

American Cinematheque CALENDAR MAY 2008

Egyptian Theatre Schedule

BRITWEEK 2008: 50 YEARS OF BRITAIN IN LOS ANGELES

May 2 – 4 at the Egyptian Theatre

Presented in association with Virgin Atlantic and sponsored by Britweek in conjunction with Pinewood Studios.

The British Consulate is commemorating 50 years in Los Angeles, and we're happy to help them celebrate some of Britain's most celebrated and critically acclaimed contributions to the motion picture business and a collaborative legacy with Hollywood. **Michael York** and writer/critic **David Thomson** will host programs tributing pantheon filmmaker **David Lean** (feted on his centenary) as well as other great British thespians and film industry pioneers that have become household names all over the world. There will also be a memorial tribute screening to director **Anthony Minghella** with the film **TRULY, MADLY, DEEPLY**.

<http://www.britweek.org/index.shtml>

Series compiled by Gary Dartnall.

Friday, May 2 – 7:30 PM

BRIT WEEK 2008: 50 YEARS OF BRITAIN IN LOS ANGELES

A TRIBUTE TO THE WORK OF DAVID LEAN IN CELEBRATION OF HIS CENTENNIAL,

Approx. 120 minutes total. Hosted by renowned film historian and author **David Thomson**. Sir **David Lean** (1908- 1991), was an Academy Award-winning English film producer and director, best known for his big-screen epics, including *THE BRIDGE ON THE RIVER KWAI*, *LAWRENCE OF ARABIA*, *A PASSAGE TO INDIA* and *DOCTOR ZHIVAGO*. Though his cinematic approach was classic and refined, and belongs to a bygone era, his films have aged exceptionally well and his influence is found in recent films, including *TITANIC* and *THE ENGLISH PATIENT*. He was made a Fellow of the British Film Institute in recognition of his outstanding contribution to film culture. Host Thomson was recently referred to as "the greatest living film critic and historian" by *The Atlantic Monthly*. David Thomson has written a number of books including *Rosebud: The Story of Orson Welles*, *Nicole Kidman: A Biography*, *Silver Light*, *The New Biographical Dictionary of Film* and many more. **For further information on this screening visit www.britweek.org Discussion with James Fox, Jean Simmons, Anne Coates and Ronald Neame (schedule permitting), moderated by David Thomson.**

POLISH FILM FESTIVAL DOCUMENTARIES

May 2 – 4 at the Egyptian's Spielberg Theatre

As the world steadily becomes truly ever more of a global village, we are constantly discovering new, previously low profile, yet stunningly worthwhile films from all over the planet,

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particularly a burgeoning Eastern Europe. Join us for this hard-hitting selection of penetrating documentaries from the vanguard of new Polish cinema. www.polishfilmLA.org

Series compiled by Vladek Juszkiewicz.

**Friday, May 2 – 7:30 PM [Spielberg Theatre]
POLISH FILM FESTIVAL DOCUMENTARIES**

Double Feature:

WEARING A FOUR-CORNERED CAP AND A TIGER SKIN (WROGATYWCE I TYGRYSIEJ SKORZE), 2008, 56 min. Dir. **Jerzy Lubach**. This film presents the little-known story of Georgian officers who fought in the ranks of the Polish Army, Home Army and Polish Armed Forces during WWII. This subject matter was banned in Communist Poland for political reasons; it was only in the 1990s that Polish historians began analyzing it. "Polish" Georgians, loyal to the country that had accepted them, proved their heroism during the September 1939 defense campaign and later in occupied Poland and on the western fronts. Many later received the most prestigious Polish military distinctions. Numerous Georgian officers became involved in all spheres of life in their new motherland, marrying Polish women and brought up their children in the atmosphere of pride and remembrance of a heroic fight for the freedom of both nations.

13 YEARS, 13 MINUTES, 2007, 49 min. Dir. **Marek Maldis**. A story of two boys caught up in the turmoil of the dramatic events of 1956 in Central Europe. At 13, Romek Strzalkowski was the youngest victim of the first workers' rebellion against Communist authorities in Poland. During "Black Thursday" on June 26, he was killed protesting near the UB political police headquarters. Peter Mansfeld was the youngest victim of post-revolt Communist reprisals in Hungary. As a 15-year-old he took part in the Budapest fighting. After the revolution had been quelled by the Soviet army in 1956, he did not give up; he was arrested in 1959 and sentenced to death. Because of the Communists' cruelty, it took as long as 13 minutes for Peter to die, "like Jesus Christ on the cross," said his Hungarian biographer. The filmmakers analyze the importance of the legend about the two boys who fought against Communism in Poland and Hungary.

<http://www.polishfilmla.org/wocms.php>

**Saturday, May 3 – 5:00 PM [Spielberg Theatre]
POLISH FILM FESTIVAL DOCUMENTARIES**

FREEDOM IS A GOD-GIVEN GIFT (WOLNOSC JEST DAREM OD BOGA), 2006, 52 min. Director **Cezary Ciszewski** spent six months with Warsaw heroin addicts in an abandoned house at Foksal 13 and ended up recording his own descent into drug abuse. The film is a terrible, at times comic theater of life and death performed by a herd of city rats that sucked him into the very essence of the addicts' nest. Ciszewski records his own "performance" and his adventure of being afflicted with a terminal disease, which he tries to overcome by attempting to enter the elite club of One Percent: those who manage to recover. Halfway through the film shoot, he gets in touch with Monar, Poland's largest drug rehab organization, to seek help and to arrange for detoxification for all those in his film who want it.

Plus Shorts: "52 Percent" ("52 Procent," 2007, 20 min.) Dir. **Rafal Skakski**. The title of this multi-award-winning short film from the Cracow, Pamplona and Zagreb Film Festivals refers to

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the ideal proportion of one's leg length to height; it's also one of the most important admissions criteria set by the State Ballet Academy in St. Petersburg. Alla has two months to reach this dream proportion. Will she be admitted to the school? **"The First Day"** ("Pierwszy dzien," 2007, 20 min.) Dir. **Martin Sauter**. Another festival winner, the film looks at one of the first boundaries young people have to cross to become adults. The film follows a few children from the tundra who move to an urban environment.

Saturday, May 3 – 7:30 PM

BRIT WEEK 2008: 50 YEARS OF BRITAIN IN LOS ANGELES

THE BRITISH IN HOLLYWOOD FROM CHARLIE CHAPLIN AND STAN LAUREL TO THE PRESENT DAY, Approx. 120 min. total. Hosted by **Michael York**. The British have been a part of the Hollywood community since the beginning. Early immigrants include Charlie Chaplin, one of the most famous mimes ever caught on film and a notable director, composer and musician, as well as Stan Laurel, an English-born actor, writer and director best known as half of comedy team Laurel & Hardy. Today's well-known British actors working in Hollywood include Julie Andrews, Peter O'Toole, Michael Caine and Daniel Day-Lewis. Host Michael York's more than 60 screen credits include memorable roles in films such as CABARET with Liza Minnelli, SOMETHING FOR EVERYONE with Angela Lansbury and MURDER ON THE ORIENT EXPRESS, as well as three AUSTIN POWERS movies and both OMEGA CODE films. **For further information on this screening visit <http://www.britweek.org/index.shtml>**

Saturday, May 3 – 7:30 PM [Spielberg Theatre]

POLISH FILM FESTIVAL DOCUMENTARY SHORTS "Live Action Radio" ("Radioakcja," 2008, 27 min.) Dir. **Tomasz Jurkiewicz**. Paweł and Grzegorz decide to set up a radio station for young people. The challenges and obstacles they have to deal with turn out to be an important test of their friendship. **"Justice? Please Wait..."** ("Sprawiedliwosc? Proszę czekać..." 2007, 30 min.) Longtime Polish TV reporter **Agnieszka Świdzińska** takes on the system with the story of three women who lost their beloveds during the Wujek mine strike. Swidzinska covered more than a decade of trials of those accused of shooting nine Wujek workers at the beginning of the martial law period. Her film points to the powerlessness of justice against this crime, allegedly committed by members of the special riot forces. **"Weirdo"** ("Dziwadło," 2007, 9 min.) Dir. **Ireneusz Parkos Prokopiuk**. Exotic Podlasie in their purest form, about a search for an ape in a nearby forest, documents rural problems in a grotesque way. Prize winner of the competition held by the biggest media outlet in Poland. **"Whisperers"** ("Szeptuchy," 2007, 13 min.) Dir. **Marek Włodzimirow**. This short is actually two movies that present a hodge-podge of religions and ceremonies of the old Slavs, including demonology and superstitions practiced in the Podlasie region. The focus is on primeval ways of healing by prayer and utilizing the beautiful natural life of the Podlasie to remove spells. **"If It Happens"** ("A gdyby tak się stało," 2007, 39 min.) Exactly 12 years ago, director **Marcel Lozinski** filmed 6-year-old Tomasz joyously being a child: riding a scooter along park paths, feeding squirrels, asking old people - with a childish frankness - questions adults don't dare ask, about joy, loneliness, fear of death, dreams, love and lack of love. Now, on his 18th birthday, Tomasz returns to the garden of his childhood, allowing us the exceptional chance to see what the inevitable process of growing up means, what is gained and what is lost.

Sunday, May 4 – 3:00 PM [Spielberg Theatre]

POLISH FILM FESTIVAL DOCUMENTARIES

THE EAGLE PHARMACY (APTEKA POD ORLEM), 2006, 45 min. Director **Krzysztof Miklaszewski** examines the history of a Cracow pharmacy established in 1941 by the Germans, in the Jewish ghetto, during their WWII occupation. It is a distressing memory for Tadeusz Pankiewicz, a man who inherited his profession as well as the pharmacy from his ancestors, prominent Galician pharmacists. Pankiewicz, the only Pole living in the Jewish community, proved to be a true protector and rescuer of the Jews. His pharmacy became an oasis of survival for dozens of people and their eventual path to freedom.

"Credenza" ("Kredens," 2007, 29 min) Dir. **Jacob Dammas**. In the late 1960s, four strong men from a local bar in Wroclaw in southwest Poland carried a 150kg German-made credenza from one side of a Zgodna street to the other. The credenza had been standing in the same apartment for 80 years of changing tenants: from two German-Protestant sisters to a Polish-Jewish family to today's Polish-Catholic home. Until one day, when it disappeared.

MUSIC PARTISANS (MUZYCZNA PARTYZANTKA), 2007, 52 min. Dir. **Miroslav Dembinski**. This documentary presents young rock music bands who are in opposition to the regime of Alexander Lukashenko, president of Belarus. Their music expresses their attitude about the reality of life in their society.

Sunday, May 4 – 7:30 PM

BRIT WEEK 2008: 50 YEARS OF BRITAIN IN LOS ANGELES

Anthony Minghella Memorial Tribute:

TRULY, MADLY, DEEPLY, 1990, 106 min. In **THE ENGLISH PATIENT** helmer **Anthony Minghella's** directorial debut, **Julie Stevenson** receives a back-from-the dead visit from her late, cello-playing husband **Alan Rickman**. A charming romantic comedy. "...a fine job in capturing...textures of London life...a strong performance out of Stevenson...a beguiling film in more ways than one." – Jonathan Rosenbaum, Chicago Reader **Anthony Minghella's daughter, Hanna Minghella, will be in attendance. For further information, visit: www.britweek.org**

Wednesday, May 7 – 7:30pm

OUTFEST WEDNESDAYS

WATER LILLIES (NAISSANCE DES PIEUVRES), 2007, Koch Lorber Films, 85 min. Dir. **Celine Sciamma**. This feature directorial debut starring newcomers **Pauline Acquart** (Marie), **Louise Blachère** (Anne) and **Adèle Haenel** (Floriane), explores the vast theme of nascent teenage sexuality through the relationships of three 15-year-old girls who compete in their school's synchronized swimming team. Together, they confront the confusion and cruelty of adolescence while learning about love and desire. The aquatic setting enhances the amorphous, fleeting nature of their interactions. In French with English subtitles.
www.myspace.com/pieuvres

Friday, May 9 – 7:30 PM

Egyptian Theatre 85th Anniversary Screening:

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MY FAIR LADY, 1964, Hollywood Classics, 170 min. Domineering speech expert Henry Higgins (**Rex Harrison**, in his finest performance) transforms 19th-century Cockney flower girl Eliza Doolittle (the never-lovelier **Audrey Hepburn**) into a beautiful, swan-like lady, in director **George Cukor's** sumptuous adaptation of the Lerner & Loewe musical classic. Winner of 8 Academy Awards including Best Picture, Director and Actor. Co-starring **Stanley Holloway, Wilfrid Hyde White, Theodore Bikel** and **Jeremy Brett**. With the song favorites "Wouldn't It Be Lovely?," "The Rain in Spain," "I Could Have Danced All Night," "Get Me to the Church on Time" and more! Originally premiered at the Egyptian Theatre!
<http://www.reelclassics.com/Musicals/Fairlady/fairlady.htm>

Friday, May 9 – 7:30 PM [Spielberg]

CULT CINEMA CLUB

A double feature of hard-to-see-in-the-USA Italian crime/juvenile delinquent films, approx. 180 min total running time. One film with English subtitles and one dubbed in English and both screened from a digital video source.

Saturday, May 10

Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:40 AM FOREVER HOLLYWOOD

Saturday, May 10 - 3:45 – 6:00 PM

SCAVENGER HUNT

The American Cinematheque partners with The Go Game for a movie-scamenger hunt combo! Solve clues and perform challenges as you scramble around Hollywood Boulevard for fun and prizes. Visit www.thegogame.com for more info. **Special Tickets Prices: Movie & Scavenger Hunt: \$32 General Admission; \$30 Student/Senior; and \$28 Cinematheque Members. For film only, regular prices apply.**

Saturday, May 10 – 7:30 PM

Scavenger Hunt and Screening!

MIDNIGHT MADNESS, 1980, Disney, 112 min. Dir. **Michael Nankin** and **David Wechter**.

Following the massive commercial success of ANIMAL HOUSE, many studios tried to cash in with imitations of that film's frat-house sensibility -- including the unlikely Walt Disney Pictures! For its second PG-rated release (the first being THE BLACK HOLE), the Mouse House produced this surprisingly funny and inventive tale of a group of college students who participate in an elaborate all-night scavenger hunt. Underrated when it opened in 1980, MIDNIGHT MADNESS has acquired a well-deserved cult following, and marks the screen debut of a young **Michael J. Fox!** ***The film will begin at 8:00 PM following The Go Game award presentation and screening of highlights from the game. The audience will help determine the winners. Discussion following the film with co-director David Wechter and others TBA.***

Midnight Madness

<http://www.geocities.com/Hollywood/Hills/1867/Fagabeefe.html>

Sunday, May 11

Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:40 AM FOREVER HOLLYWOOD

Special Treat for Mom's coming to this tour on Mother's Day!

You'll score big if you take mom on one of our behind the scenes tours this weekend.

Everyone knows that moms LOVE Hollywood history and victorious tales of Los Angeles historic preservation!

Sunday, May 11 – 7:30 PM

Special Mother's Day Screening:

THE SOUND OF MUSIC, 1965, 20th Century Fox, 174 min. A young nun (**Julie Andrews**) becomes the nanny for a widowed Austrian captain with seven unruly children. She wins their hearts and eventually their father's as well. Meanwhile the Nazis are taking control of their homeland. For many, **THE SOUND OF MUSIC** is *the* ultimate bigger-than-life movie musical, from the first silent, sweeping shots of the Austrian Alps, to **Julie Andrews** suddenly bursting into song like a force of nature. An Oscar winner for Best Picture and **Robert Wise's** flawless direction, this story of The Trapp Family Singers is a reason, a virtual *commandment*, to go see movies on the Big Screen. Co-starring **Christopher Plummer, Eleanor Parker, Anna Lee, Marni Nixon** and **Angela Cartwright**, with a wonderful script by Ernest Lehman. Hear "The Sound of Music," "My Favorite Things," "Do, Re, Mi" and more! [35mm Print]

<http://www.geocities.com/Hollywood/Screen/5208/SM.html>

SEEING THE BIG PICTURE: 70MM

May 15 – June 1 at the Egyptian and Aero Theatres

70mm, like many other motion picture formats such as Cinemascope and Cinerama in the 1950s, was created as a way of prying folks away from those insidious small screen "idiot boxes" (i.e., televisions) that were starting to deplete the industry's box office thunder. From Super Technirama 70 to Ultra Panavision to Dimension 150 and more, the 70mm large-screen format promised – and delivered – a Barnum-esque world of spectacular sights and 6-track sounds. If the movies were always larger-than-life, then 70mm movies were MUCH much larger! From 1955 to 1970 – the Golden Age of 70mm filmmaking – there were nearly 60 Hollywood features shot in large-format, with many more released in special engagements as 35mm-to-70mm blow-ups (which still offered superior sound and image quality to their 35mm counterparts).

This year's edition is specially exciting with brand-new 70mm prints of the latest restorations from the studios: **STAR!** with Julie Andrews and **KHARTOUM** with Charlton Heston and Laurence Olivier. Join us also for some old-time favorites, such as **2001: A SPACE ODYSSEY, PLAYTIME, VERTIGO** and a rare screening of **APOCALYPSE NOW!**

Series compiled by Gwen Deglise and Chris D.

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Special Thanks: Marilee Womack/WARNER BROS.; AMERICAN ZOETROPE; Sarah Finklea/JANUS FILMS; Caitlin Robertson/20TH CENTURY FOX; Amy Lewin/MGM REPERTORY

Thursday, May 15 – 7:30 PM

70mm!

PLAYTIME, 1967, Janus Films, 126 min. 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 gadgets. Caught in a tourist invasion, Hulot roams around Paris with a group of American tourists, causing chaos in his usual manner. 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."

<http://www.imdb.com/title/tt0062136/>

Friday, May 16 – 7:30 PM

Mega-Rare 70mm Print!

APOCALYPSE NOW, 1979, American Zoetrope, 150 min. Reluctant assassin **Martin Sheen** leads a boatload of surfer boys and sauciers up-river to find renegade colonel **Marlon Brando**, in director **Francis Ford Coppola's** magnificent, crazed, wildly surreal Vietnam War film. Adapted by Coppola and co-writer John Milius from Conrad's Heart of Darkness, **APOCALYPSE** co-stars **Robert Duvall**, **Frederic Forrest**, **Sam Bottoms** and **Dennis Hopper** – don't miss this rarer-than-rare screening of a 70mm print of the film. **Special ticket prices: \$12 General Admission; \$10 Student/Senior; \$9 AC Members.**

<http://www.filmsite.org/apoc.html>

Saturday, May 17 – 7:30 PM

70mm Print!

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

<http://hitchcock.tv/>

Sunday, May 18 – 7:30 PM

New 70mm Print!

KHARTOUM, 1966, MGM Repertory, 128 min. Dirs. **Basil Dearden** and **Eliot Elisofon**. MGM Repertory's latest restoration! **Charlton Heston** stars as British general Charles "Chinese" Gordon, who is sent to defend the British Empire in the Sudan during a violent uprising led by

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jihad-hungry **Laurence Olivier**. This is one of the most literate (with an Oscar-nominated screenplay) and visually sumptuous of all 1960s epics, with vibrant colors and spectacular action sequences courtesy of ace craftsman Basil Dearden.

<http://www.imdb.com/title/tt0060588/>

Wednesday, May 21 – 7:30 PM

OUTFEST WEDNESDAYS

THE EDGE OF HEAVEN, 2007, Strand Releasing, 116 min. Born in Germany of Turkish parentage, filmmaker **Fatih Akin's** newest film is an utterly assured and profoundly moving study in which the lives of six people -- four Turks and two Germans -- crisscross through love and tragedy. Akin continues his insightful exploration of the things that divide and bridge two seemingly different cultures and generations to arrive at the universal. The film starts Turkey's revered **Tuncel Kurtiz** and Fassbinder icon **Hanna Schygulla**, with a cast of talented performers. Winner - Best Screenplay Award, Cannes Film Festival 2007 and Winner - Best Screenplay Award, European Film Awards 2007. In German, Turkish and English, with English subtitles. **Strand Releasing opens the film in Los Angeles on May 30th. For more information, please visit [ww.strandreleasing.com](http://www.strandreleasing.com).**

<http://www.outfest.org/>

WHY BE GOOD? PRE-CODE HOLLYWOOD FILMS

May 22 - 24 at the Egyptian Theatre

Reining in the wild and woolly Hollywood cinema at the end of the silent era was one of the prime items on the agenda of every politician and nosey do-gooder in America. Just as the silent era dawned, various machinations behind the scenes between Hollywood bigwigs, civic boosters and government figures, such as Will Hays, transpired. A Production Code was drawn up circa 1930, supposedly severely limiting some of the sexy, saucy and ultra-violent antics cropping up in the movies. But things still continued apace, with little real censorship beyond a nod-and-a-wink lip service to the new standards. In the wake of Prohibition in the early 1930s, public and political outcry continued until Will Hays appointed Joseph Breen to preside over enforcement of the Code in 1934, finally putting some teeth into the new criteria. A fascination has evolved among current movie fans for the Pre-Code Hollywood phenomenon, especially for the talkies from the early 1930s that most flagrantly flaunted their vice-laden pedigree. Several documentaries have been produced, including **Elaina Archer's WHY BE GOOD? SEXUALITY AND CENSORSHIP IN EARLY CINEMA** (executive produced by Playboy's Hugh Hefner) and **THOU SHALT NOT: SEX, SIN AND CENSORSHIP IN PRE-CODE HOLLYWOOD** (produced by Turner Classic Movies and Warner Bros.). Numerous films have been restored, most notably by Sony Repertory's Preservation Department, Warner Bros. (in conjunction with their recent **FORBIDDEN HOLLYWOOD** Pre-Code DVD releases) and UCLA (in conjunction with Universal Pictures). Join us for a screening of **Elaina Archer** and **Todd Friedrichsen's WHY BE GOOD?** as well as a handful of some of the most fascinating Pre-Code movies available, including Frank Capra's **FORBIDDEN**, Cecil B. DeMille's **MADAM SATAN** and Charles Brabin's **BEAST OF THE CITY**, none of which have yet been released on DVD!

Series compiled by Chris D.

Special Thanks: Suzanne Leroy, Helena Brissenden & Grover Crisp/SONY REPERTORY; Marilee Womack/WARNER BROS.; Elaina Archer and Marvin Paige.

Thursday, May 22 – 7:30 PM

Pre-Code Double Feature:

NIGHT NURSE, 1931, Warner Bros., 72 min. Dir. **William A. Wellman**. **Barbara Stanwyck** is one tough cookie as a nurse assigned to a private home to watch over two little girls who are heirs to a fortune. It doesn't take long for her to realize that gangster chauffeur **Clark Cable** is out to starve the tykes to death so he can marry the kids' alcoholic mother and lay his mitts on the inheritance. Stanwyck plots to thwart Cable and soon resorts to an old underworld flame to even the score. Chock full of plenty of scandalous bits as well as a pervasively cynical, seamy atmosphere that is shocking for the time period. **Joan Blondell** is Stanwyck's irreverent nurse roommate.

THREE ON A MATCH, 1932, Warner Bros., 63 min. Director **Mervyn Leroy** pulls out all the stops with this freewheeling saga of three schoolgirls and their lives growing up during the Roaring Twenties. **Joan Blondell** is the nominal bad girl who contends with reform school and a wild reputation, while **Ann Dvorak** is the straight arrow who goes for family life but before the end of the decade has gone off the deep end with sex, liquor and drugs. **Bette Davis** rounds out the trio as a secretary with high ambitions in the business world. A short, fast-moving, sometimes unflinching look at life during the Prohibition Era with several shocking moments involving Dvorak. **Warren Williams** is Dvorak's hubby and look for **Humphrey Bogart** and **Edward Arnold** as underworld bad -- and I mean really bad! -- guys.

<http://www.imdb.com/title/tt0022208/>

Friday, May 23 – 7:30 PM

Pre-Code Triple Feature!

WHY BE GOOD? SEXUALITY AND CENSORSHIP IN EARLY CINEMA, 2007, 70 min. Executive produced by Hugh Hefner, produced and edited by **Elaina Archer** and Todd Friedrichsen and directed by Archer, this illuminating documentary examines the tug-of-war between the early films that were created, those who censored them and those who opposed such censorship. Pioneers of early silent and sound cinema (1900 – 1935) are spotlighted, among them Mary Pickford and Douglas Fairbanks, Cecil B. DeMille, Theda Bara, Clara Bow, Louise Brooks, Rudolph Valentino, Norma Talmadge, Marlene Dietrich, Mae West, Barbara Stanwyck and many others. There are new interviews with **Maria Riva**, **Budd Schulberg**, **Barry Paris**, **Leatrice Gilbert Fountain** and **Kevin Thomas** as well as mesmerizing archival interviews with **Louise Brooks**, **Gloria Swanson** and **Mary Pickford**. The film contains many rare, incredible clips, some that have not been seen since their initial release, including footage from **THE IRON MAN** starring Jean Harlow, **THE LADY** starring Norma Talmadge and **THE DREAM** starring Mary Pickford.

FORBIDDEN, 1932, Sony Repertory, 83 min. This early **Frank Capra**-directed talkie is one of the most deliriously over-the-top tearjerkers from the Pre-Code era. **Barbara Stanwyck** is a timid librarian who meets and falls in love with multi-millionaire **Adolphe Menjou** while on a holiday cruise to Havana. The tryst results in a child, but Menjou turns out to be married (and to an invalid, yet!). Stanwyck's portrayal is a contradictory testament to determined personal

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strength as well as masochistic self-sacrifice as she raises their child with the hopes of someday getting together with her true love. Enter tabloid rat **Ralph Bellamy**, who smells a juicy story, knowing Menjou has political aspirations. Things end in unhappily lurid fashion, serving up a powerful through exaggerated tragic demise for everyone concerned – all suffering the consequences from trying to keep an “embarrassing” secret. **NOT ON DVD**

MADAM SATAN, 1930, Warner Bros., 116 min. “*Who wants to go to Hell with Madam Satan?*” Epic filmmaker **Cecil B. DeMille** starts small with an awkward bedroom farce focusing on wealthy **Kay Johnson** as she patiently deals with her playboy husband, **Reginald Denny**, and his rebroate pal **Roland Young**. But before long, Johnson has had enough and decides to become a sexy siren to try to counteract Denny’s all-too-frequent extra marital flings. As Johnson’s moral stock plummets, DeMille throws in bizarre, surreal musical numbers as well as a climactic masked ball on a zeppelin that culminates in a huge air disaster! “*The second half of ‘Madam Satan’ is one of the great examples of weirdness in American pop cinema: a twilight zone wherein musical comedy meets disaster epic, all designed and costumed...with the farthest out Art Deco affectation.*” -- Richard Barrios; “*Cecil B. De Mille's second talkie was a bizarre amalgam of his silent era domestic farces, his sinful spectacles and the new craze for musicals. He would never make another picture like this one...wait a minute, there is no other picture like this one!*” – [Moviediva.com](http://www.moviediva.com) **NOT ON DVD**

Why Be Good? –

<http://efilmcritic.com/feature.php?feature=2027&printer=1>

Forbidden - <http://www.imdb.com/title/tt0022905/>

<http://www.imdb.com/title/tt0021106/>

Saturday, May 24 – 7:30 PM

Pre-Code Double Feature!

BEAST OF THE CITY, 1932, Warner Bros., 86 min. Director **Charles Brabin** was a silent film pioneer married to infamous screen vamp Theda Bara. A fixture at MGM, he also helmed the wild, over-the-top Pre-Code THE MASK OF FU MANCHU. Warner Bros. was the king of the fast-moving, fast-talking gangster picture. Even though BEAST OF THE CITY’s rights are now Warners-owned, this was originally MGM’s slam-bang slice of gangland insanity, adapted from a story by LITTLE CAESAR writer W.R. Burnett. Created as competition against MGM’s gangster film rivals across town, it stars **Walter Huston** as a hard-nosed cop unwilling to take any guff from mob kingpin **Jean Hersholt** (a bizarre casting choice, as Hersholt usually played idealistic good guys). But Huston’s efforts are undermined when his brother on the force (**Wallace Ford**) falls for torrid gun moll **Jean Harlow** and is corrupted. Urban crime, spurred by Prohibition and the depravity it nurtured, was peaking at the time, and there were contradictory emotions seething in the breasts of the American public – on the one hand, movie audiences were fascinated; on the other, they were outraged. With the film’s tone of widespread vice and the excessively violent, shocking, guns-ablazing climax, the controversy generated by the picture’s release was akin to that of THE WILD BUNCH in 1969. Two years later, when the Production Code was fully put into effect, this movie never could have been made. Look for a very young, uncredited **Mickey Rooney** as Huston’s son. **NOT ON DVD**

<http://www.tcm.com/tcmdb/title.jsp?stid=68263>

SKYSCRAPER SOULS, 1932, Warner Bros., 99 min. Yet another title now owned by Warner Bros., but originally produced and released by MGM, this Edgar Selwyn-directed melodrama

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practically shouts its amorality from the rooftops. MGM later became known for its more family-oriented pictures, but here, Pre-Code, it was neck-and-neck with Warner Bros. in churning out some of the most salacious, lurid cinema being unleashed by Hollywood. **Warren Williams** is a ruthless financier who will crush anyone in his path to maintain control of a hundred-story skyscraper. **Maureen O'Sullivan**, **Veree Teasdale** and **Hedda Hopper** are the exploited women in his life. This glossy, sexy soaper, adapted from Faith Baldwin's novel, aptly contrasts the poor working stiffs slaving away as Williams' office tenants while he luxuriates in the lap of decadent luxury. **NOT ON DVD**
http://www.moviediva.com/MD_root/reviewpages/MDSkyscraperSouls.htm

Sunday, May 25 – 5:30 PM

Art Directors Society Screening – A Tribute to William Creber

A native of Los Angeles, **William J. Creber** began his career as an apprentice draftsman at 20th Century-Fox, sidelining his original ambitions to be an architect. He continued to gain experience as an Assistant Art Director on *CLEOPATRA* (1963) and *PEYTON PLACE* (1964). His first assignment as a Production Designer was George Stevens' biblical epic *THE GREATEST STORY EVER TOLD* (1965) which he was nominated for an Academy Award with Richard Day. He was also nominated for an Academy Award for *THE POSEIDON ADVENTURE* (1972) and *THE TOWERING INFERNO* (1974). In 2001 Creber won the ADG Award for Excellence in Production Design for a Television Movie or Mini-Series for "The Last Brickmaker in America." Then in 2003, he received the Hollywood Film Festival's Award for Outstanding Achievement in Production Design and then in 2005 received the ADG Lifetime Achievement Award. His other film credits include *PLANET OF THE APES* (1968), *THE DETECTIVE* (1968), *JUSTINE* (1969), *ISLANDS IN THE STREAM* (1977), *FLIGHT OF THE NAVIGATOR* (1986), *STREET FIGHTER* (1994), *SPY HARD* (1996) and *WITHOUT LIMITS* (1998). His television credits include the Emmy nominated "Voyage to the Bottom of the Sea" (1964), "Lost in Space" (1965) and "The Time Tunnel" (1966) Creber has worked with many illustrious Directors such as Franklin Schaffner, Stanley Kramer, George Stevens, George Cukor, Ronald Neame and Robert Towne. He is credited with pioneering the genre of "disaster films" with legendary showman and producer, Irwin Allen. Creber is a past president of the Art Directors Guild where he currently serves on its Council and is a member of the Academy of Motion Picture Arts & Sciences and the Directors Guild of America. In addition to nearly fifty years in Production Design for film and television, Creber also exercises his design talents on educational exhibitions of film sets and miniatures effects. He also oversaw the construction of the backlot streets for the Disney-MGM studio in Orlando and for the Hollywood Backlot attraction at Disney's California Adventure in Anaheim. *"I can't recall a time in my life I haven't had a pencil in my hand,"* -- William Creber

THE DETECTIVE, 1968, 20th Century Fox, 114 min. Hardboiled filmmaker **Gordon Douglas** (veteran helmer of Cagney gem *KISS TOMORROW GOODBYE* as well as Sinatra's *TONY ROME* and *LADY IN CEMENT*) directs this splendid neo-noir. **Frank Sinatra** is a fair, no-nonsense cop heading an investigation into the murder of a gay man that soon unravels into a web of drug-and-sex-addled police corruption. **Lee Remick** is Sinatra's sexually voracious spouse, **Jacqueline Bisset** is a boyish waif (in a role originally intended for Mia Farrow) who may have clues to the crime, and **Ralph Meeker**, **Jack Klugman**, **Al Freeman Jr.** and **Robert Duvall** are just a few of Sinatra's motley crew of colleagues. **Tony Musante** (*BIRD WITH THE*

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CRYSTAL PLUMAGE) delivers a disturbing, powerhouse performance as one of the main suspects. William Creber's art direction ably accomplishes a seamless fit, melding New York City exteriors with interiors shot on a Hollywood soundstage. THE DETECTIVE is yet another film that premiered at the Egyptian! **10 minute clip reel preceding the film. Discussion following the film with art director William J. Creber.**
<http://www.imdb.com/title/tt0062883/>

Wednesday, May 28 – 7:30 PM
OUTFEST WEDNESDAY

New Restored and Uncensored 35mm Print

“Un Chant d’Amour” (“A Song of Love”) 1950, 25 min. Dir. **Jean Genet**. Outlaw writer Jean Genet (author of subversive classics The Thief’s Journal and Our Lady of the Flowers) originally made the silent film “Un Chant d’Amour” for Parisian gay porn collectors. Set in a prison, the sexual fantasies of the prisoners are played out in the sadomasochistic environment of their surroundings. Banned in France upon its release for explicit sexuality, the film is voyeuristic and erotic while remarkably poetic and romantic. Genet’s sole directorial effort has proved its importance in queer film culture, influencing works from Andy Warhol to Todd Haynes.

GENET, 1981, 52 min. Director **Antoine Bourseiller’s** fascinating documentary focuses on *enfant terrible* **Jean Genet** as he speaks candidly in 1981 about his prison experiences, his sexuality and his work.

<http://www.outfest.org/>

http://filmsdefrance.com/FDF_Un_chant_d_amour_rev.html

Thursday, May 29 – 7:30 PM

L.A. Premiere!

DAYBREAK, 2005, Fictionville, 84 min. Dir. **Hamid Rahmanian**. A fascinating, powerful look at capital punishment in Iran, shot inside Tehran’s century-old prison. This powerful debut feature film is based on a compilation of true stories. In Iran, capital punishment is carried out according to Islamic law, which gives the family of the victim ownership of the offender’s life. The story revolves around the imminent execution of Mansour, a man found guilty of murder. When the family of the victim repeatedly fails to show up on the appointed day, Mansour’s execution is postponed again and again. Stuck inside the purgatory of his own mind, he is caught between life and death, retribution and forgiveness. We have shown Rahmanian’s documentary SIR ALFRED OF CHARLES DE GAULLE AIRPORT, which Steven Spielberg later turned into the narrative feature THE TERMINAL, and his experimental short film “An I Within.” **Discussion to follow with director Hamid Rahmanian.**

www.prometheuscinema.com/daybreak.html

<http://www.empiremovies.com/movie/daybreak/1939/preview>

H IS FOR HITCHCOCK

May 30 – June 1 at the Egyptian Theatre

Everyone who loves the movies loves **Alfred Hitchcock**, from his earlier thrillers of the silent era through the birth of his popularity in the 1940s through his peak in the 1950s and 1960s. Come help us continue our commemoration of the master of suspense (as well as our

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continuance of Britweek 2008 celebrations from the start of the month). Born and bred in England, Hitchcock moved to Hollywood in 1940 (directing REBECCA for David O. Selznick) in furtherance of his directing career. Proving a potent force for synthesizing British filmmaking sensibilities with Hollywood show business, he introduced a dry, often macabre (and very British) sense of humor and suspense to an incredibly widespread American audience, both through his movies and his popular, long-running television show. Join us for some of his best-loved films, including **REAR WINDOW, STRANGERS ON A TRAIN, NORTH BY NORTHWEST, SHADOW OF A DOUBT** and **DIAL M FOR MURDER**.
<http://hitchcock.tv/>

Series compiled by Chris D.

Special Thanks: Paul Ginsburg/UNIVERSAL; Marilee Womack/WARNER BROS.

Friday, May 30 – 7:30 PM

Alfred Hitchcock Double Feature:

THE MAN WHO KNEW TOO MUCH, 1956, Universal, 120 min. **Alfred Hitchcock** remakes his own entertaining but lightweight 1934 thriller as a melancholy examination of the pleasures and nightmares of family life. When husband and wife **James Stewart** and **Doris Day's** son is kidnapped while on vacation, the couple's long-simmering resentments threaten to get in the way of their attempts to rescue him. Although the film is rightly celebrated for setpieces like the famous Albert Hall assassination sequence, the depth of Hitchcock's vision is more effectively felt in the film's quieter moments: The scene in which Stewart tells Day their son has been kidnapped is one of the most powerful in all of Hitchcock's cinema.

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

Saturday, May 31 – 7:30 PM

Alfred Hitchcock Double Feature:

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

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

<http://hitchcock.tv/>

Sunday, June 1 – 7:30 PM

Alfred Hitchcock Double Feature:

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

DIAL M FOR MURDER, 1954, Warner Bros., 105 min. Dir. **Alfred Hitchcock**. Suave, cold-blooded **Ray Milland** plots to murder his beautiful wife, **Grace Kelly**, and leaves the key to their apartment outside for his hired killer (**Anthony Dawson**). But the killer has a bit of trouble with a pair of scissors - to put it mildly - and a new Pandora's box of complications opens up. Unfortunately, scheming Milland may still be able to pull off his plan - that is, unless Kelly's old flame **Robert Cummings** and unflappable Scotland Yard inspector **John Williams** can determine what really happened that fateful night. Maestro Hitchcock masterfully adapts Frederick Knott's hit stage play to the big screen (it was originally presented in 3-D).

<http://hitchcock.tv/>

Aero Theatre Schedule

Thursday, May 1 – 7:30 PM

Sneak Preview!

IRON MAN, 2008, Paramount, 125 min. Dir. **Jon Favreau**. **Robert Downey Jr.** stars as Tony Stark, a dissolute industrialist who builds a heavily weaponized suit of armor and becomes a super-hero after a near-death incident, in this big-budget Marvel Comics adaptation. With **Jeff Bridges**, **Terrence Howard** and **Gwyneth Paltrow**. *Discussion following with director Jon Favreau*. Proceeds go to Aero Building Fund Donation: \$20 at the theatre only.
<http://ironmanmovie.marvel.com/>

Friday, May 2 – 7:30 PM

George Eastman House New Restorations!

BORN TO BE BAD, 1950, Warner Bros. 94 min. Dir. **Nicholas Ray**. **Joan Fontaine** looks sweet and innocent on the surface, but after she steals millionaire **Zachary Scott** away from another woman, she continues an illicit affair with novelist **Robert Ryan**. Things just get more complicated from there in this energetic, daring and slightly nasty little melodrama. One of Nicholas Ray's best early films, and certainly his most audacious up until JOHNNY GUITAR. With **Mel Ferrer**.

Plus prior to the feature, short "**How to Vote**" (1936, 10 min.) Dir. Felix Feist. A whimsical exercise with Robert Benchley, famed humorist of the '30s & '40s who made a series of droll and satirical shorts about middle class American life. **GEH gratefully acknowledges The Film Foundation and The Hollywood Foreign Press Association for providing preservation funding**. *Patrick Loughney, Curator of the George Eastman House Motion Picture Department, will introduce the screening*.
<http://www.imdb.com/title/tt0042275/>

JOHN LANDIS' COMEDIES

May 3 & 4 at the Aero Theatre

From hilarious early efforts like KENTUCKY FRIED MOVIE to MR. WARMTH, his recent documentary about Don Rickles, filmmaker **John Landis** has been one of America's most acclaimed and popular comedy directors. His films combine childlike enthusiasm with a sharp satirical point of view, and few auteurs take as much unadulterated glee in biting the hand that feeds them -- as when Landis used the resources of a major Hollywood studio to destroy the ultimate symbol of consumerism and capitalism, a suburban shopping mall, in **THE BLUES BROTHERS**.

<http://www.nndb.com/people/005/000024930/>

Series compiled by Gwen Deglise and Grant Moninger. Program Notes by Jimmy Hemphill.

Special Thanks: Emily Horn/PARAMOUNT; Paul Ginsburg/UNIVERSAL.

Saturday, May 3 – 7:30 PM

Double Feature:

TRADING PLACES, 1983, Paramount, 118 min. **Eddie Murphy** proved that his debut performance in 48 HOURS was no fluke with this follow-up, a flat-out comic masterpiece that ranks with the best of Preston Sturges and Billy Wilder. Murphy plays a street hustler, and Landis regular **Dan Aykroyd** is a stockbroker; both men's lives are turned upside down when a pair of wealthy brothers (**Don Ameche** and **Ralph Bellamy**) decide to figure out whether nature matters more than nurture and manipulate the opposites into exchanging lives. Filled with quotable dialogue and expertly crafted by **John Landis**, it also includes a plethora of winning supporting performances from **Jamie Lee Curtis**, **Denholm Elliott**, **Paul Gleason** and **Jim Belushi** (as, in a nod to Landis' debut film SCHLOCK, a guy in a gorilla suit!).

¡**THREE AMIGOS!**, 1986, MGM Repertory, 104 min. Dir. **John Landis**. **Chevy Chase**, **Steve Martin** and **Martin Short** play a trio of silent-movie cowboys who become real-life heroes when they save a besieged Mexican village. This charming Western parody represents Landis at his most stylish and most affectionate, containing amusing tributes to classic films and performers as well as wry comic turns from the three leads. *Discussion in between films with director John Landis.*

Trading Places- <http://www.imdb.com/title/tt0086465/>

Three Amigos!- <http://www.imdb.com/title/tt0092086/>

Sunday, May 4 – 7:30 PM

Double Feature:

THE BLUES BROTHERS, 1980, Universal, 132 min. "*Rollin' rollin' rollin' keep those doggies rollin' ... RAWHIDE!!*" Jake and Elwood Blues (**John Belushi** and **Dan Aykroyd**) go on a cross-country "mission from God" that leaves a mighty trail of destruction in their wake and some unforgettable musical numbers courtesy of the great **Ray Charles**, **James Brown** and **Aretha Franklin**. Director **John Landis'** wildly funny (and over-the-top) film created a genre all its own: the apocalyptic-musical-comedy-road movie. <http://www.imdb.com/title/tt0080455/> *30th Anniversary Screening!* **NATIONAL LAMPOON'S ANIMAL HOUSE**, 1978, Universal, 109 min. "*We can do anything we want. We're college students!*" **John Landis'** third picture as a director was a huge hit and furnished the blueprint for countless subsequent teen comedies. Set in 1962, the college Delta House fraternity will take any rowdy, rough-housing misfit who applies (prime evidence is Bluto, played by **John Belushi** in his breakout movie role), and this does not sit well with Dean Wormer (**John Vernon**). The Dean enlists the rival, uptight, straight-arrow fraternity of bluebloods to help get the Delta boys off-campus for good, and a full-scale war erupts. With **Tom Hulce** (AMADEUS), **Verna Bloom**, **Peter Riegert**, **Karen Allen**, **Tim Matheson**. *Director John Landis to introduce the screening.*

Blues Brothers - <http://www.imdb.com/title/tt0080455/>

Animal House - <http://www.imdb.com/title/tt0077975/>

THESE MAD PLACES: THE EPIC CINEMA OF DAVID LEAN

**Celebrating 50 Years of Britain in Los Angeles and the Centennial of David Lean's Birth.
May 7 – 15 at the Aero Theatre**

"[LAWRENCE OF ARABIA art director John Bryan] suddenly looked at me and said, 'I know

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what you are. You're a bloody Boy Scout.' In a way, I am. I'm a grown-up Boy Scout. Because I love going to these mad places." - David Lean.

When the British Film Institute published its critics' poll of the 100 best British films ever made, it came as no surprise that 3 of the top 10 movies - **BRIEF ENCOUNTER**, **LAWRENCE OF ARABIA** and **GREAT EXPECTATIONS** - were directed by the same man: **David Lean**. His name is synonymous with visually breathtaking epics such as **DOCTOR ZHIVAGO**, **THE BRIDGE ON THE RIVER KWAI** and **A PASSAGE TO INDIA** - although ironically, he was nearly as acclaimed early in his career for intimate dramas such as **BRIEF ENCOUNTER** and **SUMMERTIME**, and his masterful Dickens adaptations **GREAT EXPECTATIONS** and **OLIVER TWIST**. *"I love making motion pictures. Working on the script is important and very necessary, but I'm not a word man. I'm a picture man. I love getting behind a camera and trying to get images on the screen,"* Lean once observed. And truly, his films play out as a cascade of unforgettable images, characters and landscapes, from the haunted marshlands in **GREAT EXPECTATIONS**, to the winter palace in **DR. ZHIVAGO**, to Peter O'Toole striding victoriously toward the wrecked train in **LAWRENCE OF ARABIA**.

Born March 25, 1908, in Croydon, a suburb of London, into a strict Quaker family, Lean was astoundingly considered to be "either not very bright or incorrigibly lazy" by his teachers at school. He became fascinated with photography and film at an early age (American director Rex Ingram was one of the young Lean's heroes), and after a brief stint working at his father's accounting firm, he landed a job at age 19 with Gainsborough Studios, where he toiled as a gofer/wardrobe assistant before moving into editing. By the late 1930s, Lean was widely acknowledged as the finest editor in British cinema for his work on such movies as **PYGMALION**, **MAJOR BARBARA** and **49th PARALLEL**. In 1942, he was invited by Noël Coward to co-direct the war drama **IN WHICH WE SERVE**, which began Lean's career as a director. He was, by all accounts, one of the most thoroughly knowledgeable and dedicated filmmakers in the history of the medium, a superb craftsman with an innate ability to move audiences and critics with his sweeping stories of soldiers and poets, rebels and star-crossed lovers. Frequent star Alec Guinness hailed him as *"easily the most meticulous artist in motion pictures,"* and Lean himself wryly observed, *"I am told that some people say I have celluloid instead of blood in my veins. Well, I simply cannot help it."* A notoriously private and complicated man, Lean was married numerous times and spent much of his adult life living in far-flung locales such as India and the South Pacific. Despite his numerous awards and box office successes, Lean was intensely sensitive to criticism; the negative reviews of **RYAN'S DAUGHTER** wounded him deeply and contributed to his long absence from directing in the 1970s. He returned to filmmaking in 1984 with the triumph of **A PASSAGE TO INDIA**, and was knighted the same year by Queen Elizabeth for his contributions to British cinema. He was working on an adaptation of Joseph Conrad's Nostromo at the time of his death in 1991, leaving behind one of the richest and most accomplished legacies of any director in the history of cinema.

This retrospective includes his masterpieces **LAWRENCE OF ARABIA**, **DOCTOR ZHIVAGO**, **THE BRIDGE ON THE RIVER KWAI**, and new prints of **BRIEF ENCOUNTER**, **GREAT EXPECTATIONS** and **OLIVER TWIST**, along with such rarely seen film as **THIS HAPPY BREED**.

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<http://www.davidlean.com/>

Series compiled by Gwen Deglise.

Special Thanks: Gary Darnall/BAFTA; Nicholas Varley/PARK CIRCUS; Keith Tufano and Maxwell Fiona/GRANADA MEDIA; LEAN FOUNDATION; Amy Lewin/MGM REPERTORY; Suzanne Leroy and Jared Sapolin/SONY REPERTORY; Marilee Womack/WARNER BROS.

Wednesday, May 7 - 7:30 PM

New 35mm Print!

BRIEF ENCOUNTER, 1946, MGM/UA, 86 min. Dir. **David Lean**. A seemingly happily married woman (**Celia Johnson**) gets a piece of grit in her eye at the train station; a married doctor (**Trevor Howard**) helps remove it. From such simple, commonplace stuff is woven one of the most heartbreaking portraits of lost love and longing ever put on film – a story, in its very, very British way, equal to the sweeping passions of **LAWRENCE OF ARABIA** and **DR. ZHIVAGO**. Based on Noël Coward's play "Still Life."

New 35mm print!

GREAT EXPECTATIONS, 1946, MGM/UA, 118 min. The film that set the standard for all Dickens adaptations before or since. Director **David Lean's** early masterpiece opens with the awesome images of a convict stumbling across a storm-wracked moor and then plunges us into the story of an impoverished underdog, Pip (**John Mills**) trying to defy the rigid caste system of Victorian England. Co-starring **Alec Guinness** (in his first film for Lean), **Jean Simmons**, **Francis L. Sullivan** and **Valerie Hobson**, with Oscar-winning black-and-white photography by Guy Green. "*Probably no finer Dickens film has been made than Lean's GREAT EXPECTATIONS.*" – Michael Pointer, [Charles Dickens on Screen](#).

Thursday, May 8 - 7:30 PM

A PASSAGE TO INDIA, 1984, Columbia, 163 min. Director **David Lean's** final film (and his first since **RYAN'S DAUGHTER**, 14 years earlier) is a deeply satisfying marriage of his finest qualities as a director: truly epic in scope, it also manages to be astonishingly intimate and emotionally complex. **Judy Davis** stars as a repressed young Englishwoman who accuses an Indian doctor (**Victor Banerjee**) of attempted rape at the mysterious Marabar Caves, setting off a firestorm of political and racial controversy in British-controlled India. **Peggy Ashcroft** won a Best Supporting Actress Oscar for her heartbreaking work in the film, as did composer Maurice Jarre (**LAWRENCE OF ARABIA**) for his superb score. And nearly 40 years after they first worked together on **GREAT EXPECTATIONS**, Lean's greatest collaborator, **Alec Guinness**, returned one final time, for his gentle, melancholy performance as Professor Godbole.

http://www.davidlean.com/credits/india_credits.html

Friday, May 9 - 7:30 PM

70mm Print!

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LAWRENCE OF ARABIA, 1962, Columbia, 216 min. Dir. **David Lean**. **Peter O'Toole** was catapulted to stardom as the tortured Man Who Would Not Be King, T. E. Lawrence, who helped the Arabs revolt against European and Ottoman hegemony. Director **David Lean's** epic is a timeless masterpiece – as close to perfect as a film can get. Featuring one of the finest casts in any motion picture: **Omar Sharif** (in his first major English-speaking role), **Anthony Quinn**, **Jack Hawkins**, **Claude Rains** and **Alec Guinness** as Prince Faisal. Director of Photography Freddie Young's 70mm photography is rightly considered to be a work of genius, matched by Robert Bolt and Michael Wilson's screenplay, Maurice Jarre's stirring score and John Box's production design. Winner of seven Academy Awards, including Best Picture and Best Director. *"The word 'epic' in recent years has become synonymous with 'big budget B picture.' What you realize watching LAWRENCE OF ARABIA is that the word 'epic' refers not to the cost or the elaborate production, but to the size of the ideas and vision."* – Roger Ebert, Chicago Sun-Times
http://www.davidlean.com/synopsis/lawrence_synopsis.html

Saturday, May 10 - 3:00 PM

Family Matinee:

New 35mm Print! **OLIVER TWIST**, 1948, MGM/UA, 116 min. Dir. **David Lean**. A startlingly real, atmospheric evocation of childhood terrors and the evils of poverty. Innocent orphan Oliver (**John Howard Davies**) is shanghaied into a gang of child thieves by blackguard Bill Sykes (a particularly chilling **Robert Newton**). **Alec Guinness'** masterful, almost unrecognizable performance as the Jewish kingpin of boy thieves, Fagin, led to unexpected problems when the film was denounced as anti-Semitic by the League of B'nai B'rith – in Berlin, rioters tore the theatre apart where the film was shown, and its release was delayed for three years in the U.S. to let tensions ease. *"OLIVER TWIST moves forward in staccato bursts, propelled by coiling tensions and by outbursts of sudden, brutish violence...This is possibly David Lean's wildest movie, certainly his darkest and arguably his best."* – Al McKee, Film Comment.

http://www.davidlean.com/synopsis/twist_synopsis.html

Saturday, May 10 - 7:30 PM

DOCTOR ZHIVAGO, 1965, Warner Bros., 193 min. Dir. **David Lean**. *"If this man were my father, I should want to know,"* says General Yevgraf Zhivago (**Alec Guinness**) to his wary niece – and the story that he narrates, of decadent Tsarists, anguished revolutionaries, two beautiful women in love with the same man, a nation and a people in upheaval, and above all, the poet and physician (**Omar Sharif**) who witnesses and remembers it all – is one of the most lyrical and visually breathtaking stories in the history of film. From the bloodstained march through the Moscow streets, to the snowbound train ride through the Ural Mountains, to the haunted ice palace at Varykino, this is the essence of pure cinema. Brilliantly scripted by Robert Bolt (from Boris Pasternak's novel), and photographed by Freddie Young (who replaced Nicolas Roeg soon into shooting). Co-starring **Julie Christie**, **Geraldine Chaplin**, **Rod Steiger**, **Tom Courtenay**, **Ralph Richardson** and **Siobhan McKenna**, with Oscar-winning music by Maurice Jarre.

http://www.davidlean.com/synopsis/zhivago_synopsis.html

Sunday, May 11 – 7:30 PM

RYAN'S DAUGHTER, 1970, Warner Bros., 187 min. Initially planned as a return to the small-scale storytelling of **David Lean**'s BRIEF ENCOUNTER days, RYAN'S DAUGHTER instead became an epic contest between the director and the Irish landscape, as he attempted to tell the tragic story of a married Irish woman (played by **Sarah Miles**, wife of the film's screenwriter Robert Bolt) and her affair with a shell-shocked British soldier (**Christopher Jones**). A flawed gem, the film boasts some great performances (**John Mills**, who won a Best Supporting Actor Oscar, and **Leo McKern**) and some still-underrated ones (**Robert Mitchum**, as a meek schoolteacher). Freddie Young's astonishing cinematography ranks with his best work on LAWRENCE OF ARABIA and DOCTOR ZHIVAGO.

http://www.davidlean.com/synopsis/daughter_synopsis.html

Wednesday, May 14 – 7:30 PM

THE BRIDGE ON THE RIVER KWAI, 1957, Columbia, 161 min. **David Lean** won the first of two Academy Awards for Best Director for this epic portrait of the clash of wills between a British POW, Col. Nicholson (**Alec Guinness**, who initially turned down the role) and a tradition-bound Japanese officer (silent star **Sessue Hayakawa**) over the building of a railway bridge in the jungle during WWII. **William Holden** stars as the cynically realistic American POW who is forced to trek back into the hellish jungle to destroy the bridge with **Jack Hawkins** and his rag-tag team of commandos. Brilliantly adapted by Carl Foreman and Michael Wilson from Pierre Boulle's novel, with an unforgettable score courtesy of Malcolm Arnold. *"There has been a lot of argument about the film's attitude towards war. I think it is a painfully eloquent statement on the general folly and waste of war."* – David Lean

http://www.davidlean.com/synopsis/kwai_synopsis.html

Thursday, May 15 – 7:30 PM

SUMMERTIME, 1955, Janus Films, 100 min. Dir. **David Lean**. The original British title of the film, SUMMER MADNESS, comes closer to the glorious, hothouse atmosphere of this story of a lonely American spinster (**Katharine Hepburn**) who succumbs to a passionate affair with a married Italian antique dealer (**Rossano Brazzi**). Lean insisted on shooting on location in Venice, and the result is a Technicolor valentine to the ancient city. This was the director's personal favorite among all his films. *"It had an enormous effect on tourism. I remember the head of a hotel chain coming up to me and saying, 'We ought to put a monument up to you.'"* – David Lean

New 35mm print! **THIS HAPPY BREED**, 1944, MGM/UA, 115 min. **David Lean** turned down an offer to co-direct HENRY V with Laurence Olivier to make this, his first full feature as sole director. Based on an acclaimed play by Noël Coward, THIS HAPPY BREED is a lovingly crafted, slice-of-life portrait of several decades in the life of a typical British family, charting their marriages, squabbles, births, deaths and understated resilience. **Robert Newton** (OLIVER TWIST) is cast very much against type as the middle-class father, with Lean favorite **Celia Johnson** (BRIEF ENCOUNTER) as his wife, aided by **John Mills**, **Stanley Holloway** and Lean's second wife, **Kay Walsh**.

http://www.davidlean.com/synopsis/summertime_synopsis.html

CROATIAN FILM TODAY

**In Collaboration with Consulate General of the Republic of Croatia in Los Angeles,
Ministry of Culture of the Republic of Croatia, Croatian Audiovisual Center.**

May 16 – 18 at the Aero Theatre

Only months after the Lumiere Brothers had excited Paris society with their tiny magical moving pictures, cinema arrived in the Croatian capital of Zagreb on October 3, 1896. Over a century later, the Croatian film industry has persevered. Neither political, societal nor financial hurdles were able to silence the voices of Croatian filmmakers. In 1961, Croatia's first Academy Award went to animated short "The Substitute" (Surogat) by Dušan Vukotić. The honor brought worldwide acclaim to the Zagreb School of Animation, which utilized a new aesthetic, based on avant garde abstract painting, constructivism and cubism. French historian Georges Sadoul named the school after eight of these inspired animated films screened at the 1959 Cannes Festival. Croatia's Jadran Film Studios has a 63-year tradition and is a wonderful reservoir of film history, not just Croatian cinema but of world cinema. During the 1970s and 1980s, Jadran became famous for its co-productions with the U.S. During those years, Croatia hosted the filming of features including SOPHIE'S CHOICE, FIDDLER ON THE ROOF and THE TIN DRUM, as well as TV miniseries "The Winds of War" and "War and Remembrance." The Pula Film Festival, Croatia's largest and one of Europe's oldest film festivals, will hold its 55th edition this year.

After WWII and the tight control of Communism, true auteurs slowly emerged who were not afraid to critique the prevailing system. Miletić was a Croatian film pioneer, followed by Bauer, Golik, Belan, Mimica, Tanhofer, Bulajić, Hadžić. Later Papić, Babaja, Berković and Vrdoljak were the leaders of cinematic auteurism -- different from one another in their opuses, and so original. Just when it looked as if it couldn't get any better, the students of the Prague School of Filmmaking -- Grljić, Zafranović, Zalar -- gave new life to the old guard as well as a new perspective to Tadić, Šorak and Radić, who came later.

Deeply rooted in the country's national literature, Croatian films reflect Central European attitudes about artistic expression. Life is typically portrayed realistically and budgets are slim.

In the 1990s, after the homeland war, a new era of cinema emerged within a newly independent Croatia. The changes were obvious, and the new generation -- Brešan, Ogresta, Salaj, Nola, Schmidt, Hribar, Ostojić, Matanić -- used cinema to express not only their own dramatic experiences during the war, but to deliver a portrait of contemporary life in a newly independent country. Since then, even more strident and modern filmmakers have emerged, such as Sviličić, Milić and Žarković. Here in Hollywood, Croatian talent includes Oscar-winning producer Branko Lustig, (SCHINDLER'S LIST, GLADIATOR), actor Goran Višnjić ("ER," WELCOME TO SARAJEVO), Rade Šerbedžija (THE SAINT, EYES WIDE SHUT), Mira Furlan (LOST) and Goran Dukić (WRISTCUTTERS: A LOVE STORY). www.newcroatiancinema.com

Series compiled by Gwen Deglise.

Friday, May 16 – 7:30 PM

U.S. Premiere!

THE LIVING AND THE DEAD (ZIVI I MRTVI), 2007, 109 min. Dir. Kristijan Milic.

American Cinematheque

Egyptian Theatre, 6712 Hollywood Blvd., LA, CA 90028

Aero Theatre, 1328 Montana Avenue, Santa Monica, CA 90403

www.americancinematheque.com | 323.466.3456 | Tickets: www.fandango.com

Based on the bestselling novel by Josef Mlakic, this anti-war drama is one of the region's best films to emerge in many years. We follow the story of two Croatian platoons, separated by ideology, uniforms and half a century, fighting in the same Bosnian forest. The worlds of 1993 and WWII collide in a secret and timeless cemetery. The author's intention of illustrating the madness and absurdity of war is well demonstrated by an ensemble cast, but it is **Velibor Topic's** performance as the human war machine that stands out. This directorial debut by Milic is a favorite among festival programmers. **NOT ON DVD Discussion following with director Kristijan Milic and other guests to be confirmed. Croatian Wine testing following the screening.**

Saturday, May 17 – 7:30 PM

Double Feature:

L.A. Premiere!

TRESSETTE: A STORY OF AN ISLAND (TRESETA), 2006, 80 min. Dir. **Drazen Zarkovic**. A bittersweet look at life in a small village on a tiny Dalmatian island where four card-playing friends play Tressette every night. With most of the island's population relocated to bigger cities, the friends are faced with a dilemma when one of them unexpectedly dies. This brings the old man's daughter back to the island where she decides to stay and explore new horizons. While the remaining three friends approach several people, including the local priest to take their friend's place at the table, many of the island's secrets are revealed. **NOT ON DVD**

WHAT IS A MAN WITHOUT A MOUSTACHE? (STO JE MUSKARAC BEZ BRKOVA), 2006, 109 min. Dir. **Hrvoje Hribar**. One of Croatia's best romantic comedies in years! A poignant yet hilarious tale of a pretty young widow, an aging emigrant who has returned home from Germany, and a priest from a bankrupt parish, all struggling to come to terms with the post-war environment, complete with its prejudices, illusions, and unpleasant mentality. What follows is a powerful, poignant romantic comedy set in a rough landscape, about a woman who falls in love with a local priest. He is not blind to her love, but he is unable to choose between the church and her, until circumstance forces him to make his choice. **NOT ON DVD**

Sunday, May 18 – 7:30 PM

Double Feature:

L.A. Premiere!

ARMIN, 2007, Maxima Film, 82 min. Dir. **Ognjen Svilicic**. Armin and his father travel from their small Bosnian town to Zagreb, Croatia's capital, to audition for a movie. Armin's father, Ibro, desperately wants his teenage son to be famous and makes him take acting classes, much to Armin's embarrassment, while Armin just wants to play the accordion. A deeply touching film about love and self respect, Svilicic's film has garnered several awards and festival screenings, and it was Croatia's submission to this year's Academy Awards.

www.armin-the-movie.com **NOT ON DVD**

L.A. Premiere!

THE MELON ROUTE, 2006, HRT, 90 min. Dir. **Branko Schmidt**. Inspired by the true story of 12 illegal Chinese immigrants who drowned in the river Sava on the border of Bosnia and Croatia during the war of the 1990s. One Chinese girl survives and seeks refuge in an old house nearby. The house belongs to the former Croatian soldier who was ferrying the refugees across the river. Initially he's reluctant to have her around but he soon warms up to her when he realizes she's the target of ruthless human traffickers. The language and cultural barriers

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between the two give an added dimension to the film. <http://www.put-lubenica.com/english/index.htm> **NOT ON DVD**

Wednesday, May 21 – 7:30 PM

All New Film Aesthetics Seminar!

CONNECTING THE DOTS: WHAT INSPIRES AN ARTIST? (120 min)

What inspires the visual and narrative construction of a Scorsese, Yimou, Lynch, Miyazaki, Coen or Dardenne Brothers film? European film movements of the 1920s to the 1990s have often been cited as focal points to understanding the work of our reigning masters of cinema. Whether it is through Italian Neo-Realism, French Poetic Realism, French New Wave, '70s New German Cinema or Dogma 95, this seminar, led by film consultant **Thomas Ethan Harris**, will help you to understand the founding principles of each revolutionary European film movement and how important each is to the design of cinema today. **Special Ticket Prices: \$20 General Admission; \$15 Student/Senior; \$12 AC Members.**

Thursday, May 22 – 7:30 PM

Kevin Thomas' Favorites:

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 whose budget had spiraled out of control, 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**. **Film Critic Kevin Thomas will be introducing the screening.**

<http://www.imdb.com/title/tt0080855/>

SEEING THE BIG PICTURE: 70MM

May 15 – June 1 at the Egyptian and Aero Theatres

70mm, like many other motion picture formats such as Cinemascope and Cinerama in the 1950s, was created as a way of prying folks away from those insidious small screen "idiot boxes" (i.e., televisions) that were starting to deplete the industry's box office thunder. From Super Technirama 70 to Ultra Panavision to Dimension 150 and more, the 70mm large-screen format promised – and delivered – a Barnum-esque world of spectacular sights and 6-track sounds. If the movies were always larger-than-life, then 70mm movies were MUCH much larger! From 1955 to 1970 – the Golden Age of 70mm filmmaking – there were nearly 60 Hollywood features shot in large-format, with many more released in special engagements as 35mm-to-70mm blow-ups (which still offered superior sound and image quality to their 35mm counterparts).

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This year's edition is specially exciting with brand-new 70mm prints of the latest restorations from the studios: **STAR!** with Julie Andrews and **KHARTOUM** with Charlton Heston and Laurence Olivier. Join us also for some old-time favorites, such as **2001: A SPACE ODYSSEY**, **PLAYTIME** and a rare screening of **APOCALYPSE NOW!**

Series compiled by Gwen Deglise.

Special Thanks: Marilee Womack/WARNER BROS.; AMERICAN ZOETROPE; Sarah Finklea/JANUS FILMS; Caitlin Robertson/20TH CENTURY FOX; Amy Lewin/MGM REPERTORY

Friday, May 23 – 7:30 PM

Tribute to Arthur C. Clarke!

70mm Print! **2001: A SPACE ODYSSEY**, 1968, Warner Bros., 139 min. **Arthur C. Clarke** was the author of more than 100 fiction and non-fiction books. He achieved his greatest fame in 1968 when his short story The Sentinel was turned into 2001: A SPACE ODYSSEY. Director **Stanley Kubrick's** mindblowing meditation on the dangers (and wonders) of technology, the limitless vistas of space, and the future of the human race itself is one of the Cinematheque's most requested movie titles. This is another opportunity to see one of the essential cinema experiences on the giant screen, in truly psychedelic 6-track stereo sound! With **Keir Dullea**, **Gary Lockwood**. *"I have had a diverse career as a writer, underwater explorer and space promoter. Of all these, I would like to be remembered as a writer."* Arthur C. Clarke
<http://www.kubrick2001.com/>

Saturday, May 24 – 7:30 PM

Mega-Rare 70mm Print!

APOCALYPSE NOW, 1979, American Zoetrope, 150 min. Reluctant assassin **Martin Sheen** leads a boatload of surfer boys and sauciers up-river to find renegade colonel **Marlon Brando**, in director **Francis Ford Coppola's** magnificent, crazed, wildly surreal Vietnam War film. Adapted by Coppola and co-writer John Milius from Conrad's Heart of Darkness, **APOCALYPSE** co-stars **Robert Duvall**, **Frederic Forrest**, **Sam Bottoms** and **Dennis Hopper** – don't miss this rarer-than-rare screening of a 70mm print of the film. **Special ticket prices: \$12 General Admission; \$10 Student/Senior; \$9 AC Members.**
<http://www.filmsite.org/apoc.html>

Sunday, May 25 – 5:30 PM

70mm Print!

PLAYTIME, 1967, Janus Films, 126 min. 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 gadgets. Caught in a tourist invasion, Hulot roams around Paris with a group of American tourists, causing chaos in his usual manner. 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."

<http://www.imdb.com/title/tt0062136/>

Thursday, May 29 – 7:30 PM

70mm Print!

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES, 1965, 20th Century Fox, 133 min. **Stuart Whitman**, **Sarah Miles**, **Robert Morley**, **James Fox**, Japanese superstar **Yujiro Ishihara** and the ever-delightful **Terry-Thomas** star as a group of lovably crackpot aviators, inventors and villains competing to win a London-to-Paris air race in 1910, in director **Ken Annakin**'s combination of epic adventure and slapstick comedy.

<http://www.imdb.com/title/tt0059797/>

Friday, May 30 – 7:30 PM

70mm Print!

PATTON, 1970, 20th Century Fox, 169 min. Dir. Franklin J. Schaffner. "No dumb bastard ever won a war by dying for his country," growls **George C. Scott** in the jawdropping opening monologue to **PATTON**, a war epic that manages to capture the tragic human sacrifice, the bullying megalomania and the patriotic glory of battle, all encapsulated in the incredibly complex and contradictory character of General George S. Patton. Winner of seven Academy Awards, including Best Picture, Actor, Director and Screenplay (by Francis Ford Coppola and Edmund H. North).

<http://www.imdb.com/title/tt0066206/>

Saturday, May 31 – 7:30 PM

New 70mm Print!

STAR!, 1968, 20th Century Fox, 176 min. Director **Robert Wise** and star **Julie Andrews** reunited after **THE SOUND OF MUSIC** for this ambitious musical biopic. Andrews plays Gertrude Lawrence, a legendary British stage performer whose real-life excesses are a perfect match for Wise's opulent visual style (the film's costume changes alone make it worth seeing on the big screen in 70mm). Andrews performs songs by Gershwin, Cole Porter and others in a series of glorious set pieces that are a must for any musical lover. 20th Century Fox's latest restoration - do not miss this brand-new 70mm print!

<http://www.imdb.com/title/tt0063642/>

Sunday, June 1 – 5:00 PM

New 70mm Print!

KHARTOUM, 1966, MGM Repertory, 128 min. Dirs. **Basil Dearden** and **Eliot Elisofon**. MGM Repertory's latest restoration! **Charlton Heston** stars as British general Charles "Chinese" Gordon, who is sent to defend the British Empire in the Sudan during a violent uprising led by jihad-hungry **Laurence Olivier**. This is one of the most literate (with an Oscar-nominated screenplay) and visually sumptuous of all 1960s epics, with vibrant colors and spectacular action sequences courtesy of ace craftsman Basil Dearden.

<http://www.imdb.com/title/tt0060588/>

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