

# CALENDAR MAY 2007

American Cinematheque Presents...

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**Egyptian Theatre Programming:**

6712 Hollywood Boulevard, LA, CA 90028

**May 1 – May 3**

**[Spielberg Theatre] THE FAR SIDE OF JERICHO**, 2007, First Look Pictures, 99 min. The opposite of recent “dark” westerns, this low-budget femme oater/homage to John Wayne and Randolph Scott movies just wants to have a good time. Both director **Tim Hunter** (RIVER’S EDGE), and hard-boiled cult writer James Crumley (THE LAST GOOD KISS), who co-wrote the script, like their westerns straight-up and action-packed with lots of dark humor. The result is a pistol-packing, great-looking, widescreen entertainment shot in spectacular New Mexico locations – a treat for those who like their westerns short on symbolism and tall in the saddle. Three widows of outlaw gang members are forced to flee a posse and villains who think the women know where their dead husbands’ loot is buried. On the perilous journey that includes run-ins with Indians, Pinkerton agents, and even a few surly ghosts, they have the opportunity to become better friends – if they manage to survive. The three “character actress” leads, **Judith Burnett**, **Suzanne Andrews** and **Lissa Negrin** are best friends in real life, and the salty supporting cast includes **Patrick Bergin** as a corrupt sheriff and **James Gammon** as a decidedly homicidal preacher. Co-starring **John Diehl**, **C. Thomas Howell**.

**Tuesday, May 1 – 8:00 PM [Spielberg]**

**Wednesday, May 2 – 8:00 PM [Spielberg]**

**Thursday, May 3 – 8:00 PM [Spielberg]**

**Wednesday, May 2 – 7:30 PM**

*Double Feature:*

**THE GARMENT JUNGLE**, 1957, Sony Repertory, 88 min. Based on the true story of a muckraking New York journalist who was blinded by acid for trying to expose the evils of garment industry bosses, this film is one of the toughest “exposé” pictures of the 1950’s. The fierce script by Harry Kleiner is directed by both **Robert Aldrich** (the project’s original helmer) and **Vincent Sherman** (who replaced him during filming). The result is seamless and the performances are uniformly first-rate, from a cast that includes **Lee J. Cobb**, **Kerwin Matthews** (pre-Sinbad), **Gia Scala**, **Richard Boone**, **Joseph Wiseman**, and a young and fiery **Robert Loggia**. **NOT ON DVD**

**ABANDONED**, 1949, Universal, 78 min. Dir. **Joseph M. Newman**. “No name for her baby...only a price!” Screenwriter Bill Bowers strikes again, this time providing uncredited seasoning to an exposé of Los Angeles black-market baby rackets. Amazing location footage of 1949 Los Angeles is on prominent display in this gorgeous 35mm print recently unearthed by the Film Noir Foundation. Co-starring **Dennis O’Keefe**, **Gale Storm**, **Raymond Burr**, **Jeff Chandler**. Screenplay by Irwin Geilgud. Don’t miss your only chance to see this on a big

screen! *Discussion in between films with actor Robert Loggia (THE GARMENT JUNGLE).*  
**NOT ON DVD**

**THE SEVENTIES: THE GOOD, THE BAD AND THE STRANGE**

**May 4 – 31 at the Egyptian Theatre**

**May 10 – 26 at the Aero Theatre**

In case you hadn't guessed it already, we love The Seventies at the American Cinematheque. All over the world, it was one of the greatest decades ever for making movies. Although groundbreaking changes and landmark films of the New Hollywood (as well as great last gasps of the old-style studio system) were showing up in theatres from the mid-1960's on, it really was not until the 1970's that everything truly coalesced. The Seventies saw the film industry metamorphose into an entirely new animal. Many steps tentatively taken a few years earlier were now accomplished with more confidence, more daring and more disregard for the old formulaic way of doing things. There were also studio entertainments transformed and unshackled by the new freedom of expression and relaxation of censorship. By the same token on the negative side, a few New Hollywood directors, after one or two universally acclaimed efforts, miscalculated with self-indulgent pet projects. Some studio heads not only blindly courted the New Hollywood, not knowing just why or what was attracting younger audiences, but they also continued to desperately chart box office success by creating all-star disaster pictures and adapting scandalous bestsellers aimed at the lowest common denominator. (Just a note: we would have included two of our favorite disaster films here, AIRPORT and THE TOWERING INFERNO, but there weren't any screenable prints!). As our series title The Seventies: The Good, The Bad and The Strange suggests, we have samplings of all three kinds of movies -- from acclaimed as well as underrated, obscure films of the New Hollywood to fascinatingly so-bad-they're-good blockbuster guilty pleasures (and sometimes hybrids of the two!) Including, at the Egyptian: **FIVE EASY PIECES, LOOKING FOR MR. GOODBAR, STRAIGHT TIME, HUSBANDS, MANDINGO, DOCTORS' WIVES, THE LOVE MACHINE, LADY SINGS THE BLUES, MAHOGANY, BLUE COLLAR, PORTNOY'S COMPLAINT, EXECUTIVE ACTION, GUMSHOE, FREEBIE AND THE BEAN, THREE WOMEN**, and an encore double feature of **DIARY OF A MAD HOUSEWIFE** and **PLAY IT AS IT LAYS** and more! And at the Aero: **BOB & CAROL & TED & ALICE, THE DEER HUNTER, THE LAST PICTURE SHOW, BIG BAD MAMA, THE TOGETHER BROTHERS, SHAMPOO, THE LAST OF SHEILA, THE OTHER** and more! One thing we can truthfully say about *all* of the films in this series, is that every single one of them is incredibly entertaining.

Egyptian series programmed by Chris D.

Aero series programmed by Grant Moninger and Gwen Deglise. Aero program notes by Grant Moninger and Chris D.

Special Thanks: Suzanne Leroy & Shirley Couch/SONY REPERTORY; Grover Crisp; Helena Brissenden; Emily Horn & Barry Allen/PARAMOUNT; Marilee Womack/WARNER BROS.; Paul Ginsburg/UNIVERSAL; Germaine Simiens/CONCORDE-NEW HORIZON; Todd Wiener; Amy Lewin/MGM REPERTORY; Caitlin Robertson/20<sup>th</sup> CENTURY FOX; Cary Haber/CRITERION.

### Friday, May 4 - 7:30 PM

*Jack Nicholson/Bob Rafelson Double Feature:*

*New 35mm Print!* **FIVE EASY PIECES**, 1970, Sony Repertory, 96 min. Hard-hitting, brilliantly sarcastic drama of Bakersfield oil-rig worker **Jack Nicholson** on the run from his former life as a concert pianist (!), with country waitress girlfriend (and Tammy Wynette fan) **Karen Black** in tow. Returning to visit his Washington island home after his father has a stroke, things come to a head when he seduces the fiancée (**Susan Anspach**) of his better-than-thou brother (**Ralph Waite**). One of the defining films of the New Hollywood, stunningly directed by **Bob Rafelson** and written by Carole Eastman (under aka Adrien Joyce). Co-starring the great **Billy Green Bush** as Nicholson's hapless, redneck friend and **Fannie Flagg** as Bush's loyal spouse. "...a masterpiece of heartbreaking intensity." -- Roger Ebert, Chicago Sun-Times

*New 35mm Print!* **THE KING OF MARVIN GARDENS**, 1972, Sony Repertory, 103 min. **Jack Nicholson** and director **Bob Rafelson's** follow-up to FIVE EASY PIECES was this quirky character study. Nicholson, an iconoclastic, late night, radio talk show host, is fundamentally at odds with his fast-talking, ne'er-dowell brother (**Bruce Dern**) who is fronting for Atlantic City gangsters. Dern, along with girlfriend **Ellen Burstyn** and her stepdaughter **Julia Anne Robinson**, tries to convince his younger sibling that this time his get-rich schemes and tropical island fantasies will work. But built-up resentments from all concerned gradually boil over into violence, toppling the delicate balance of repressed emotions. With **Scatman Crothers**, **John Ryan**.

### Saturday, May 5 - 7:30PM

*Double Feature:*

**LOOKING FOR MR. GOODBAR**, 1977, Paramount, 135 min. This adaptation of Judith Rossner's bestselling novel (based on a real event) was director **Richard Brooks'** (IN COLD BLOOD) last commercially successful, critically acclaimed film. **Diane Keaton** plays a straight-arrow, Catholic teacher for deaf children who gradually descends into a whirlpool of promiscuous sex and drugs after an unhappy affair. Cruising bars to meet available young studs inevitably puts her at great risk of her personal safety. One of the first mainstream American films to seriously explore the darker side of the sexual revolution of the 1960's and 1970's -- the ending was a shocker at the time and still retains its power to disturb. With **Tuesday Weld**, **Richard Kiley**, **Richard Gere** (in the role that put him on the map) and **William Atherton**. **NOT ON DVD**

**LIPSTICK**, 1976, Paramount, 89 min. Dir. **Lamont Johnson**. This intense, fast-moving and well-acted guilty pleasure was unfairly savaged by critics. Glamorous supermodel **Margaux Hemingway** (in her acting debut) presses charges when raped by her little sister's music teacher, arrogant composer **Chris Sarandon**. Prosecuted by fierce district attorney **Anne Bancroft**, Sarandon's character has the predatory instinct for indignantly coming off as the real wronged party and walks after being found innocent. Devastated Hemingway tries to cope with the disappointment, but is soon galvanized into spectacular, avenging action when Sarandon next rapes her little sister (**Mariel Hemingway**, in a stunning debut). The climax shot at West Hollywood's Pacific Design Center has to be seen to be believed, simultaneously echoing Helmut Newton and Sam Peckinpah. "*Though suffused with guilty pleasures, it's also a devastating look at society's unfair tendencies to make clear divisions between Madonna and Whore labels.*" -- Ed Henderson, Slant Magazine

**Saturday, May 5 – 7:00 PM & 10:00 PM [Spielberg Theatre]**

*Only Los Angeles Screenings!!*

**THE HAWK IS DYING**, 2006, Strand Releasing, 112 min. Director **Julian Goldberger** (TRANS) adapts the famous novel by Harry Crews ([A Feast of Snakes](#); [Scar Lover](#)) into a stunning examination of Florida auto upholsterer George (**Paul Giamatti**), a middle-aged man on the verge of a midlife crisis. Things are brought to a head by George's frustrating efforts to tame a wild hawk as well as an out-of-left-field family tragedy, for which he feels partly responsible. Once George goes over the edge, he puts on his falconry glove and keeps the bird literally chained to his arm until he and it come to a meeting of minds. A rigorously intense personal journey into the meaning of one man's life, Giamatti gives perhaps his best performance ever, one that should have received a slew of awards. A mesmerizing and bewilderingly underrated little masterpiece that deserves to be seen. With exceptional support from **Michelle Williams**, **Michael Pitt** and **Rusty Schwimmer**. This is the film's only Los Angeles theatrical screening before being released on DVD later in May, and it is your one chance to see it on the big screen. "...one seriously wild and deeply wounded effort from writer-director Julian Goldberger...it may require a leap of faith to succumb to Goldberger's spell. But I leapt, and found it enthralling..." – Nathan Lee, [The Village Voice](#) **Discussion following first screening with director Julian Goldberger.**

**Sunday, May 6 - 7:30 PM**

*Re-Adjusting Ex-Cons Double Feature:*

**STRAIGHT TIME**, 1978, Warner Bros., 114 min. Dir. **Ulu Grosbard** (TRUE CONFESSIONS). This adaptation of the novel [No Beast So Fierce](#), the crime fiction debut of writer Edward Bunker (an ex-con himself, the book was written while he was still in prison), is one of the most underrated and least seen of **Dustin Hoffman's** 1970's performances. Reformed Los Angeles junkie and thief Hoffman comes up against the gritty realities of a smugly unfair parole officer (**M. Emmett Walsh**) and the limited employment opportunities for ex-convicts. Although the bitter, frustrated Hoffman finds love in the form of **Theresa Russell**, his institutionalized resentments gradually suck him back down into the company of lower companions (**Gary Busey**, **Harry Dean Stanton**) and a life of crime. This was a project close to Hoffman's heart - he initially began directing the film himself but turned it over to director Grosbard after the first few days. **NOT ON DVD**

*Ultra-Rare!* **GOING HOME**, 1971, Warner Bros., 97 min. Dir. **Herbert B. Leonard**. Another underrated film that came in even lower on audience radar than STRAIGHT TIME. Teenager **Jan-Michael Vincent**, after growing up in a succession of boys' homes, tracks down the estranged, out-on-parole father (**Robert Mitchum**) who had murdered Vincent's mother in a drunken rage years before. Mitchum, living in a trailer park with his savvy younger girlfriend (**Brenda Vaccaro**), is trying to put his life back together. But the dysfunctional dynamic is not so easily exorcised. Tanking at the box office and dismissed by critics, then-head of MGM Jim Aubrey took scissors to the film, much as he did to many other movies released on his watch (including PAT GARRETT AND BILLY THE KID). It is a testament to this unassuming film's quiet strength and to the performers (particularly Mitchum), that it remains as powerful today as on its initial release. **NOT ON DVD**

**Wednesday, May 9 - 7:30 PM**

*New 35mm Print!* **HUSBANDS**, 1970, Sony Repertory, 133 min. Dir. **John Cassavetes**. A common friend's death brings three married friends (**Peter Falk, Ben Gazzara, John Cassavetes**) to reconsider their lives. Though not openly acknowledging it, they are shocked into consciousness of life's fleeting nature, and they leave home together. Through girls, wine, gambling and love-making they seek truth. With **Jenny Runacre**. *"The characters in HUSBANDS are quite different from those in FACES. I mean FACES was about people who were just getting by. These guys don't want to just get by in life. They want to live... You could say it's about three married guys who want something for themselves. They don't know what they want, but they get scared when their best friend dies."* - - John Cassavetes. **NOT ON DVD**

**May 10 - 13 [Spielberg Theatre]**

**THE DEATH OF MR. LAZARESCU**, 2005, Tartan Films USA, 153 min. Romanian director **Cristi Puiu** won the 2005 Un Certain Regard Award at Cannes and overwhelming critical acclaim for this hypnotic chronicle of one lonely man's last night on earth. The film balances anguished human drama and very dry black comedy with deceptive ease as hard-drinking, cat-loving Mr. Lazarescu (**Ion Ficsuteanu**) is whisked from overcrowded hospital to overcrowded hospital by persistent ambulance driver, Mioara (**Luminita Gheorghu**, of Michael Haneke's **TIME OF THE WOLF**), to be met repeatedly by contradictions, wrong diagnoses, ambivalence, annoyance and consternation -- until finally he expires. "Because I admire Eric Rohmer so much," says writer-director Puiu, "I wanted to answer his **SIX MORAL TALES** with my own **SIX STORIES FROM THE BUCHAREST SUBURBS**." In this first film of the six, "We decided to speak of 'the love of humanity' by exploring its incredible absence," says Puiu. "THE DEATH OF MR. LAZARESCU speaks about a world where love for our fellow man doesn't exist, in which a man whose most basic need for help is absurdly ignored by all around him." "A masterpiece." -- Scott Foundas, LA Weekly; "A gem! A mysteriously mesmerizing voyage." -- David Ansen, Newsweek **Don't miss this last opportunity to see in a theatre the film listed on many critics top 10 lists!**

**Thursday, May 10 - 7:30 PM [Spielberg Theatre]**

**Friday, May 11 - 7:30 PM [Spielberg Theatre]**

**Saturday, May 12 - 6:00 PM, 9:00 PM [Spielberg Theatre]**

**Sunday, May 13 - 4:00 PM [Spielberg Theatre]**

**Thursday, May 10 - 7:30 PM**

*Frank Perry Encore Double Feature:*

**DIARY OF A MAD HOUSEWIFE**, 1970, Universal, 103 min. Director **Frank Perry's** brilliant comedy-drama satirizes the psychological rat race of a middle class married couple in New York City, circa 1970. **Carrie Snodgrass'** Oscar-nominated 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, The New York Times **NOT ON DVD**

**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 stream-of-consciousness portrait of Hollywood in the early 1970's. **NOT ON DVD**

### **Friday, May 11 - 7:30 PM**

*Suburban Satire Double Feature:*

**REAL LIFE**, 1979, Paramount, 99 min. Inspired by the 1970's PBS reality TV series "An American Family" about the Loud clan, this directorial debut for star **Albert Brooks** was also the feature debut for producer Penelope Spheeris (who later directed WAYNE'S WORLD). Brooks is at his best as the hilariously self-serving filmmaker who invades Phoenix suburban everyman **Charles Grodin's** "normal" family household to chronicle their everyday lives. Amazingly enough, there were some critics who thought the film was for real on its initial release and not just a spot-on satire of reality television. Alarmingly prescient and more relevant than ever. "...*Albert Brooks's first and funniest feature.*" - J. Hoberman, Village Voice

**SMILE**, 1975, MGM Repertory, 117 min. Director **Michael Ritchie's** savage, Norman Rockwell-in-rehab comedy stars **Bruce Dern**, **Barbara Feldon** ("Get Smart"), **Michael Kidd** and **Geoffrey Lewis** as a group of civic boosters desperately trying to stage a teenage beauty pageant in Santa Rosa, California. **Annette O'Toole** and **Melanie Griffith** are among the gorgeous, devious and very unlady-like contestants, in this wickedly funny snapshot of the underbelly of mid-70's America. **NOT ON DVD**

### **Saturday, May 12**

**Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD**

**10:30 AM Behind The Scenes Tour**

**11:40 AM FOREVER HOLLYWOOD**

### **Saturday, May 12 - 7:30 PM**

*Trashy Bestsellers Double Feature:*

*Rare! New 35mm Print!* **DOCTORS' WIVES**, 1971, Sony Repertory, 101 min. Director **George Schaeffer** and screenwriter Daniel Taradash adapt Frank Slaughter's novel into a glossy, melodramatic mystery soap that is more entertaining than it has any right to be. **Dyan Cannon**, **Janice Rule**, **Rachel Roberts** and **Cara Williams** are the disgruntled spouses of high-profile doctors **Richard Crenna**, **Gene Hackman**, **Carroll O'Connor** ("All In The Family") and **John Colicos**. When their hubbies start focusing more on career than marital bliss, the wives begin indulging in sex, booze and drugs to assuage their lonely lives. Soon one of them ends up murdered. Unbridled trash played to the hilt with tons of gloriously inappropriate (and hilarious) dialogue from a convincingly-unashamed, taking-it-seriously cast. With great support from pros **Ralph Bellamy**, **Diana Sands**, **Scott Brady** and **Richard Anderson**. **NOT ON DVD**

*New 35mm Print!* **THE LOVE MACHINE**, 1978, Sony Repertory, 108 min. Dir. **Jack Haley, Jr.** Mind-numbingly entertaining, guilty-pleasure fun and another unapologetically trashy ride from the pen of author Jacqueline Susann. **John Phillip Law** is Robin Stone, an unscrupulous TV

executive who will figuratively *and* literally screw anyone he has to in order to rise to the top. He becomes entangled in liaisons with various beauties, and has to contend with **Dyan Cannon**, **Jody Wexler** and petulant gay photographer, Jerry Nelson (a memorable performance by **David Hemmings**), as he realizes his ambitions. But the precarious balancing act soon causes his ego-driven empire to begin to crumble. With a supporting cast that includes **Robert Ryan**, **Jackie Cooper**. Dionne Warwick sings the opening theme "He's Moving On." **NOT ON DVD**

**Sunday, May 13**

**Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD**

**10:30 AM Behind The Scenes Tour**

**11:40 AM FOREVER HOLLYWOOD**

**Sunday, May 13 - 7:30 PM**

*Double Feature:*

**BLUE COLLAR**, 1978, Universal, 114 min. **Paul Schrader's** directorial debut is one of his best pictures and remains one of the most searing accounts ever of the urban working man's life in America. **Harvey Keitel**, **Richard Pryor** and **Yaphet Kotto** are three auto plant workers and best friends who are less than happy with their severely corrupt union. When their nocturnal burglary of the union's safe nets cash, but a startling revelation of cooked books -- kickbacks, payoffs and collusion with organized crime - the lives of the three comrades become a nightmare of looking-over-their-shoulders paranoia. The director co-wrote the screenplay with his brother Leonard Schrader (**THE YAKUZA**), and the amazing original score is by Jack Nitzsche (**PERFORMANCE**) with an unforgettable hard blues-rock opening-credits song warbled by none other than Captain Beefheart. A film comparable in street credibility and manic energy to Scorsese's **MEAN STREETS** -- if you have never seen this, it is not to be missed. Long out-of-print on DVD. *"Very probably the most clear-sighted movie ever made about the ways that shopfloor workers get f\*\*\*\*\*d over by 'the system'."* -- Time Out (UK)

*Rare!* **DOC**, 1971, MGM Repertory, 95 min. The only western from director **Frank Perry** (**PLAY IT AS IT LAYS**) is a radical deconstruction of American heroes as admired icons. Working from respected newspaperman and author Pete Hamill's script, director Perry torches the mythologized take on Wyatt Earp (**Harris Yulin**) and Doc Holliday (**Stacey Keach**). Some have accused Perry of going too far in the opposite direction, but it is still refreshing to see this fascinating, alternate insight of Earp, the revered lawman (portrayed as a deeply flawed manipulator with political aspirations) and Holliday, the gambler loyal to his friend (shown as an ambivalent, tormented man unable to sustain relationships). Many memorable scenes abound, with exemplary performances, including **Faye Dunaway** as Holliday's longstanding paramour, who was *not* the proverbial whore with a heart of gold. *"Perry's approach...is altogether fascinating...the movie really does give you a sense of inhabiting the West...The preparations for the shoot-out at the O.K. Corral are properly cold-blooded, and the shoot-out itself is sudden, brief and terrible."* -- Roger Ebert, Chicago Sun-Times **NOT ON DVD**

**Wednesday, May 16 - 7:30 PM**

**Outfest 25<sup>th</sup> Anniversary Series – Great films from 25 years of Outfest!**

**DESERT HEARTS**, 1986, 90 min. Dir. **Donna Deitch**. A stunning achievement of storytelling and romantic abandon, this classic lesbian film tells the story of Vivian (**Helen**

**Shaver**), an uptight English professor visiting Reno for a divorce in 1959. When she meets free-spirited Cay (**Patricia Charbonneau**), a sculptress and casino worker, Vivian's orderly demeanor gives way to passion and a self-realization she never imagined.

**Discussion following with director Donna Deitch**

**IN COLLABORATION WITH: Women on a Roll**

**Thursday, May 17 - 7:30 PM**

*Richard Fleischer Double Feature:*

**Rare! MANDINGO**, 1975, Paramount, 127 min. Dir. **Richard Fleischer** (THE NARROW MARGIN; THE BOSTON STRANGLER). Enormously controversial (and profitable) when it was released, this is a superb, explosive study of slavery and the sexual hypocrisy that helped prop it up. The film remains a much more unflinching, realistic alternative to the comparatively sanitized point of view found in the popular TV mini-series, "Roots" (which was televised two years later). **James Mason** is unforgettably creepy as the ruthless, ailing slave-owner, with **Ken Norton, Susan George, Perry King** and **Brenda Sykes** as the interracial couples swirling about the plantation. Fleischer's treatment is matter-of-fact, in-your-face and unpretentious. Beautifully shot and undeserving of its pariah reputation, the authentic location and production design add to the disturbing ambience. Maurice Jarre supplies the superb score with songs by Muddy Waters. Rarely screened since its original release, MANDINGO is long overdue for serious reappraisal. **NOT ON DVD**

**THE DON IS DEAD**, 1973, Universal, 115 min. Director **Richard Fleischer** could always be counted on to supply value for dollar as well as an unpretentious, straightforward quality to all of his productions. Nowhere is it more evident than in this underrated mob opus that was unjustly compared to the then-recently released THE GODFATHER. Gang boss **Charles Cioffi** (KLUTE), hoping to orchestrate a mob war so he can consolidate power, sets the wheels in motion when he introduces the ambitious singer girlfriend (**Angel Tompkins**) of mobster heir **Robert Forster** (JACKIE BROWN) to rival boss, **Anthony Quinn**. Adding to the escalating mayhem are hotheaded hitmen **Frederic Forrest** (APOCALYPSE NOW) and **Al Lettieri** (THE GETAWAY).

**Friday, May 18 - 7:30 PM**

*Peter Bogdanovich Double Feature:*

**New 35mm Print! THE LAST PICTURE SHOW**, 1971, Sony Repertory, 118 min. Based on **Larry McMurtry's** elegiac, autobiographical novel of north Texas in the late 1950's, LAST PICTURE SHOW stars **Jeff Bridges, Timothy Bottoms** and **Cybill Shepherd** (in her first role) as a trio of sexually-confused teens trapped in a dying, dust-blown town. Flawlessly directed by **Peter Bogdanovich** and photographed by Robert Surtees, with a letter-perfect supporting cast led by **Ben Johnson** (Best Supporting Actor Oscar winner), **Cloris Leachman** (Best Actress Oscar winner) and **Ellen Burstyn**. "...an adventure in rediscovery - of a very decent, straightforward kind of movie, as well as of - and I rather hesitate to use such a square phrase - human values."-- Vincent Canby, The New York Times

**SAINT JACK**, 1979, Concorde-New Horizon, 112 min. One of director **Peter Bogdanovich's** best and most underrated films is adapted from the Paul Theroux novel and features a fine, alternately funny and poignant performance by **Ben Gazzara** as an easygoing, expatriate American pimp in Vietnam-era Singapore. Exceptionally authentic location atmosphere highlights this fascinating saga, a perfect balance of character study focusing on redemptive

individual independence (think Bogart or Mitchum), and the treachery of sexual and Cold War politics. With **Denholm Elliott, Joss Ackland, George Lazenby**. *"Shot entirely on location in Singapore, the film (produced by Roger Corman, who gave Bogdanovich his start on THE WILD ANGELS in 1964) is extremely well crafted, finely acted, and conjures up a positively intriguing milieu... The script is a good one, gutsy and sometimes very funny."* -- Variety

### **Saturday, May 19 - 7:30 PM**

*Diana Ross Double Feature:*

**LADY SINGS THE BLUES**, 1972, Paramount, 144 min. **Sidney J. Furie** (THE IPCRESS FILE) may have seemed an odd choice to helm a biopic about blues legend Billie Holiday, but he does a good job counterbalancing the Hollywood/Motown gloss that threatened to sabotage the project. **Diana Ross**, nominated for a Best Actress Oscar in her feature film debut as Billie, gives off an aura of neurotic vulnerability and ravaged youth that relentlessly follows her into adulthood. Billie's childhood rape and being forced into prostitution (she began singing in brothels), her witnessing of Klan lynchings (which resulted in her song, "Strange Fruit"), her tragic descent into drug addiction that caused her premature decline and death, are all here. **Richard Pryor** is Piano Man, her doomed partner in not only the blues but in drugs, and **Billy Dee Williams** is Louis McKay, her third husband. Critics were evenly divided, but the Chicago Sun-Times' Roger Ebert asserted, *"...one of the great performances of 1972...she never tries to imitate Holiday, but she sings somehow in the manner of Holiday. There is an uncanny echo... the style is a tribute to Billie Holiday, not an impersonation."*

**MAHOGANY**, 1975, Paramount, 109 min. An uncredited **Tony Richardson** started directing this guilty pleasure soap opera but was swiftly replaced by Motown head and producer **Berry Gordy** himself when their visions collided. The result is a schizophrenic melange of female empowerment saga and give-up-your-career-for-love sentiment. **Diana Ross** is a hardworking office girl with dreams of becoming a fashion designer. The next thing she knows she's catapulted into supermodel stardom by bisexual photographer **Anthony Perkins**. Soon she's rich, powerful and sampling all the decadent joys of a jaded European aristocracy. **Billy Dee Williams** is the honest politician Diana temporarily leaves behind before she realizes that being the kept woman of rich **Jean-Pierre Aumont** is not for her, and that *"Success is nothing without someone you love to share it with."* With the song "Do You Know Where You're Going To?" played throughout and some of the awful fashions on display, MAHOGANY embodies all that was tacky and egocentric about big name, 1970's entertainment. Co-starring **Beah Richards** (GUESS WHO'S COMING TO DINNER), **Marisa Mell** (DANGER: DIABOLIK). A kitschy delight.

### **Sunday, May 20 - 7:30 PM**

*Amateur Private Eyes Double Feature:*

*New 35mm Print!* **GUMSHOE**, 1971, Sony Repertory, 88 min. This quirky crime comedy drama starring **Albert Finney** as a failed Liverpool comic and bingo caller with delusions of private-eye-dom was the feature directorial debut of **Stephen Frears** (THE QUEEN). Disillusioned Finney retains his sarcastic humor in the most dire circumstances, whether it's having to deal with his detested, upscale brother (**Frank Finlay**) who has married his girlfriend (**Billie Whitelaw**) or the complications that ensue on his first job as a detective, finding himself abruptly up to his eyeballs in smuggling, South African politics, seductive villainesses (**Janice**

**Rule**) and homicide. An underrated gem, filled with priceless dialogue and an evocative pop score by Andrew Lloyd Webber (before he descended into bombast). **NOT ON DVD**  
**THE MIDNIGHT MAN**, 1974, Universal, 117 min. Dir. **Roland Kibbee/Burt Lancaster**.  
*"The Ex-con. The Hippie. The Senator. The Pervert. The Lesbian. The Professor. The Sheriff. The Sadist. One of them is a murderer. All of them make the most fascinating murder mystery in years."* Despite the ridiculous tagline, this is one of the most original, well-acted (and least-known) mystery thrillers released during the 1970's. Former homicide detective **Burt Lancaster**, released after serving a term for shooting his unfaithful wife and her lover, finds the only job he can get is as a college campus security guard. Shortly after he discovers a break-in of campus psychologist **Robert Quarry's** office, where patient tapes were stolen, the troubled student daughter (**Catherine Bach**) of politician **Morgan Woodward** is murdered. Sheriff **Harris Yulin** assigns guilt to a hapless, oddball janitor, but Lancaster believes differently. As he tries to find the real killer, he quickly descends into a nightmarish, nocturnal world of small town prejudice and dark secrets. Fans of "Twin Peaks" will notice some plot element similarities faintly echoed later in David Lynch's cult TV series. **NOT ON DVD**

### **Wednesday, May 23 - 7:30 PM**

*Assassination Conspiracy Double Feature:*

*Ultra-Rare!* **EXECUTIVE ACTION**, 1973, Warner Bros., 91 min. Years before Oliver Stone's JFK, director **David Miller** (LONELY ARE THE BRAVE) pulled off one of the most shocking casting coups of the early 1970's: **Burt Lancaster** and **Robert Ryan** as two rich Texas men on a commission of right-wing corporate honchos who are revealed to be the real force behind the JFK assassination. Alarmed at civil rights progress, Kennedy's commitment to the nuclear test-ban treaty and his wavering on Viet-Nam, they plot the president's demise with a coldly detached precision. The screenplay was penned by previously blacklisted Dalton Trumbo. With **Will Geer, John Anderson**. "...*The filmmakers do not insist that they have solved John Kennedy's murder; instead, they simply evoke what might have happened, according to various researchers, including Mark Lane... The film's sternest and strongest point is that only a crazed person acting on his own would have been acceptable to the American public - which, at that time, certainly did not want to believe in a conspiracy.*" -- Nora Sayre, The New York Times (Because of rarity, this original print is slightly faded) **NOT ON DVD**

**THE PARALLAX VIEW**, 1974, Paramount, 102 min. Dir. **Alan J. Pakula**. Impetuous reporter **Warren Beatty's** hunt for a political assassin turns more and more terrifying as each successive layer of corruption and right-wing insanity is unpeeled. When he enlists in a program to recruit social misfits as political killers-for-hire, the narrative assumes cosmically paranoid dimensions. A daringly downbeat, uncompromising speculation on how far the advocates of repression will go. With **Paula Prentiss, William Daniels, Hume Cronyn**. "*Its visual organisation is stunning... Excellent performances; fascinating film.*" -- Time Out (UK)

### **Thursday, May 24 - 7:30 PM**

*George C. Scott Double Feature:*

**THE HOSPITAL**, 1971, MGM Repertory, 103 min. Dir. **Arthur Hiller**. Before Paddy Chayefsky took a blowtorch to television with his screenplay for the Academy Award-winning NETWORK, he dismantled New York City's disintegrating public health care system with this scathing, darkly comic indictment that won him the Oscar for Best Screenplay. His personal life in a shambles, **George C. Scott** is the chief of medicine at a hospital where patients are dying from

caregivers' errors and mistaken identities. To make matters worse, there may also be a psychotic murderer on the loose in the building. Just-arrived **Diana Rigg**, waiting and hoping to take her comatose father (**Barnard Hughes**) home to the Sioux reservation where he operates a clinic, forms an emotional bond with Scott when the two are not trading quick-witted barbs. But will they both survive the escalating insanity of an establishment collapsing in on itself? *New 35mm Print!* **THE NEW CENTURIONS**, 1972, Sony Repertory, 103 min. Director **Richard Fleischer** brings his usual straightforward approach to this underrated adaptation of former cop-turned-author Joseph Wambaugh's bestseller. **George C. Scott** is excellent as the seasoned police veteran who shepherds young newcomer **Stacey Keach** in the ways of the street. Initially hoping to support himself by police work until he gets his degree, law student Keach is gradually worn down by the pitiless grind and lets go of his ambition and family (wife, **Jane Alexander**). The job likewise takes its toll on Scott, but he is better at keeping his emotions hidden – until it is too late. Surprisingly downbeat, this is one of the better films made about mid-20<sup>th</sup> century law enforcement, obviously influencing such later pictures as **COLORS**, and it captures the smog-baked hell of Los Angeles like few other movies from the 1970's. With an outstanding supporting cast that includes **Scott Wilson** (**IN COLD BLOOD**), **Rosalind Cash**, **James Sikking** ("Hill Street Blues"), **Clifton James** and **Erik Estrada**. **NOT ON DVD**

#### **Friday, May 25 - 7:30 PM**

##### *Politically Incorrect Cops Double Feature*

**FREEBIE AND THE BEAN**, 1974, Warner Bros., 113 min. This cop buddy action film directed by **Richard Rush** (**THE STUNT MAN**) was mercilessly savaged by critics who found it disturbingly offensive – but it packed them in at the box office. Contrary to most then-current reviews, Rush's approach is so insanely over-the-top, so remorselessly profane and politically incorrect, it transcends into an anarchic, anything-goes, live-action cartoon universe. Sensitive, though hot-tempered, Latino cop **Alan Arkin** is repeatedly provoked by his abusive, foulmouthed partner **James Caan** as they wreck most of San Francisco in a non-stop demolition derby trying to capture mobster **Jack Kruschen**. **Valerie Harper** is a standout as Arkin's put-upon wife. "...rife with racism, homophobia and sexism. That it entertains rather than appalls is down to James Caan and Alan Arkin's brilliant badinage which, together with some excellent action sequences, ensure director Richard Rush's movie gets away with its detours into bad taste." – Channel 4 Film (UK) **NOT ON DVD**

**REPORT TO THE COMMISSIONER**, 1975, MGM Repertory, 112 min. Dir. **Milton Katselas**. Realistically hard-edged and relentless in its energy, this depiction of an undercover narcotics operation botched by the well-meaning interference of naïve rookie **Michael Moriarty** is gripping from beginning to end. Like few other cop movies, it still packs an enormous emotional wallop. Veteran detective **Yaphet Kotto** ("Homicide: Life on the Streets") breaks Moriarty in as best he can, but he cannot save him from the sharks in their own department. Moriarty's footchase and elevator shaft standoff with drug dealer 'Stick' (**Tony King**) is one of the most suspenseful in 1970's action films. Co-starring **Hector Elizondo**, **Susan Blakely**, **Edward Grover**, **William Devane**. Abby Mann (Oscar-winner for his scripts for both **SHIP OF FOOLS** and **JUDGEMENT AT NUREMBERG**) and Ernest Tidyman (**THE FRENCH CONNECTION**) adapted the novel by James Mills (who was also the original author of Panic In Needle Park). **NOT ON DVD**

## **Saturday, May 26 - 7:30 PM**

### *Confessional Bestsellers Double Feature*

**SUCH GOOD FRIENDS**, 1971, Paramount, 101 min. One of director **Otto Preminger's** (ANGEL FACE) best, most fascinating later films finds **Dyan Cannon** reeling at the revelation that her comatose husband (**Laurence Luckinbill**) was sleeping around with many of her closest friends. We watch as she commiserates and retaliates with her "friends," doctors and relatives, including **Jennifer O'Neil**, **James Coco**, **Louise Lasser** (BANANAS; "Mary Hartman"), **Nina Foch**, **Ken Howard** and **Burgess Meredith**. The scalpel-sharp screenplay adapted from Lois Gould's novel was co-written by Elaine May (under the pseudonym Esther Dale), David Shaber and an uncredited Joan Didion. *"Four stars. Otto Preminger's SUCH GOOD FRIENDS is a hard, unsentimental, deeply cynical comedy about life...in New York City. It's Preminger's best film in a long time, probably since ANATOMY OF A MURDER in 1959."* -- Roger Ebert, Chicago Sun-Times **NOT ON DVD**

*Rare!* **PORTNOY'S COMPLAINT**, 1972, Warner Bros., 101 min. This directorial debut of famed screenwriter, **Ernest Lehman** (he penned WEST SIDE STORY and THE SOUND OF MUSIC!), is an adaptation of Philip Roth's bestseller and served to bitterly divide critics. Since the book's subject matter was largely composed of long monologues devoted to a young, Jewish man's unhealthy obsession with - well, "spanking the monkey" - as well as his caustic relationship with his neurotic mother (played by **Lee Grant**), many believed it to be not only obscene, but also unfilmable. **Richard Benjamin** is the distressed young man (he had starred in another Roth adaptation the previous year, GOODBYE COLUMBUS) and **Karen Black** (who received excellent notices) plays one of his "love" interests, nicknamed, perhaps not uncoincidentally, "The Monkey." With **Jeannie Berlin** and **Jill Clayburgh**. **NOT ON DVD**

## **ART DIRECTORS GUILD HALL OF FAME - A TRIBUTE TO JOHN DECUIR**

**May 27 at the Egyptian Theatre**

**Third in an Ongoing Series at the Egyptian and Aero Theatres**

**Presented in collaboration with the Art Directors Guild. [www.artdirectors.org](http://www.artdirectors.org)**

## **Sunday, May 27 - 7:30 PM**

**John Decuir, Sr.** (1918-1991) originally began his career at the age of 20 at Universal in 1938 where he remained until 1949. He then moved to 20<sup>th</sup> Century Fox where he specialized in large-scale productions and was one of the first art directors to work with Cinemascope. He won Academy Awards for art direction for THE KING AND I (1956), CLEOPATRA (1962) and HELLO, DOLLY! (1969). He received eight other Oscar nominations, including THE HOUSE ON TELEGRAPH HILL (1951), THE SNOWS OF KILIMANJARO (1952), MY COUSIN RACHEL (1952), DADDY LONG LEGS (1955) and THE AGONY AND THE ECSTASY (1965). DeCuir also designed theme parks and museums, stage plays and opera, both in the United States and Europe. He was inducted into the ADG Hall of Fame in 2005.

**MY COUSIN RACHEL**, 1952, 20<sup>th</sup> Century Fox, 98 min. Dir. **Henry Koster**. **Richard Burton** made his American screen debut in this standout adaptation of Daphne du Maurier's gothic mystery. **Olivia de Havilland** keeps Burton (and us) guessing until the very end as to whether or not she killed her husband, Burton's older cousin and guardian, for his wealth, or whether she is a victim of circumstance genuinely concerned for Burton's welfare. The interiors and exteriors of the house on the cliffs, as well as the other sets in general, all serve to create a genuinely delirious, dark romanticism that perfectly embodies this early 19<sup>th</sup> century saga. Art

director John DeCuir was Oscar-nominated for his work here (along with colleagues, Lyle R. Wheeler and Walter M. Scott). The film received three other Academy Award nominations, including Burton for Best Supporting Actor. **Discussion following the screening on the work of Academy Award-winning art director John DeCuir.**

**Wednesday, May 30 - 7:30 PM**

**OUTFEST 25<sup>th</sup> ANNIVERSARY SERIES**

**THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT**, 1994, 103 min. Dir.

**Stephen Elliot**. We revisit this beloved fun and bawdy road movie-cum-musical originally screened in the 1994 festival. Bernadette (**Terence Stamp**), Tick (**Hugo Weaving**) and Adam (**Guy Pearce**) each have reasons for wanting to leave the safety of Sydney.

Christening their battered tour bus "Priscilla," these wickedly funny "showgirls" head for the Australian outback where their spectacular adventures are more than matched by their spectacular outfits. In celebration of THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT Extra Frills Edition DVD release, come dressed as your favorite character for a chance to strut your stuff and win some fabulous prizes!

**Thursday, May 31 - 7:30 PM**

*Fish-Out-of-Water Double Feature:*

**3 WOMEN**, 1977, 20<sup>th</sup> Century Fox, 124 min. Director **Robert Altman's** dazzlingly brilliant study of three different women who have more in common than one initially imagines, with everything from consumer culture to macho-role-playing skewered as the narrative unfolds. Clueless, but sweet Millie (**Shelley Duvall**), working at a convalescent resort, takes young, naive Pinky (**Sissy Spacek**) under her wing, and both become gradually caught up in the strange relationship between reclusive artist, Willie (**Janice Rule**) and her husband (**Robert Fortier**, who seems to be channeling Hunter S. Thompson). Fascinatingly offbeat and, at times, frightening, as the heart of the characters' lives is stripped bare to reveal a quirky core as empty and arid as their desert community.

*Rare! LEO, THE LAST*, 1970, MGM Repertory, 104 min. Director **John Boorman's** shamefully neglected comedy drama chronicles impoverished Italian nobleman **Marcello Mastroianni's** alternately whimsical and wistful experiences residing in a black London ghetto. Veers beautifully and skillfully between carefully observed character study and guerrilla theater. Co-starring **Billie Whitelaw, Calvin Lockhart, Louis Gossett, Jr.** "...a most engagingly shy and sensitive Marcello Mastroianni, in a performance of great self-effacing intelligence. Everybody around him is good, but the black family across the way, that is not even heard until near the end, is superb. Glenna Forster Jones - skinny, sexy, bright and tough - would by herself be reason for going to any movie. And Boorman seems to excel in sensing where his actors most vividly and subtly meet the characters he has in mind...in his newest movie he reveals a taste for profitable risk-taking that is a characteristic of the very best directors." -- Roger Greenspun, The New York Times **NOT ON DVD**

## Aero Theatre Calendar

1328 Montana Avenue, Santa Monica, CA 90403

### TATIVILLE, THE FILMS OF JACQUES TATI

May 2 – 6 at the Aero Theatre

Presented in association with the French Film and TV office, Consulate General of France in Los Angeles.

Born in a Paris suburb in the autumn of 1908 and dying in the city in 1982, **Jacques Tati's** life and work largely encompass the whole of the twentieth century. The son of a Russian father and a Dutch mother, Tati (née Tatischeff) managed to become, in the words of film critic Serge Daney, *"a living point of reference"* not just to modern cinema but modernity itself. Though he made only six full-length films in a thirty-five year span, each one of Tati's works is a carefully calibrated, meticulously designed and, in the end, delectably playful experiment on perception.

Tati only began directing feature films when he was well into his thirties. An athlete in his youth, he applied this physicality to become a music-hall star excelling in pantomime and acrobatics. He turned to film in the 1930's. Finding some success as a director with the 1947 short **"School of Postmen,"** Tati adapted it into the 1949 feature **THE BIG DAY**. Tati reprises his role as a cycling postman, a character Andrei Tarkovsky would later pay homage to in his final film **THE SACRIFICE**, whose sleepy rural hamlet comes to life the day a carnival descends upon it. With his second film, 1953's **M. HULOT'S HOLIDAY**, Tati introduces one of cinema's great comic personas and created an onscreen alter-ego that would become synonymous with him. M. Hulot, *"a two-meter slab of trenchcoat and fedora"* in the words of Matt Zoller Seitz, recurs in 1958's Academy Award-winning **MON ONCLE** perplexed by the odd mechanics of a high-modernist suburban home. Emboldened by his commercial and critical success, Tati builds an entire mini-metropolis on the outskirts of Paris, informally christened "Tativille," supplies it with electricity, paved roads and running water, hires 70mm cameras and stereophonic gear, and produces what Bordwell calls, *"one of the most audacious films of the postwar era."* **PLAYTIME** subverts Tati's Hulot persona by populating the frame with decoys and doppelgangers, hiding the "real" Hulot in corners and nooks of a screen teeming with layers of action, movement and deceptive textures.

Tati's farewell to cinema came in 1973 with **PARADE**. Shot on video and transferred to film, this commission for Swedish television brought Tati full circle back to his roots in vaudeville. A circus performs in a most Tati-esque soundstage for a small audience. Instead of playing Hulot, Tati returns to the agile pantomime of his youth.

Tati worked precisely and slowly, constructing his entire soundtracks in the studio and often watching his pictures over a hundred times for any onscreen detail that could be integrated into his vibrant tableaux of humorous activity. François Truffaut, one of Tati's many fans in a league that includes Federico Fellini, Blake Edwards and David Lynch, writes that a Tati film is *"necessarily a work of genius a priori, simply because a single, absolute authority has been imposed from the opening to the 'The End'"* That "authority" remains as powerful and

fascinating now as it ever did. Almost 100 years after Tati's birth, the gates to Tativille remain open to all visitors.

Series compiled by Gwen Deglise. Additional program notes by Bernardo Rondeau.

Special Thanks: Marie Losier, Alliance France, NY; Sarah Finklea and Brian Belovarac /JANUS FILMS; Christine Houard/MAE.

### **Wednesday, May 2 - 7:30 PM**

*In 70mm!* **PLAYTIME**, 1967, Janus Films, 126 min. Dir. **Jacques Tati**. Another chance to see the fully restored Jacques Tati masterpiece **PLAYTIME**, which was conceived originally as a 70mm viewing experience, then lost for over 30 years (there were only 35mm prints left of a cut version), and finally rescued by Tati's daughter Sophie Tatischeff and Jerome Deschamps. Monsieur Hulot must contact an American official in Paris, but he gets lost in a stylish maze of modern architecture filled with the latest technical gadgets. Caught in a tourist invasion, Hulot roams around Paris with a group of American tourists, causing chaos in his usual manner. Gilles Deleuze concisely states that in **PLAYTIME** Tati "*spreads Mr. Hulots everywhere, forms and breaks up groups, joins and separates characters, in a kind of modern ballet.*" A "ballet" Noël Burch would famously proclaim "*not only begs for multiple viewings, but demands to be seen from several different seats in the auditorium.*" The star of the film: the city built by Tati and called Tativille/Taticity. From surprise to surprise, it's an exquisite and divine experience! François Truffaut, writing to Jacques Tati about **PLAYTIME**, said simply, "*A film from another planet.*"

In French and English.

### **Thursday, May 3 - 7:30 PM**

**THE BIG DAY** (JOUR DE FÊTE), 1947, Janus Films, 79 min. **Jacques Tati's** feature debut as director is a priceless showcase for his comedic talents as he plays a mailman attempting to streamline delivery in his small town. But he soon finds his attempts at modernization and a coincidental Bastille Day celebration don't mix. Tangible proof that Tati remains -- along with Chaplin, Keaton and the Marx Brothers -- as one of the pantheon comic geniuses of the 20<sup>th</sup> Century. Originally filmed in Thomson-Color, a tentative French alternative to Technicolor, **JOUR DE FÊTE** was shot simultaneously in black-and-white as a precaution. Eventually, trouble with the new color process led Tati to release this second, backup version. The film proved a commercial and critical success, yet that didn't stop Tati from returning to the film in the mid-1960's, re-editing the picture, remixing its soundtrack and even shooting new footage for it. Until a 1995 "restoration" of the film's intended, original color version carried out by Tati's daughter Sophie Tatischeff and cinematographer François Ede, the 1964 **JOUR DE FÊTE** was the sole version in circulation. **Plus, prior to feature film:** three rare shorts co-written or directed by Tati, all starring Tati: **René Clement's "Soigne Ta Gauche,"** 1936, 20 min. Tati's **"School For Postmen"** (L'Ecole Des Facteurs), 1947, 18 min. **Nicolas Ribowski's "Evening Classes"** (Cour Du Soir), 1967, 30 min.

### **Friday, May 4 - 7:30 PM**

*Double Feature:*

**MON ONCLE**, 1958, Janus Films, 110 min. Winner of a Special Jury Prize at the Cannes Film Festival. The New York Times' Vincent Canby once described **Jacques Tati's** M. Hulot alter-ego as "*a kind of fixed point in a view finder with which we are able to put the rest of the world into properly hilarious focus.*" This is no less true than in Tati's Academy Award-winning **MON ONCLE**. Following the commercial and critical success of 1953's **M. HULOT'S HOLIDAY**, Tati set Hulot packing for the suburbs. Rendering Le Corbusier's proclamation that a house is "*a machine for living in*" literally, Tati's Hulot bumbles through modernity's "*gadgeted and pushbuttoned realms,*" to use New York Times critic Bosley Crowther's apt description of the factory floor and the family home. There Hulot commiserates with his young nephew on the awkward and always comic affects of modernism – such as lawn paths that wind like couture runways or oval windows that resemble cartoon eyes peeping down on visitors. Though Tati would make the claim in a 1968 Cahiers du Cinema interview that he "went a little astray with **MON ONCLE**" it remains one of his most beloved films.

**MR. HULOT'S HOLIDAY** (**LES VACANCES DE MONSIEUR HULOT**), 1953, Janus Films, 85 min. Dir. **Jacques Tati**. Tati's first film as Monsieur Hulot, one of cinema's great comic personas, finds the irascible Frenchman going to a resort town for a vacation and chaos predictably ensues. A warm and whimsical hymn to the joys of life and the funny little things continually happening around us we often fail to notice. Both films in French with English subtitles.

### **Saturday, May 5 - 7:30 PM**

*Ultra-Rare Double Feature:*

**TRAFFIC**, 1971, Janus Films, 96 min. **Jacques Tati** reinstates M. Hulot as a protagonist, returning to the bucolic charm of his first feature (1949's **JOUR DE FETE**) and, in the words of Michel Chion, its subsequent "*rediscovery of roads, nature, cows, trees, and meadows.*" Hulot is assigned with escorting a prototype for a ridiculously gadget-addled, super-deluxe camper from its French factory to the International Automobile Show in Amsterdam. Of course, a comic set of obstacles, detours and mishaps sets the caravan reeling. Another one of Tati's astute appreciations of "*the odd beauty that can be revealed in the shapes, patterns and colors created by the technology of planned obsolescence.*" - Vincent Canby, The New York Times

**PARADE**, 1974, Janus Films, 84 min. Rarely screened, **PARADE** is likely the least seen of **Jacques Tati's** works. Freed from the persona and its ancillary mannerism that he had inhabited onscreen for twenty years, Tati returns to the vibrant pantomiming and giddy clowning of his youth as a music-hall star. Shot on video and originally intended for Swedish television, **PARADE** is described by critic Jonathan Rosenbaum as "*deceptively modest and boldly experimental.*" Called at times a pseudo-documentary, it depicts a circus performing for a small audience on a soundstage. Maintaining **TRAFFIC's** exploration of close-ups, hidden cameras and the telephoto lens in general, **PARADE** is likened by Serge Daney to "*a luminous trail of colors in an electronic landscape.*" Tati would never direct another film, much less produce another television program. Yet **PARADE** remains a fascinating sketch of what Tati on the tube could have been. **Plus prior to the feature films:** "**Forza Bastia 78**," 2002, 26 min. Jacques Tati's lost short rediscovered and edited by his daughter Sophie Tatischeff. Both films in French with English subtitles.

### **Sunday, May 6 - 7:30 PM**

*In 70mm!* **PLAYTIME**, 1967, Janus Films, 126 min. Dir. **Jacques Tati**.

[See description May 2 – Aero]

**Wednesday, May 9 - 7:30 PM**

*Sneak Preview!*

**HOLLYWOOD DREAMS**, 2007, The latest from local filmmaker **Henry Jaglom** follows the journey of a young woman from a small town in Iowa. Margie Chizek (**Tanna Frederick**) arrives in Los Angeles, deeply scarred by certain events in her childhood and profoundly obsessed with a life-long dream of achieving fame and stardom. After a series of difficult and sometimes comic struggles, including a failed audition for the "part of a lifetime" in a local play, she literally bumps into a self-styled "major producer/manager" (**Zack Norman**) who, together with his partner (**David Proval**), takes her under his wing. As Margie's fate seems to have suddenly changed and her goal appears finally within reach, her romantic involvement with an actor (**Justin Kirk**) challenges her and our ideas of success, fame and love. **Discussion following with director Henry Jaglom.**

### **THE SEVENTIES: THE GOOD, THE BAD AND THE STRANGE**

**May 4 – 31 at the Egyptian Theatre**

**May 10 – 26 at the Aero Theatre**

In case you hadn't guessed it already, we love The Seventies at The American Cinematheque. All over the world, it was one of the greatest decades ever for making movies. Although groundbreaking changes and landmark films of the New Hollywood (as well as great last gasps of the old-style studio system) were showing up at theatres from the mid-1960's on, it really was not until the 1970's that everything truly coalesced. The Seventies saw the film industry metamorphose into an entirely new animal. Many steps tentatively taken a few years earlier were now accomplished with more confidence, more daring and more disregard for the old formulaic way of doing things. There were also studio entertainments transformed and unshackled by the new freedom of expression and relaxation of censorship. By the same token on the negative side, a few New Hollywood directors, after one or two universally acclaimed efforts, miscalculated with self-indulgent pet projects. Some studio heads not only blindly courted the New Hollywood, not knowing just why or what was attracting younger audiences, but they also continued to desperately chart box office success by creating all-star disaster pictures and adapting scandalous bestsellers aimed at the lowest common denominator. (Just a note: we would have included two of our favorite disaster films here, AIRPORT and THE TOWERING INFERNO, but there weren't any screenable prints!) As our series title The Seventies: The Good, The Bad and The Strange suggests, we have samplings of all three kinds of movies -- from acclaimed as well as underrated, obscure films of the New Hollywood to fascinatingly so-bad-they're-good blockbuster guilty pleasures (and sometimes hybrids of the two!) Including, at the Egyptian: **FIVE EASY PIECES, LOOKING FOR MR. GOODBAR, STRAIGHT TIME, HUSBANDS, MANDINGO, DOCTORS' WIVES, THE LOVE MACHINE, LADY SINGS THE BLUES, MAHOGANY, BLUE COLLAR, PORTNOY'S COMPLAINT, EXECUTIVE ACTION, GUMSHOE, FREEBIE AND THE BEAN, THREE WOMEN**, and an encore double feature of **DIARY OF A MAD HOUSEWIFE** and **PLAY IT AS IT LAYS** and more! And at the Aero: **BOB & CAROL & TED & ALICE, THE DEER HUNTER, THE LAST PICTURE SHOW, BIG BAD MAMA, THE TOGETHER BROTHERS, SHAMPOO, THE LAST**

**OF SHEILA, THE OTHER, THE DION BROTHERS** and more! One thing we can truthfully say about *all* of the films in this series, every single one of them is incredibly entertaining.

Egyptian series programmed by Chris D.

Aero series programmed by Grant Moninger and Gwen Deglise. Aero program notes by Grant Moninger and Chris D.

Special Thanks: Suzanne Leroy & Shirley Couch/SONY REPERTORY; Grover Crisp; Helena Brissenden; Emily Horn & Barry Allen/PARAMOUNT; Marilee Womack/WARNER BROS.; Paul Ginsburg/UNIVERSAL; Germaine Simiens/CONCORDE-NEW HORIZON; Todd Wiener; Amy Lewin/MGM REPERTORY; Caitlin Robertson/20<sup>th</sup> CENTURY FOX; Cary Haber/CRITERION.

#### **Thursday, May 10 - 7:30 PM**

*Paul Mazursky Double Feature:*

**BOB & CAROL & TED & ALICE**, 1969, Sony Repertory, 101 min. Dir. **Paul Mazursky**. Kicking off our Aero seventies series is what could be called the LAST film of the 1960's and the first film of the 1970's. A ground-breaking, hilarious and still-pointed satire of sexual hang-ups in America. "We came here for an orgy, didn't we?" says repressed housewife **Dyan Cannon**, just before she joins **Natalie Wood** and husbands **Elliott Gould** and **Robert Culp** in some classic, late 1960's wife-swapping, hot-tubbing action. "...*the dilemma of the in-between generation, the one we overlook in the generation gap, the couples who are too young to be the parents of the revolutionary kids, and too old to be the kids...*The genius of **BOB & CAROL & TED & ALICE** is that it understands the peculiar nature of the moral crisis for Americans in this age group, and understands that the way to consider it is in a comedy. What is comedy, after all, but tragedy seen from the outside?" - Roger Ebert, Chicago Sun-Times

**BLUME IN LOVE**, 1973, Warner Bros., 115 min. One of director/writer **Paul Mazursky's** most rewarding films. Divorce lawyer **George Segal** and social-worker wife **Susan Anspach** grow apart as the 1960's counterculture makes them increasingly aware of their shallow lifestyle. However, Segal refuses to give up on winning back Anspach from new, easy-going hippie beau **Kris Kristofferson** (in a gentle, hilarious performance). A warmly funny, insightful reflection on the nature of conjugal bonds, true love and spousal devotion. **Discussion between films with Elliot Gould and others (TBA).**

#### **Friday, May 11 - 7:30 PM**

**THE DEER HUNTER**, 1978, Universal, 183 min. From the opening scenes of hunter **Robert De Niro** and friends **Christopher Walken**, **John Savage** and **John Cazale** stalking deer in the mist-shrouded Pennsylvania hills, to the shattering prisoner-of-war games in the Vietnam jungles, director **Michael Cimino's** masterwork is a sprawling, ambitious epic of men wounded by pride, country and friendship, struggling to drag each other back to a place of safety. Co-starring **Meryl Streep**. Winner of five Oscars, including Best Picture, Best Director and Best Supporting Actor (Walken). "*Its feelings for time, place and blue collar people are genuine, and its vision is that of an original, major new filmmaker.*" -- Vincent Canby, The New York Times

#### **Saturday, May 12 - 7:30 PM**

*Double Feature:*

**THE LAST PICTURE SHOW**, 1971, Sony Repertory, 118 min. Based on **Larry McMurtry's** elegiac, autobiographical novel of north Texas in the late 1950's, **THE LAST PICTURE SHOW** stars **Jeff Bridges**, **Timothy Bottoms** and **Cybill Shepherd** (in her first role) as a trio of sexually-confused teens trapped in a dying, dust-blown town. Flawlessly directed by **Peter Bogdanovich** and photographed by Robert Surtees, with a letter-perfect supporting cast led by **Ben Johnson** (Best Supporting Actor Oscar winner), **Cloris Leachman** (Best Actress Oscar winner) and **Ellen Burstyn**. "...an adventure in rediscovery - of a very decent, straightforward kind of movie, as well as of - and I rather hesitate to use such a square phrase - human values."-- Vincent Canby, The New York Times

**FIVE EASY PIECES**, 1970, Sony Repertory, 96 min. Dir. **Bob Rafelson**. Hard-hitting, brilliantly sarcastic drama of Bakersfield oil-rig worker **Jack Nicholson** on the run from his former life as a concert pianist (!), with country waitress girlfriend (and Tammy Wynette fan) **Karen Black** in tow. Returning to visit his Washington island home after his father has a stroke, things come to a head when he seduces the fiancée (**Susan Anspach**) of his better-than-thou brother (**Ralph Waite**). One of the defining films of the New Hollywood, stunningly directed by **Bob Rafelson** and written by Carole Eastman (under aka Adrien Joyce). Co-starring the great **Billy Green Bush** as Nicholson's hapless, redneck friend and **Fannie Flagg** as Bush's loyal spouse. "...a masterpiece of heartbreaking intensity." -- Roger Ebert, Chicago Sun-Times

**Sunday, May 13 - 7:30 PM**

*Monte Hellman Double Feature:*

**TWO LANE BLACK TOP**, 1971, Universal, 102 min. Dir. **Monte Hellman**. Two motorheads in a supercharged Chevy (singer **James Taylor** and Beach Boy **Dennis Wilson**) take on **Warren Oates** and his monstrous Pontiac GTO in a cross-country race. Haunted by the vast, open spaces of the Midwest and an addictive sense of speed, **TWO-LANE BLACKTOP** is the essential American road movie – Hellman calls it "the last movie of the Sixties." One of the amazing things about the film is it's Bressonian simplicity in following its protagonists – here the universe itself is stripped-down-for-maximum-velocity to an astonishingly bleak and lonely microcosm – the hard, spartan interiors of Taylor's and Oates' cars. With **Laurie Bird**.

**COCKFIGHTER**, 1974, Concorde-New Horizon, 83 min. Director **Monte Hellman**, adapting the novel by Charles Willeford (**MIAMI BLUES**), follows stubborn loner, **Warren Oates**, who had been disqualified from receiving a Cockfighter of the Year award due to his boisterous, intoxicated behavior during a match. Oates takes a vow of silence until he wins again, and we follow him on his lonely odyssey, trying to regain his lost sense of worth as he partners up with fast-talking gambler, Omar (**Richard B. Shull**) and plans for the future with his sweetheart (**Patricia Percy**). Filmed on Georgia locations (cockfighting was reportedly still legal there then) by Nestor Almendros, director Hellman creates another austere slice-of-life road saga, remaining true to the seedy milieu but bringing a compassion and insight to the characters indicative of his agile and elegant strengths as a filmmaker. With an exceptional cast that also includes **Harry Dean Stanton**, **Millie Perkins**, **Troy Donahue**, **Laurie Bird**, **Ed Begley, Jr.**, **Steve Railsback** and a cameo by writer, **Charles Willeford**. *Discussion in between films with director Monte Hellman.*

### Wednesday, May 16 - 7:30 PM

*Drive-In Double Feature:*

**BIG BAD MAMA**, 1974, Concorde-New Horizon, 83 min. *"The family that slays together, stays together."* Pull your car into the Aero, attach the speaker to the window, let your teenage cousin and his girlfriend out of the trunk, and enjoy one of the greatest drive-in movies ever made. Director **Steve Carver** (CAPONE; LONE WOLF MCQUADE) pulls out all the stops in this classic Roger Corman-produced blood, bullets, and breasts extravaganza. **Angie Dickenson** has never been sexier, **William Shatner** has never been crazier, and **Tom Skerritt** gets numerous romps with Angie's jailbait daughters. Great support work from **Dick Miller** as a hard-charging G-Man, **Royal Dano** as a fire-and-brimstone preacher and **Noble Willingham** (PAPER MOON, THE LAST PICTURE SHOW) as a bootlegger with a leggy wife (**Sally Kirkland**).

**BLACK MAMA, WHITE MAMA**, 1972, MGM Repertory, 87 min. Dir. **Eddie Romero**. *"Nothing Behind But Prison Bars. Nothing Ahead But Trouble... Chicks in chains!"* **Pam Grier's** breakout performance elevates this Roger Corman-produced, Jonathan Demme co-written dry run for their later CAGED HEAT. Part jungle action movie, part women's prison film, it's complete with an outlandish exploitationesque shower scene and a stern, over-the-top, leering matron played with gusto by **Lynn Borden** (WALKING TALL) An outright insane remake of THE DEFIANT ONES, with a sexy Patty Hearst-type revolutionary (**Margaret Markov**) chained to a sexy call girl (**Pam Grier**) and a not-so-sexy bounty hunter (**Sid Haig**), with busloads of revolutionaries and assorted gangsters chomping at their heels. *Discussion between films with director Steve Carver.*

### Thursday, May 17 - 7:30 PM

*Hal Ashby Double Feature:*

**SHAMPOO**, 1975, Sony Repertory, 109 min. Director **Hal Ashby's** classic mid-seventies comedy is a harsh and funny time capsule stuffed full of great performances. **Warren Beatty** excels in perhaps his best role, as an amorous hairdresser sleeping with every woman in sight, from the wife (Best Supporting Actress Oscar winner, **Lee Grant**) of his business advisor **Jack Warden** (THE VERDICT; BEING THERE) to Warden's mistress (**Julie Christie**) and teenage daughter (**Carrie Fisher** in her first role) Screenwriters Beatty and Robert Towne provide the brave and challenging, Oscar-nominated script that has stood the test of time. With a great soundtrack by Paul Simon, welcome use of incidental music (including tunes by The Beatles, Jefferson Airplane, Buffalo Springfield, The Beach Boys and Jimi Hendrix) and fine camera work by Laszlo Kovacs.

**COMING HOME**, 1978, MGM Repertory, 126 min. Dir. **Hal Ashby**. As timely as ever, this moving and uncompromising film about the Vietnam War and the brutal struggle at home won Best Actor and Actress Oscars for stars **Jane Fonda** and **Jon Voight**. Fonda is left alone for the first time as her husband **Bruce Dern** is fighting in Vietnam. She falls in love with Voight, a paraplegic vet whom she had known briefly in high school. Highlighted by one of the most tender and emotional love scenes in film history, with performances so real you almost want to look away from the screen. Nominated for eight Academy Awards and winner of three, it also took home a Best Story & Screenplay Oscar for Nancy Dowd, Waldo Salt and Robert C. Jones (who was also Ashby's longtime editor.) Beautifully shot by legendary cinematographer Haskell Wexler. Also featuring **Robert Carradine** and **Penelope Milford**.

### Friday, May 18 - 7:30 PM

*William Friedkin Double Feature:*

**THE FRENCH CONNECTION**, 1971, 20<sup>th</sup> Century Fox, 104 min. Dir. **William Friedkin**.

Arguably the greatest American crime film ever made: **Gene Hackman** stars as Detective Popeye Doyle, muscling minor hoods in NYC (the "*did you ever pick your feet in Poughkeepsie?*" scene is still a classic) -- when he catches the trail of a huge shipment of French heroin. With partner **Roy Scheider**, Hackman dogs Marseilles-based drug-kingpin **Fernando Rey** through New York City's concrete jungle -- highlighted by a brainjangling car chase that still hasn't been topped (except perhaps in Friedkin's own TO LIVE AND DIE IN L.A.)!

**THE BRINKS JOB**, 1978, Universal, 104 min. Director **William Friedkin** followed up THE EXORCIST and SORCERER with this hilarious, yet suspenseful caper film. Shot on location and based on the real-life, \$2 million robbery of the Brink's vault in Boston in 1950, **Peter Falk** plays Tony Pino the mastermind behind it all. Pino assembles a motley crew of third rate thieves, thugs and misfits to attempt the perfect crime. Featuring some of the 1970's greatest character actors including **Warren Oates**, **Peter Boyle**, **Gena Rowlands**, **Alan Garfield**, **Paul Sorvino** and **Sheldon Leonard** as J. Edgar Hoover. Based on the book The Big Stick-Up At Brink's by Noel Behn. **NOT ON DVD**

**Saturday, May 19 - 7:30 PM**

*Double Feature:*

**THE DION BROTHERS** (aka THE GRAVY TRAIN), 1974, Sony Repertory, 94 min. A once in a lifetime chance to see a totally lost and truly great film. **Frederic Forrest** (THE CONVERSATION; APOCALYPSE NOW) and **Stacey Keach** (FAT CITY) play West Virginia coal mining hicks who hit the big city looking to score. Robberies, betrayal and gunfire ensue. Directed with psychotic glee by the late great **Jack Starrett** (THE LOSERS; SMALL TOWN IN TEXAS), the film is a brutal and hysterical masterpiece. Wild, madcap, totally out of control, sidesplitting and terrifying. The great script is an early effort from Terrence Malick (BADLANDS) and Bill Kerby. Great supporting turns by **Barry Primus**, **Denny Miller**, **Margot Kidder**, **Richard Romanus** and Starrett himself. (This only surviving 35mm print is faded.) **NOT ON DVD**

**RACE WITH THE DEVIL**, 1975, 20<sup>th</sup> Century Fox, 88 min. Buddies **Peter Fonda** and **Warren Oates** take a state-of-the-art RV and their wives, **Lara Parker** ("Dark Shadows") and **Loretta Swit** ("MASH") on the road for the vacation of a lifetime. When they accidentally stumble upon a satanic, Bohemian Grove-like ceremony hostile to unwelcome strangers, the chase is on. Director **Jack Starrett's** biggest hit is this over-the-top chase movie, which later inspired everything from THE ROAD WARRIOR to JEEPER'S CREEPERS. Starrett's stunt man mentality and gutsy camera work combined with a star willing to do some of his own dangerous stunts make this a classic. The rooftop RV scene has the kind of guts and bravado that would not be matched again until Mel 'Mad Max' Gibson and director George Miller tackled a gas tanker in the 1980's. **Discussion between films with actors Fredric Forrest and Stacey Keach.**

**Sunday, May 20 - 7:30 PM**

*Double Feature:*

**TOGETHER BROTHERS**, 1974, 20<sup>th</sup> Century Fox, 94 min. An ultra-rare, studio-produced, early 1970's gem, shot on location in the slums of Galveston, Texas. An inner-city gang

made up of both black and Chicano kids, must solve a murder and protect one of their own (five-year-old **Anthony Wilson**, the only witness to a murder.) Director **William A. Graham** (WATERHOLE #3) shoots the largely non-professional cast with an almost documentary feel that seems fresh even today. Great support from **Lincoln Kilpatrick** (THE OMEGA MAN), Glynn Turman (COOLEY HIGH) and a seminal soundtrack by the late Barry White (the theme was the basis for Quad City DJ's dance hit, "C'Mon 'N Ride It (the Train)" some 20 years later.) A picture that has a lot in common with 1953's THE LITTLE FUGITIVE, this film begs for rediscovery.

#### **NOT ON DVD**

**CRY FOR ME, BILLY**, 1972, Warner Bros., 93 min. **William A. Graham** directs this fascinating and trippy, long lost western. A gunslinger, **Cliff Potts** (SOMETIMES A GREAT NOTION) wants out of the killing business. He rescues, then falls in love with an Indian girl, the beautiful Xochitl, then is hellbent on revenge after she is attacked. With great supporting work from **Harry Dean Stanton** and **James Gammon**. Longtime Graham cameraman Jordan Cronenweth (BLADE RUNNER, BREWSTER MCCLOUD) helps give the film a truly unique look. *Discussion in between films with director William A. Graham.* **NOT ON DVD**

#### **Wednesday, May 23 - 7:30 PM**

##### *Double Feature:*

**DIARY OF A MAD HOUSEWIFE**, 1970, Universal, 103 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's** Oscar-nominated 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, The New York Times. **NOT ON DVD**

**THE LAST OF SHEILA**, 1973, Warner Bros., 120 min. **Herbert Ross** directs the ultimate puzzle movie, a who-done-it that could be described as SLEUTH on a boat. Concocted by friends and puzzle lovers Stephen Sondheim and Anthony Perkins, the film is sexy, smart, sinister, and makes Robert Altman's cynical view of the Hollywood fraternity in THE PLAYER look downright quaint. Producer **James Coburn** throws a party on his yacht for his friends and enemies, a struggling screenwriter (**Richard Benjamin**), his rich wife (**Joan Hackett**) a down-at-his-heels former A-list director (**James Mason**), a fading starlet (**Raquel Welch**), her gigolo boyfriend (**Ian McShane**, of "Deadwood") and an acid-tongued agent (**Dyan Cannon**).

#### **Thursday, May 24 - 7:30 PM**

##### *Double Feature:*

**FAMILY PLOT**, 1976, Universal, 121 min. Director **Alfred Hitchcock's** dazzling, masterful and overlooked final film. A phony medium (**Barbara Harris**) and a dim-witted cab driver/out-of-work actor (**Bruce Dern**), cross swords with a ruthless, duplicitous criminal couple (**William Devane** and **Karen Black**). Greed, kidnappings, jewel heists, and car chases ensue. Also featuring **Katherine Helmond** and the silhouette of Alfred. The score was composed by John Williams.

**DRIVE HE SAID**, 1971, Sony Repertory, 90 min. **Jack Nicholson's** first trip behind the camera as director is a subtle character study about basketball, college and Viet Nam. It stands as one of the best sports-related movies ever made and captures the true feeling of the late sixties and early seventies college experience. **William Tepper** is a star basketball player with a drug-addled best friend (**Michael Margotta**) who is dodging the draft and a faculty wife girlfriend (**Karen Black**) bent on giving him the boot. **Bruce Dern's** performance as the snide, take-no-prisoners coach is masterfully hard-nosed. With **Robert Towne** and **Henry Jaglom** in prime supporting roles, and cinematography by Bill Butler. "*Nicholson deftly illustrates the background cynicism of big time sports against the more obvious cynicism of college life.*" – Variety. **NOT ON DVD**

**Friday, May 25 - 7:30 PM**

*Double Feature:*

**THE OTHER**, 1972, 20<sup>th</sup> Century Fox, 108 min. Actor-turned-novelist Tom Tryon scored his first hit with this subtle 1930's, rural New England horror movie about mischievous twins Niles and Holland Perry (**Chris** and **Martin Udvarnoky**). Director **Robert Mulligan** (TO KILL A MOCKINGBIRD) brings a real sense of time and place to this genuinely frightening story. Along with DON'T LOOK NOW, it stands as one of the scariest movies ever made. Famed acting teacher **Uta Hagen** gives perhaps her greatest, most well-known performance on film as the twins' wise, decidedly-Old World grandmother. Look for **Victor French, John Ritter** and **Diana Muldaur** in key supporting roles. Beautifully shot by cinematographer Robert Surtees (THE LAST PICTURE SHOW) and scored by the great Jerry Goldsmith.

**THE WICKER MAN**, 1973, Studio Canal +, 95 min. Dir. **Robin Hardy**. Puritanical policeman **Edward Woodward** investigates a girl's disappearance on a Scottish isle and has his world turned topsy-turvy when he confronts the natives' truly primitive natures, in this rarely-screened supernatural classic from writer Anthony Shaffer (SLEUTH). **Christopher Lee** co-stars as the enigmatic head of the local community, who plays an ancient and all-too-horrifying cat and mouse game with the idealistic policeman, with help from erotic nymph **Britt Ekland**.

**Saturday, May 26 - 3:00 PM**

*Family Matinee!*

**BEDKNOBS AND BROOMSTICKS**, 1971, Walt Disney, 117 min. Dir. **Robert Stevenson**. An overlooked kid's gem from the team that made MARY POPPINS. Eglantine Price (**Angela Lansbury**), an apprentice witch taking correspondence classes, looks after three orphans during World War II. Traveling on a flying bed in search of a magic spell book, the team, along with Brownie (**David Tomlinson**) must fend off an evil king as well as Nazi soldiers. An enchanting film highlighted by an animal soccer match and a beautiful dance contest. Featuring the songs "Portobello Road" and "The Old Home Guard" by the always wonderful Sherman Brothers. An Academy Award winner for Best Special Effects.

**Saturday, May 26 - 7:30 PM**

*Summer Sidewalk Sale! Double Feature:*

**THE CONVERSATION**, 1974, American Zoetrope, 113 min. Dir. **Francis Ford Coppola**. Sandwiched between THE GODFATHER and GODFATHER II, THE CONVERSATION is Coppola at his very best, a sinister, unstoppable portrait of moral (and physical) violence and the sheer paranoia of living in the modern world. **Gene Hackman** is tremendous as fly-on-the-wall surveillance expert Harry Caul, drawn into a murderous whirlpool when he's hired to bug

lovers **Frederic Forrest** and **Cindy Williams**. Co-starring **John Cazale**, **Allen Garfield**, **Teri Garr** and **Harrison Ford**.

**CHINATOWN**, 1974, Paramount, 131 min. Dir. **Roman Polanski**. **Jack Nicholson** gives his greatest performance as 1930's private eye J.J. Gittes, maneuvering through a nightmarish L.A. netherworld of cheating husbands, stolen water rights, incest, murder and more, as he desperately tries to save beautiful **Faye Dunaway** from her raptor-like father **John Huston**. Writer Robert Towne's magnificent, labyrinthine script has been widely hailed as the best of the decade. *Come early and enjoy the Montana Avenue Summer Sidewalk Sale and enjoy these classics with free popcorn!*

### **THREE CLASSICS FROM CAROL REED**

**May 27 & 31 at the Aero Theatre**

British director **Carol Reed** directed his first feature film in 1935 (IT HAPPENED IN PARIS) and went on to toil on numerous B quickies in Britain's struggling film industry through the rest of the decade before finally winning his first critical acclaim with THE STARS LOOK DOWN in 1940. More classics followed with NIGHT TRAIN TO MUNICH (1940) and YOUNG MR. PITT (1942). In the late 1940's, he began a phenomenal creative roll of the dice with three lauded, popular masterpieces -- all coming right in succession, **ODD MAN OUT** (1947), **THE FALLEN IDOL** and **THE THIRD MAN** (1949).

In 1968, Reed won a Best Director Academy Award for OLIVER! He died in 1976.

Series compiled by Gwen Deglise.

Special Thanks: Eric di Bernardo/RIALTO PICTURES; Amy Lewin/MGM Repertory.

**Sunday, May 27 - 7:30 PM**

*Double Feature:*

**THE THIRD MAN**, 1949, Rialto Pictures, 93 min. Director **Carol Reed** was nominated for a Best Director Oscar and Robert Krasker won for Best Cinematography. Graham Greene wrote the original story and screenplay (and later adapted it into a novel) for this superlative thriller about post-WWII criminal intrigue in still-ravaged, bureaucratically-compromised Vienna. **Orson Welles** excels in perhaps his most famous role as homicidal rogue Harry Lime. In fact, Lime is so charming, even after it's found he has murdered people and faked his own death, his estranged paramour (**Alida Valli**) still remains loyal to him and his old best friend (**Joseph Cotten**) cannot bring himself to believe the awful truth. **Trevor Howard** and **Bernard Lee** (M of the early Bond films) are the intrepid British intelligence officers trying to nab Lime while navigating the political minefield of the zone-fractured metropolis (divided up into districts by the WWII victors: America, Britain, Russia and France).

**THE FALLEN IDOL**, 1948, Rialto Pictures, 95 min. Graham Greene once again supplied the story and co-wrote the screenplay for this psychological mystery directed by **Carol Reed**. **Bobby Henrey** is the lonely, eight-year-old son of the French ambassador in London. His father leaves for the weekend to fetch back his recuperating spouse from a rest home, and, while he is gone, the housekeeper wife of butler **Ralph Richardson**

(whom Bobby idolizes) dies in a fall. Was she murdered? Was it an accident? No one is sure, and Bobby is the only witness. Complicating matters is the embassy typist (**Michele Morgan**) with whom Richardson may be in love. *“As THE THIRD MAN admirers can testify, impeccable construction, psychological acuity and moral complexity are the hallmarks of Reed's films from this period. In FALLEN IDOL a terrific amount of emotional tension is added to the mix, a sense of possible impending doom that bespeaks a film that knows what it is doing and how to do it.”* – Kenneth Turan, Los Angeles Times

**Thursday, May 31 - 7:30 PM**

*Kevin Thomas' Favorites*

**ODD MAN OUT**, 1947, MGM Repertory, 115 min. Directed by **Carol Reed** and starring **James Mason** as the IRA gunman, Johnny, who gets wounded and lost on a raid. His last hours in the city are as beautiful and hallucinatory as they are tragic. Is Johnny dogged by bad luck? Is fate pursuing him? Or is he actually staggering towards the light? The power of this extraordinary film has lasted, along with the insolubility of its political problem. The film was written by R.C. Sherriff and F.L. Green, from the latter's novel. The sterling cast includes **Robert Newton, Fay Compton, Robert Beatty, Cyril Cusack, F.J. McCormick** and **Kathleen Ryan**, but just as important is cameraman Robert Krasker, who would receive an Oscar two years later for his work on Reed's THE THIRD MAN. ***Film critic Kevin Thomas will introduce the screening.***

