts the best-selling novel by Sue Kaufman. Be sure to keep your eyes peeled for Alice Cooper's performance in a swinging party scene. "... *great movie making.*" – Roger Greenspun, *New York Times*. **NOT ON VIDEO!**

LADYBUG, LADYBUG, 1963, Columbia (Sony Repertory) 82 min. The release date was well in advance of the birth of the New Hollywood, but this shattering little drama is ample evidence why director **Frank Perry** was one of the prime progenitors of the era once it finally dawned. His second feature film, after the acclaimed **DAVID AND LISA**, was inspired by the fear and terror of the Cuban Missile Crisis. A school principal and staff receive warning of an impending nuclear attack, and, unable to confirm the details, they decide to walk all of their young pupils to their nearby homes. Impossibly hard to see today, despite glowing reviews when it was originally released, Perry once more collaborates with his wife Eleanor in adapting a story by Lois Dickert. With a great cast including William Daniels, Jane Connell, James Frawley and all those great kids. **NOT ON VIDEO!**

Sunday, March 19 – 6:30 PM

Double Feature:

FAT CITY, 1972, Columbia (Sony Repertory), 100 min. **John Huston**, his versatility truly liberated by an evolving New Hollywood cinema, directed this gritty, slice-of-life adaptation of Leonard Gardner's novel about two boxers, one naïve neophyte (**Jeff Bridges**), and one on his way down (a brilliant **Stacey Keach**) with his perpetually drunken mate (the great **Susan Tyrell**). The faithful evocation of street life in northern California Stockton, its working class heroes and skid row flophouses, where dreams and hopes get crushed out like cigarette butts, is priceless. Also co-starring Candy Clark and Burgess Meredith.

PANIC IN NEEDLE PARK, 1971, 20th Century Fox, 110 min. Then-newcomers **Al Pacino** and **Kitty Winn** are a junkie Romeo and Juliet in director **Jerry Schatzberg's** harrowing, near-documentary study of heroin addiction on the streets of New York City. **Joan Didion** and **John Gregory Dunne's** economic, compassionate screenplay plots the couple's self-destructive spiral with relentless logic that is neither patronizing nor preachy. A gutwrenching, surprisingly overlooked classic that would never find major studio release today. **NOT ON VIDEO!**

Wednesday, March 22 – 7:30 PM

Lee Marvin Double Feature:

POINT BLANK, 1967, Warner Bros., 92 min. Director **John Boorman's** second feature film really put him on the New Hollywood map and changed the look of action movies for years to come. This hardboiled neo-noir (adapted from The Hunter, the first of a series of novels by Richard Stark) retains the gritty frissons of the best pulp thrillers but is also a brain-twisting deconstruction of narrative. Brilliant from beginning to end, with **Lee Marvin** as a master thief seemingly back from the dead, out to get payback on the best friend that betrayed him (John Vernon) as well as the shadowy Mob moneymen behind the scenes. With **Angie Dickinson**, Carroll O'Connor, Keenan Wynn.

PRIME CUT, 1972, Hollywood Classics, 88 min. Director **Michael Ritchie** was renowned for his biting satires on American life (**THE CANDIDATE**, **THE BAD NEWS BEARS**), and here he serves up one of his most subversive. **Lee Marvin** stars as an expert enforcer, hired by the Irish mob to lower the boom on a homicidal pair of renegade brothers (**Gene Hackman**, Gregory Walcott) and their meatpacking operation in Kansas City. Zeroing in on the sunny midwest, Ritchie takes potshots at all forms of soul-destroying consumer excess, skewering a culture that, at its worst, puts young women on the same level as cattle. A perfect melding of hard-as-nails gangster saga with dark, dark humor. And as an added bonus, we get to see a very young, enchanting **Sissy Spacek** in her debut film!

Thursday, March 23 – 7:30 PM

Arthur Penn Double Feature:

NIGHT MOVES, 1975, Warner Bros., 95 min. Dir. **Arthur Penn**. **Gene Hackman** plays an ex-football star-turned-private eye whose life unravels when he finds his wife **Susan Clark** has been unfaithful. Adding to Hackman's mid-life crisis, his job finding a missing teenager (**Melanie Griffith** in her first real role) goes abruptly sour in a nightmarish labyrinth of betrayals and sudden death. One of the best neo-noirs, **NIGHT MOVES** builds to a bonechilling, expertly orchestrated climax. With **Jennifer Warren**, **James Woods**.

MICKEY ONE, 1965, Columbia (Sony Repertory), 93 min. This one is so far ahead of its time... we still probably haven't caught up to it. Released right before the New Hollywood really erupted, it was films like this that paved the way, making the road a little less rough for the more famous trailblazing pictures that followed. Nightclub comic **Warren Beatty**, on the run from the Mob, flees to Detroit hoping to start a new life—but gangsters are less of a problem than his own personal demons. Dazzlingly shot by Ghislain Cloquet and featuring Stan Getz on the soundtrack, this is a bold and unique achievement for Beatty and director **Arthur Penn**, who two years later would reteam for a little item called **BONNIE AND CLYDE**. Written by Alan M. Srgal and co-starring Alexandra Stewart, Jeff Corey, Franchot Tone and Hurd Hatfield. **NOT ON VIDEO!**

Friday, March 24 – 7:30 PM

Double Feature:

GETTING STRAIGHT, 1974, Columbia (Sony Repertory), 124 min. Director **Richard Rush** (**THE STUNT MAN**) directs this classic tale of Harry Bailey (**Elliot Gould**), a Viet-Nam vet who is intent on earning his masters degree in English. But he's caught between the establishment and student protesters, something that causes him escalating consternation as he finds himself unable to trust anyone from either side. Rush manages to capture both the frustration and euphoria of a chaotic era without resorting to stereotypes. The great cast includes **Candice Bergen** as Harry's girl, Jan, and Jeff Corey as his mentor, Professor Willhunt. Also co-starring Robert F. Lyons, Cecil Kellaway, Max Julien, Brenda Sykes and Jeannie Berlin. **NOT ON VIDEO!**

DRIVE, HE SAID, 1972, Columbia (Sony Repertory), 90 min. **Jack Nicholson's** directorial debut--initially rated X for a car-seat sex scene and some locker-room exposure--stars William Tepper as a college basketball player who feels "disillusioned and disconnected," especially with so many classmates going off to die in 'Nam. (Well, there is a sexy professor's wife [**Karen Black**] to "console" him.) **Bruce Dern** gives the performance of his career as the team's take-no-prisoners coach, and appearing in small roles are no less than Robert Towne, Henry Jaglom, David Ogden Stiers, Cindy Williams, Michael Warren and Charles Robinson. A typically dense, thought-provoking drama from the BBS folks, scripted by Nicholson and Jeremy Lerner (and an uncredited Towne) from Lerner's prize-winning novel. "*Nicholson deftly illustrates the background cynicism of big time sports against the more obvious cynicism of college life.*" – *Variety*. **NOT ON VIDEO! Due to certain images and subject matter, no one under 17 will be admitted to this screening. Discussion in between films with director, Richard Rush.**

Saturday, March 25 – 7:30 PM

Double Feature:

END OF THE ROAD, 1970, Allied Artists, 110 min. Director **Aram Avakian** and screenwriters Terry Southern (**THE MAGIC CHRISTIAN**) and Dennis McGuire adapt John Barth's celebrated novel. **Stacey Keach** is Jake Horner, a college graduate suffering from periodic catatonia who ends up being treated by maverick psychiatrist, **James Earl Jones** (think Malcolm X channeling Wilhelm Reich and Arthur Janow) at his makeshift sanatorium. Once rehabilitated, Jake gets a job at a small college and, although becoming friends with macho, scoutmaster colleague, Joe (Harris Yulin), he is soon engaged in an affair with Joe's sensitive wife, Rennie (Dorothy Tristan). A bizarre, alternately tragic/funny cry in the wilderness of the late sixties that is long overdue for rediscovery. "*...the strength and horror of the film came in its merging madness with the normal world...gut-twisting...a visionary effort, an attempt to lead us into certain aspects of the contemporary nightmare and leave us there to wander in the dark.*" – Roger Ebert, *Chicago-Sun Times*. **NOT ON VIDEO!**

LIBERATION OF L.B. JONES, 1970, Columbia (Sony Repertory), 102 min. Like fellow 'old school' filmmaker John Huston, director **William Wyler** proves himself up to delivering on the promise of a more open New Hollywood with this scorching look at racism and hypocrisy in a small Southern town. **Roscoe Lee Browne** throws off sparks as rich, black undertaker, L.B. Jones, a man cuckolded by an amoral wife (an incandescent Lola Falana) and one of the town's meanest white cops (Anthony Zerbe). When Jones decides he wants a divorce, he suddenly finds himself taking the brunt of escalating harassment from Zerbe, who wants to keep his affair with a black woman a secret. **Lee J. Cobb** is the town's D.A., a 'decent' man with an ingrained streak of racism. **Barbara Hershey** is Cobb's daughter and Lee Majors, her idealistic lawyer husband. With a superb **Yaphet**

Kotto as an angry fugitive with his own axe to grind. Sterling Silliphant and Jesse Hill Ford wrote the screenplay (from Ford's novel).

A surprisingly unflinching, tell-it-like-is movie. ***Due to certain images and subject matter no one under 17 will be admitted to this screening.***

Sunday, March 26 – 6:00 PM

UPA: MAGOO, MCBOING & MODERN ART, Approximately 180 min. One of the crowning jewels of animation studios in the mid-20th century was UPA (United Productions of America), a group of brilliant artists, animators and technicians, who championed the contemporary graphic language of the era and produced modern animated shorts that challenged Disney's dominance of the medium. UPA was formed in 1943 by Stephen Bosustow, Zach Schwartz and Dave Hilberman, three artists who had met on the picket line of the infamous Disney strike of 1941. Pioneers of stylized animation, UPA rebelled against the "humanized pigs and bunnies" and juvenile fairytales of mass-produced Hollywood animation, instead creating animated shorts that seamlessly wove together human characters, sophisticated modern graphics, elegant music, satirical humor and edgy adult themes. The studio's early work in the 1940's consisted of dozens of training films for the US Navy and Army, as well as commissioned works like the classic "**Brotherhood of Man**" (1946) for the United Auto Workers. In 1948, the studio signed a production deal with Columbia Pictures and began to produce entertainment theatrical shorts. These films revolutionized the industry and made UPA the critical darling of the 1950s animation scene, garnering them countless awards (including three Oscars) and an unprecedented exhibition at MoMA, in 1955. Their most famous creation of the decade, the near-sighted Mister Magoo, became a phenomenon unto himself and was consistently near the top of cartoon popularity polls during the 1950's. The tribute at the Egyptian will include many of UPA's greatest hits including Bobe Cannon's "**Gerald McBoing-Boing**" (1951), John Hubley's "**Rooty Toot Toot**" (1952), Ted Parmelee's "**The Tell-Tale Heart**" (1953) and Pete Burness's "**When Magoo Flew**" (1955), as well as shorts produced for the groundbreaking CBS TV series "**The Gerald McBoing-Boing Show**" (1956), a preview of a forthcoming documentary **THE BOING THAT SHOOK THE WORLD** and other rarities. ***In-between the films, animation historian and author, Jerry Beck, will moderate two panels about the studio and its films. Veteran UPA animators and designers including Bill Melendez, Alan Zaslove, Willis Pyle, Fred Crippen, and Sam Clayberger will be joined by contemporary animator Mark Kausler (BEAUTY AND THE BEAST, THE LION KING), Lou Romano (production designer of Pixar's THE INCREDIBLES) and author/historian Amid Amidi (Cartoon Modern: Style and Design in Fifties Animation, Chronicle Books).***

Wednesday, March 29 – 7:30 PM

OUTFEST WEDNESDAYS

BASIC INSTINCT, 1991, Sony Repertory, 127 min. Director **Paul Verhoeven's** super-steamy erotic thriller pits embittered police detective **Michael Douglas** against the bisexual queen of femmes fatales, **Sharon Stone**, a twisted goddess and writer who may just be the ice-pick murderer the cops are searching for. Joe Esterhas' screenplay is notoriously politically incorrect, and there are juicy bits of dialogue (none of them repeatable here) all through this extremely entertaining chess game of terminal seduction. With George Dzundza, Jeanne Tripplehorn and **Dorothy Malone**.

Thursday, March 30 – 8:00 PM

ALTERNATIVE SCREEN

L.A. Premiere!!

THE TRIBE, 2005, 18 min. The tagline to director **Tiffany Shlain's** terrific short film just about says it all: "*An unorthodox, unauthorized history of the Jewish people and the Barbie doll...in about 15 minutes.*" Shlain and husband/co-writer, Ken Goldberg brilliantly use the Barbie doll, the creation of an American Jew, to look at the assimilation of cultural and religious identities in modern America. Archival footage, graphics, animation, Barbie dioramas and more take the audience on a breakneck journey through the history of Barbie and the Jewish people, from Biblical times to the present, all in an attempt to examine why the newest generation of young Jews still seeks meaning in their heritage but is decidedly put off by organized religion. ***Followed by a Q&A with director/co-writer Tiffany Shlain, co-writer Professor Ken Goldberg, art director Gil Gershoni, as well as in-depth discssion with audience members. Plus a 10 minute performance by spoken word artist from the film, Vanessa Hidary.***

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

March 23 – March 29 at The Aero Theatre
March 28 – April 2 at The Egyptian Theatre

Through the middle half of the twentieth century, the Cinematheque Francaise in Paris was the ultimate yardstick for cinematheques 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 onto 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 Cinematheque Francaise 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 Cinematheque.

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 Cinematheque'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 Cinematheque Francaise – 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 Cinematheque Francaise – 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](#).

>> Also playing at the Aero, March 23.

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. ***With musical accompaniment by Dan Redfeld.***

Sunday, April 2 – 6:30 PM

Early Years Of The Cinematheque Francaise – 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.

>> Also playing at the Aero, March 29.

<p>AERO THEATRE Programming 1328 Montana Avenue, Santa Monica, CA 90403</p>
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Wednesday, March 1 – 7:30 PM

ANNIE HALL, 1977, Columbia (Sony Repertoty), 93 min. This is **Woody Allen's** funniest and most revealing film, bursting with comic bravura and insights into love-among-the-neurotics. It deservedly walked off with all the big Oscars. Starring Woody Allen, Diane Keaton, Tony Roberts, Paul Simon, Shelley Duvall and Carol Kane.

JAPANESE WORLD CLASSICS MEDLEY

March 2 – 3 at the Aero Theatre

This series is sponsored, in part, by The Japan Foundation.

In the past, the American Cinematheque has been active in programming lesser known Japanese films that have been unfairly overlooked because of their genre status (our Japanese Outlaw Masters series). In the process, except for our Kenji Mizoguchi series last year, we have screened few of what the critical establishment might call Japanese "classics." Lest we seem neglectful of these films, and as response to our many audience members

who have requested them, we are very happy to offer this selection of two Japanese movie classics: Akira Kurosawa's THE SEVEN SAMURAI and Yasujiro Ozu's TOKYO STORY.

Series compiled by Chris D.

Thursday, March 2 – 7:30 PM

Japanese World Classics

TOKYO STORY (TOKYO MONOGATARI), 1953, Janus Films, 136 min. Revered master director **Yasujiro Ozu** dealt with the pathos, poetry and humor of everyday family life in Japan, and his most highly-regarded masterwork is, without question, this heartrending drama of two elderly parents (Chishu Ryu, Chieko Higashiyama) leaving their provincial home village to visit their indifferent grown-up children in the city. Like all of Ozu's other pictures, there is a deceptively simple presentation of commonplace events, that nevertheless, by the end, have drawn on deep wellsprings of emotion. One of Ozu's greatest talents was in showing these feelings as universal, as part of the human condition and not specific to Japan - it is well-nigh impossible not to be moved by his films.

Friday, March 3 - 7:30 PM

Japanese World Classics

THE SEVEN SAMURAI (SHICHININ NO SAMURAI), 1954, Janus Films, 207 min. Director **Akira Kurosawa's** most famous film is certainly one of the finest movies ever made - a huge, sprawling but intimate, character-driven period epic about an aging swordsman (the great **Takashi Shimura**) who enlists six other warriors-for-hire (amongst them, **Toshiro Mifune**, Minoru Chiaki, Isao Kimura, Daisuke Kato, Seiji Miyaguchi, Yoshio Inaba) to safeguard a remote village plagued by bandits. One of Kurosawa's prime talents as director, aside from his meticulous attention to writing and character development, was his ability to create a lived-in wealth of detail in all of his in-period samurai films. Nowhere is this talent more evident than in this hypnotic evocation of a bygone age. The action film prototype, enormously influential on a legion of filmmakers from around the world, including Sam Peckinpah and Clint Eastwood. *"Moves like hot mercury, and it draws a viewer so thoroughly into its world that real life can seem thick and dull when the lights come up."* – Ty Burr, Boston Globe.

Saturday, March 4 - 7:30 PM

LASTING IMPRESSIONS

This is the first installment in a monthly series featuring screenings and conversations with moviemakers, featuring the human, real-life stories of people who make movies, hosted by Ed Crasnick,

Teri Garr In-Person!

YOUNG FRANKENSTEIN, 1974, 20th Century Fox, 105 min. Director **Mel Brooks'** hilariously abby-normal homage to 1930's monster movies on American audiences – one of the strangest, funniest, most brilliantly conceived comedies since the heyday of the Marx Bros. **Gene Wilder** (who co-wrote the script) stars as Dr. Frankenstein ("*That's Frankenstein.*") struggling to breathe life into tap-dancing monster **Peter Boyle**, with demented help from hunchback assistant **Marty Feldman**, lusty **Teri Garr**, neurotic girlfriend **Madeline Kahn** and Frau Blucher herself, **Cloris Leachman**. *"The biggest problem we had in doing Young Frankenstein was that we had to do so many takes because we couldn't stop laughing."* - Teri Garr. ***Discussion following with actress, Teri Garr.***

Teri Garr will be signing her book Speedbumps, Flooring It Through Hollywood at Every Picture Tells a Story at 6:30 PM.

Wednesday, March 8 – 7:30 PM

Frank Perry Tribute Double Feature:

PLAY IT AS IT LAYS 1972, Universal, 99 min. Director **Frank Perry** (DAVID AND LISA) delivered many edgy psychological classics, and none is more deserving of rediscovery than this rarely-screened adaptation of Joan Didion's bestseller, with a screenplay by **Didion** and her late husband, John **Gregory Dunne**. **Tuesday Weld** is at her best as fiercely intelligent Maria, an ex-model on the verge of a nervous breakdown. In-the-closet producer **Anthony Perkins** is her only friend and Adam Roarke her estranged, director husband trying to jumpstart his career out of the biker-film ghetto. A scathing portrait of Hollywood in the early 1970's. ***NOT ON VIDEO!***

>> Also playing at the Egyptian, March 17.

THE SWIMMER 1968, Columbia (Sony Repertory), 94 min. One of the most unjustly neglected figures of the New Hollywood, director **Frank Perry** made 10 low-key, razor-sharp dissections of modern morals and relationships

between 1962 and 1975. Based on John Cheever's acclaimed novel, *THE SWIMMER* follows vigorous, middle-aged **Burt Lancaster** on a metaphoric journey swimming from backyard pool to backyard pool, headed towards a "home" that may no longer exist. A nostalgic portrait of regret and despair lying beneath the gemlike surface of suburbia, featuring one of Lancaster's finest performances.

>> **Also playing at the Egyptian, March 17.**

A TRIBUTE TO EVA MARIE SAINT

March 10 – March 12 at The Aero Theatre

Eva Marie Saint studied theater at Ohio's Bowling Green University and soon after began finding work in radio and television in early 1950's New York. Her star quickly rose when she was cast as Edie Doyle opposite Marlon Brando's Terry Malloy in *ON THE WATERFRONT*, a role that won her an Oscar for Best Supporting Actress. More diverse roles followed, allowing Saint to demonstrate her versatility and consummate professionalism, from the Actor's Studio-style pyrotechnics of Fred Zinnemann's *HATFUL OF RAIN* and John Frankenheimer's **ALL FALL DOWN** to all-star epics like Edward Dmytryk's *RAINTREE COUNTY* and Otto Preminger's *EXODUS* to thrillers like Alfred Hitchcock's *NORTH BY NORTHWEST* (where she reinvented herself with a glamorous new persona) and Irvin Kershner's superb comedy-drama, **LOVING**. She recently co-starred in the family film *BECAUSE OF WINN-DIXIE* for director Wayne Wang and plays Martha Kent in Warner Brothers' highly anticipated *SUPERMAN RETURNS* from director Bryan Singer which opens in June. ***We are enormously pleased to welcome Eva Marie Saint for this in-person tribute, including a sneak preview of her latest film, Wim Wender's DON'T COME KNOCKING.***

Series compiled by Gwen Deglise and Chris D.

Special Thanks: Marilee Womack/WARNER BROS.; Mike Schlesinger/SONY REPERTORY; Sony Classics; Jeff Sanderson.

Friday, March 10 - 7:30 PM

A Tribute To Eva Marie Saint

Sneak Preview:

DON'T COME KNOCKING!, 2006, Sony Classics, 122 min. Director **Wim Wenders** (*WINGS OF DESIRE*; *PARIS, TEXAS*) uses memories, relationships, images and emotions to bring to life the vivid and sensitive human characters in his films, individuals experiencing frightening and honest moments of enlightenment. Howard Spence (**Sam Shepard**, who also wrote the screenplay) used to be one of Hollywood's biggest stars, a leading man specializing in westerns. Approaching 60, he suddenly decides he's had all he can take and absconds from the set of his latest film. Staying with his mother (**Eva Marie Saint**), he learns he may have a child in Butte, Montana, the fruit of a brief tryst with waitress, Doreen (**Jessica Lange**). Arriving in Butte just before the detective (**Tim Roth**) who was hired to bring him back to the movie set, Spence tries to piece together his past and lost dreams. However, he finds not only hostility from son, Earl (Gabriel Mann) but has a further surprise in store, a young woman (Sarah Polley) named Sky, who might just be another member of his scattered, dysfunctional family. ***Discussion following with actress Eva Marie Saint.***

Saturday, March 11 - 7:30 PM

A Tribute To Eva Marie Saint

THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, 1966, Sony Repertory, 126 min. Director **Norman Jewison**'s warm-hearted satire tracks the crew of a Russian sub (headed up by a delightful **Alan Arkin**, Theodore Bikel and **John Philip Law**) who inadvertently scuttle their craft on the beach of Gloucester Island, sending the local inhabitants – all of them possessed of Cold War paranoia – into a tizzy. Carl Reiner and **Eva Marie Saint** head a phenomenal cast as the Whitakers, a couple who interact with the accidental invaders, with Brian Keith as the police chief, Jonathan Winters as his clueless deputy and Paul Ford as a pompous, retired military officer.

Discussion following with actress Eva Marie Saint.

Sunday, March 12 – 6:30 PM

A Tribute To Eva Marie Saint – Double Feature:

LOVING, 1970, Columbia (Sony Repertory), 89 min. Dir. **Irvin Kershner**. Successful illustrator, Brooks (**George Segal**) gets the approaching-middle-age-blues, and it impacts everyone around him, especially his lovely wife, Selma (**Eva Marie Saint**) as well as his two daughters and his mistress (Janis Young). With great support from **Sterling Hayden**, Keenan Wynn. "...in the direction of actors, judgment about scenes, and everything that happens in the camera...a fine and gratifying film." – Roger Greenspun, New York Times.

>> Also playing at the Egyptian, March 15.

ALL FALL DOWN, 1962, Warner Bros., 111 min. Dir. **John Frankenheimer**. "Male enough to attract a dozen women...not man enough to be faithful to one!" **Warren Beatty** is Berry-Berry, an abusive, ne'er-do-well womanizer and bar-brawler extraordinaire, a guy who will go anywhere and do anything for easy bucks, drinks and a laugh. When his younger brother, Clint (Brandon de Wilde), shows up in Key West to bail him out of jail, a chain of events is set in motion that will bring Berry-Berry back home to Ohio and his dysfunctional parents (Karl Malden and Angela Lansbury). A love affair with a different kind of girl, Echo O'Brien (**Eva Marie Saint**), seems about to change him for the better – until he finds out a secret from her past. Playwright, William Inge (**SPLENDOR IN THE GRASS**) ably adapts James Leo Herlihy's novel. **NOT ON VIDEO!**

FANTASTIC VOYAGE: AN HOMAGE TO RICHARD FLEISCHER

March 15 – 19, 2006

From the murderous landscapes of **SEE NO EVIL** and **THE BOSTON STRANGLER** to the glorious adventure of **20,000 LEAGUES UNDER THE SEA**, director Richard Fleischer has -- like Nemo himself -- plunged us into strange and unknown worlds, filled with primal terrors wrapped in lush, velvet-lined chambers. Fleischer grew up in the movie business -- his father Max was the legendary animator of Betty Boop and Popeye --, and few directors have shown as much joy at the art and craft of filmmaking as Fleischer: witness the pure, exhilarating tension in **THE NARROW MARGIN**, the almost-psychedelic pleasures of **FANTASTIC VOYAGE**, and you find a director in love with directing.

Series compiled by Gwen Deglise and Chris D.

Special Thanks: Mike Schlesinger/SONY REPERTORY; Mary Tallungan/DISNEY; Marilee Womack/WARNER BROS.; Caitlin Robertson and Schawn Belston/20th CENTURY FOX; Steve Johnson/CRITERION FILMS;

Wednesday, March 15 – 7:30 PM

Tribute to Richard Fleischer

Archival 35 mm. Print! **SEE NO EVIL**, 1971, Columbia (Sony Repertory), 89 min. Dir. **Richard Fleischer**. Compact, claustrophobic and unbearably-tense nail-biter as blind **Mia Farrow** is stalked on a rural British farm by her family's deranged killer. Based on a script by Brian Clemens (**CAPTAIN KRONOS**, "The Avengers" tv series), this is easily the best (and scariest) of the many blind/mute/deaf girl-menaced-by-killer scenarios -- sorry, WAIT UNTIL DARK - !

Thursday, March 16 – 7:30 PM

Tribute to Richard Fleischer - Double Feature:

THE NARROW MARGIN, 1952, Warner Bros., 71 min. This always receives its share of votes as one of the finest noirs ever made -- and the spiciest of its many ingredients is the unforgettable **Marie Windsor**. She and co-star **Charles McGraw** trade priceless purple putdowns as he ferries her across the rails from Chicago to L.A., where she's scheduled to testify in a racket busting trial. Plenty of switchbacks along the way, rendered with maximum punch and pace by the master, Richard Fleischer.

VIOLENT SATURDAY, 1955, 20th Century Fox, 91 min. Dir. **Richard Fleischer**. Film noir gets the full mid-Fifties treatment -- lush color and CinemaScope -- in this vivid adaptation of W.B. Heath's classic caper novel. **Victor Mature**, **Richard Egan** and **Sylvia Sydney** head a terrific cast (including **Lee Marvin** in his thuggish prime), in this complex tale of the build-up to a small-town bank heist.

Friday, March 17 – 7:30 PM

Sneak Preview!

BRICK, 2005, Focus Feature, 100 min. This dynamic debut feature from writer/director **Rian Johnson**, which won the Sundance Film Festival's Special Jury Prize for Originality of Vision, takes its cues from the novels of Dashiell Hammett and the cinematic tradition of the hard-boiled *noir*. But Johnson wittily immerses them in fresh territory – a modern-day Southern California neighborhood and high school. Fiercely intelligent student Brendan (Joseph Gordon-Levitt) is not afraid to back up his words with actions, and knows all the angles; yet he prefers to stay an outsider, and does – until the day that his ex-girlfriend, Emily (Emilie de Ravin of "Lost"), reaches out to him unexpectedly and then vanishes. To find her, Brendan enlists the aid of his only true peer, The Brain (Matt O'Leary). Brendan's single-minded unearthing of students' secrets thrusts him headlong into the colliding social orbits of rich-girl sophisticate Laura (Nora Zehetner), intimidating Tugger (Noah Fleiss), substance-abusing Dode (Noah Segan), seductive Kara (Meagan Good), jock Brad (Brian White), and – most ominously – non-student The Pin (Lukas Haas). It is only by gaining acceptance into The Pin's closely guarded inner circle of crime and punishment that Brendan will be able to uncover hard truths about himself, Emily, and the suspects that he is getting closer to. **Discussion following with director Rian Johnson.**

Saturday, March 18 – 7:30 PM

Richard Fleischer Tribute – Double Feature:

THE BOSTON STRANGLER, 1968, 20th Century Fox, 120 min. One of **Richard Fleischer's** most uncompromising and startling films: **Tony Curtis** delivers an amazing performance (arguably his best) as Albert DeSalvo, the unstable blue-collar worker who terrorized Boston in the early 1960's. **Henry Fonda** is the head of detectives who doggedly tracks him down. The increasingly elliptical, stream-of-consciousness narrative, especially after the captured Curtis' mental disintegration accelerates, was extremely daring for a major Hollywood studio film.

10 RILLINGTON PLACE, 1970, Columbia (Sony Repertory), 111 min. One of director Fleischer's personal favorites: a relentlessly realistic and devastatingly matter-of-fact depiction of mild-mannered sex killer John Christie (**Richard Attenborough**, in a shattering performance) in 1940's London. The hanging of innocent dupe Timothy Evans (**John Hurt**) led to Britain's abolition of the death penalty.

Sunday, March 19 – 3:00 PM

Family Matinee! - Richard Fleischer Tribute

20,000 LEAGUES UNDER THE SEA, 1954, Walt Disney, 122 min. Richard Fleischer's most beloved film captures both the childlike sense of adventure and the more sober nature of Jules Verne's classic novel: **James Mason** is the ideal Captain Nemo opposite salty dog **Kirk Douglas**, scientist **Paul Lukas** and faithful valet **Peter Lorre**. Academy Award-winning art direction and special effects highlight this surprisingly adult Disney fantasy.

Sunday, March 19 – 6:30 PM

Richard Fleischer Tribute – Double Feature:

FANTASTIC VOYAGE, 1966, 20th Century Fox, 100 min. **Stephen Boyd**, **Raquel Welch** and **Donald Pleasance** lead a miniaturized mission into the surreal landscape of the human body, to dissolve a comatose scientist's cerebral blood clot. Slambang action and stunning, psychedelic F/X combine in Richard Fleischer's most purely thrilling entertainment.

SOYLENT GREEN, 1972, Warner Bros., 100 min. Based on Harry Harrison's novel *Make Room! Make Room!*, Richard Fleischer's sci-fi thriller is even more frightening (and prescient) today than when it was released. Cop **Charlton Heston** tries to track down a minor politician's killer -- and uncovers the ultimate horror of mankind's new place in the food chain. With the great **Edward G. Robinson** in his final screen role.

Wednesday, March 22 – 7:30 PM

OUTFEST WEDNESDAY AT THE AERO

CABARET, 1972, Warner Bros. 123 min. Boasting eight Oscars and a host of openly-gay creative talent, Director **Bob Fosse's** CABARET set standards of excellence in the musical film genre. Set in decadent 1930's Berlin, where life inside and outside the Kit Kat Klub is brilliantly told through the clever blend of story and musical numbers, as the outside world of Nazi politics grows into a brutal force, slowly affecting everyone in the film. The impulsive and morally liberal agent provocateur, Sally Bowles (**Liza Minnelli**) meets the scholarly and handsome Bryan (**Michael York**) and the two develop an intimate relationship unknowingly sharing a bisexual lover. Androgynous Master of Ceremonies **Joel Grey** brings the cabaret to life with Kander and Ebb's exquisite lyrics and music depicting 1930's pansexual, yet politically violent Weimar Germany.

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

March 23 – March 29 at The Aero Theatre

March 30 – April 2 at The Egyptian Theatre

Through the middle half of the twentieth century, the Cinematheque Francaise in Paris was the ultimate yardstick for cinematheques 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 onto 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 Cinematheque Francaise 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 Cinematheque.

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.

Thursday, March 23 – 7:30 PM

Early Years Of The Cinematheque Francaise

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 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](#).

>> **Also playing at the Egyptian, April 1.**

Friday, March 24 – 7:30 PM

Early Years Of The Cinematheque Francaise

New 35mm Print! **ZABRISKIE POINT** 1969, Warner Brothers, 112 min. Director **Michelangelo Antonioni's** pictures were favorites at the Cinematheque Francaise in the 1960s, 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 time. 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 Egyptian, March 31.**

Saturday, March 25 – 7:00 PM

In Person Tribute To Italian Documentarist Folco Quilici!

Presented in association with the Italian Cultural Institute and the Consulat General of Italy in Los Angeles.

Director **Folco Quilici** has made over 300 medium-length and short films of a cultural nature. Particularly important were two non-competing works presented at the Venice Film Festival; **GAUGUIN** (1957) and **THE ANGEL AND THE MERMAID** (1980). For many years, Folco Quilici's name has been connected with the relationship between man and the sea, with films like **BLUE CONTINENT** (Venice Film Festival Special Award, 1954), **TIKO AND THE SHARK** (co-written with Italo Calvino, Unesco Award for Culture 1961), and **BROTHER SEA** (FRATELLO MARE, 1975). In 1971, he received an Oscar nomination for **TUSCANY** , one of the sixteen films of the Italy from the Sky series.

US. Premiere! L'IMPERO DI MARMO (THE MARBLE EMPIRE), 2005, 58 min. A screening of Italian director **Folco Quilici's** newest film, a documentary on the search for the most beautiful marble, from the distant past of imperial Rome to contemporary times. Marbles from every part of the empire: yellow gold from the Numidia, red from the Peloponneso, alabaster rose from Algeria, green from the Tessaglia, blood red from the Tebaide. A rigorously scientific film, inspired by the work Roman Marmora by Ranico Gnoli, tells of the "hunters of marble", both yesterday and today.

Quilici's Lost film! **FRATELLO MARE** (BROTHER SEA), 1975. In director **Folco Quilici's** longstanding tradition comes another look at a world set apart from modern civilization, an exploration of the relationship of man and the ocean. Quilici started shooting this documentary on marine locations in the 1950's and finished it in the 1970's when the lost cans were found in the hand of a collector. But the finished print, itself, subsequently disappeared for a number of years. A copy was recently found in Japan, and, after restoration by the Italian Cineteca, a digital version is finally available for rediscovery. **Discussion in between films with director, Folco Quilici.**

Sunday, March 26 – 6:30 PM

Early Years Of The Cinematheque Francaise

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 Cinematheque'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.

>> Also playing at The Egyptian, March 30 – April 2

Wednesday, March 29 – 7:30 PM

Early Years Of The Cinematheque Francaise

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.

>> Also playing at the Egyptian, April 2

Thursday, March 30 – 7:30 PM

Sneak Preview!

Steve Buscemi In-Person!

LONESOME JIM, 2005, IFC Films, 91 min. Dir. **Steve Buscemi**. Jim (**Casey Affleck**) returns to his rural Indiana home after failing to make it in New York. He soon remembers why he left: a doting but overbearing mother (Mary Kay Place), a distant father (Seymour Cassel), and a depressed older brother (Kevin Corrigan). Jim is soon forced to take on his brother's duties - working at his parent's factory and helping out with his two rambunctious nieces. Crippled by obligations and anxieties, Jim trudges on, even after the family's collapse when mom is mistakenly taken for a drug smuggler. Almost miraculously, hope springs from his developing relationship with a local nurse (**Liv Tyler**) and her young son, and Jim slowly learns to move forward without leaving anyone behind. Steve Buscemi's seamless direction and James C. Strouse's thoughtful script paint a picture of working-class characters filled with the comedy and rich details of everyday life. **Discussion following with director Steve Buscemi.**

DIRECTOR'S CUT SERIES

March 31 – April 6, 2006

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), **HEAVEN'S GATE** and **BURN!** (QUIEMADA).

Series compiled by Gwen Deglise and Chris D.

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

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

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 1890s 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.*

Sunday, April 2 – 6:30 PM

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

BURN! (aka QUEIMADA), 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.

