

American Cinematheque > March 2009 CALENDAR

EGYPTIAN:

Sunday, March 1 – 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 **Actor John Savage and original story co-writer Quinn Redeker to introduce the screening.**

<http://www.imdb.com/title/tt0077416/>

<http://www.moviesbox.us/drama/the-deer-hunter-1978.html>

Thursday, March 5 – 7:30 PM

Sneak Preview and Tribute to Artist Zdzislaw Beksinski:

PARASOMNIA (DREAMS OF THE SLEEPWALKER), 2008, Rising Storm Productions, 103 min. Director **William Malone** (HOUSE ON HAUNTED HILL, FEAR DOT COM, "Masters of Horror") helms this macabre twist on the Sleeping Beauty legend. This gripping peril-packed love story not only taps into the zeitgeist of dark yet edgy romance-driven fantasies, but also pushes the familiar slasher film landscape into the more unique world of the surreal. Art student Danny Sloan (**Dylan Purcell**) falls in love with the innocent and beautiful Laura Baxter (**Cherilyn Wilson**), a young woman with the sleep disorder Kleine-Levin Syndrome. In her treacherous forays in and out of reality, she encounters a mentalist and serial killer, played by menacing **Patrick Kilpatrick** (MINORITY REPORT, THE REPLACEMENT KILLERS). He tries to bend her fragile mind to his will, using an array of hypnotic weaponry manifested through his unsuspecting hosts in the real world, as well as the dangerous, deadly creatures he commands on the dark imagined plane. In addition, the film features characters played by genre legends **Jeffrey Combs** (RE-ANIMATOR) and **Kathryn Leigh Scott** (THE GREAT GATSBY, "Dark Shadows"), Golden Globe Award nominee and gravitas-bringing **Timothy Bottoms** (THE LAST PICTURE SHOW) and the sublime and notorious **Sean Young** (BLADE RUNNER), to name but a few. This is also director Malone's homage to the late Polish Surrealist Zdzislaw Beksinski, which uses the artist's work as the inspiration for the dream world throughout the film. The filmmakers' proceeds from this screening will be donated to arts organization MOCA for its continued support in providing arts education programs to the public and support for new artists. **Valdemar Plusa, owner of the Belvedere Gallery and Beksinski's longtime friend and agent, will introduce the program. A panel discussion moderated by Richard Elfman (THE FORBIDDEN ZONE) on how art shapes and enriches the filmmaker's vision, past and present, will precede the film,**

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with director William Malone as well as legendary filmmakers Tobe Hooper, Mick Garris, Wes Craven and Stuart Gordon. (Please note actual film will not start until approximately 9:00 PM.)

<http://www.horror.com/php/article-1849-1.html>

March 6-7 OUTFEST FUSION

(This is not a Cinematheque event)

Outfest's Fusion is the only multicultural, gender-inclusive LGBT People of Color film festival in the world. The Opening Night Gala (March 6, 8:00pm) will feature a lineup of award-winning short films. Saturday, March 7, includes a number of sexy and funny shorts along with thought-provoking features such as the Closing Night Gala (8:30pm), PEDRO, based on the life of MTV's "The Real World's" Pedro Zamora. **Tickets:**

www.outfest.org

Sunday, March 8 – 4:00 PM

A TRIBUTE TO FORREST J. ACKERMAN 120 min. A tribute to one of the most Famous Monsters of them all, celebrating his memory, friendship and the legions of fans. Join us for testimonials from those who knew and loved Forry, plus film clips, slides, performances and more! **Reception preceding the tribute starting at 3:00 PM. FREE ADMISSION!**

Sunday, March 8 – 7:00 PM

Forrest J. Ackerman Tribute Double Feature:

FAMOUS MONSTER: FORREST J. ACKERMAN, 2007, Roadhouse Films, Inc., 48 min. Dir. **Michael McDonald**. The documentary FAMOUS MONSTER takes a fast-paced, colorful look at the life of science fiction's greatest fan -- **Forrest J. Ackerman**, whose 85-year love affair with the genre helped bring it into the mainstream and shape the way we view science fiction today. Through archival footage, film clips and interviews with Ackerman and the fans and filmmakers he inspired, we follow Ackerman as he grows from a kid reading Amazing Stories magazine and watching movies like METROPOLIS and PHANTOM OF THE OPERA, to a literary agent for some of the biggest names in fantasy writing, to the editor of Famous Monsters of Filmland, a magazine that inspired generations of filmmakers.

<http://www.imdb.com/title/tt1092060/>

THE TIME TRAVELERS, 1964, MGM Repertory, 82 min. Writer-director **Ib Melchior** is renowned for his work on some of the most imaginative science-fiction films of the 1950s and 1960s, including THE ANGRY RED PLANET, ROBINSON CRUSOE ON MARS, REPTILICUS and PLANET OF THE VAMPIRES, along with "The Outer Limits" TV series. THE TIME TRAVELERS is one of his most ingenious concoctions, as a group of scientists (including **Preston Foster, Philip Carey, Merry Anders** and **John Hoyt**) experimenting with a time portal are catapulted into a post-nuclear apocalyptic future. Look for Forry in a cameo.

http://www.moria.co.nz/index.php?option=com_content&task=view&id=3758&Itemid=1

Discussion in between films with FAMOUS MONSTER filmmakers Michael Macdonald and Ian Johnston.

Wednesday, March 11 – 7:30 PM

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Los Angeles Premiere:

THE CAKE EATERS, 2009, 95 min. Actress **Mary Stuart Masterson's** directorial debut is a light-hearted, bittersweet romantic drama set in a small town where the intimate secrets and tensions of two families force them to come to terms with life, love and death. Written by **Jayce Bartok** (who also co-stars), with a dynamic ensemble cast featuring **Kristen Stewart** (TWILIGHT), **Aaron Stanford** (X MEN: THE LAST STAND), **Bruce Dern** (BLACK SUNDAY, COMING HOME), **Talia Balsam** ("Mad Men"), **Elizabeth Ashley** (RANCHO DELUXE, HAPPINESS) and **Melissa Leo** (Oscar-nominated for Best Actress for FROZEN RIVER). Original music composed by Tony Award winner Duncan Sheik. ***Discussion with director and various cast members after the film.***

<http://www.cinematical.com/2007/05/05/tribeca-review-the-cake-eaters/>

THE BROTHERS WARNER: CLASSICS AND PRE-CODE FILMS

March 12 – 22 at the Egyptian Theatre

In the beginning, there were four brothers from Youngstown, Ohio -- Harry, Sam, Albert and Jack. They got their start in Hollywood back in 1918, grinding out serials at their Sunset Boulevard studio. Surviving some lean years on Poverty Row, they began to prosper with Rin Tin Tin, Ernst Lubitsch and John Barrymore. After pioneering sound movies with THE JAZZ SINGER, strategically acquiring a chain of movie theaters and the uplifting success of Busby Berkeley's Depression-era musicals, the Brothers Warner flourished as a familial movie-making team. Headquartered in Burbank, Warner Bros. proved to be more than an exemplar of Hollywood's Golden Age, producing groundbreaking films adorned by stars such as James Cagney, Bette Davis, Errol Flynn and Edward G. Robinson. Led by patriarch Harry Warner, the Brothers pioneered movie-making with a social conscience and were in the vanguard in sounding an unequivocal alarm against the Nazi threat well before World War II. Although the brothers would be wracked by tragedies, tribulations and a stunning betrayal worthy of Cain & Abel, Warner Bros. consistently lived up to their mantra of "combining good citizenship with good filmmaking." The American Cinematheque is proud to present an extended program of some of the best as well as several seldom-screened Warner Bros. films from the classic period of the 1930s and 1940s. The tribute is headlined by **Cass Warner's** award-winning documentary, **THE BROTHERS WARNER** (2008), an intimate portrait of the four brothers who founded and ran one of Hollywood's most honored movie studios amidst a fascinating whirl of familial triumph and tragedy. An apropos fictional segue from the Warner family saga is **KINGS ROW** (1942), one of tinseltown's darkest soap operas, featuring an all-star cast and Erich Von Korngold's award-winning musical score. **CAPTAIN BLOOD** (1935), the masterpiece of buccaneer adventure, propelled **Errol Flynn** and **Olivia de Havilland** to immediate stardom while forever melding the swash to the buckle. Also included are a duo of rugged adventure classics from the Warners vault: **Humphrey Bogart** starring in director John Huston's **THE TREASURE OF THE SIERRA MADRE** (1948), with **Walter Huston's** unforgettable Oscar-winning turn, and the seldom-screened **THE SEA WOLF** (1941),

starring **Edward G. Robinson** at his ferocious best. Warners' reputation as the studio that invented the gangster film is amply represented with Pre-Code classics **THE PUBLIC ENEMY** (1931) and **LITTLE CAESAR** (1931), respectively launching **James Cagney** and **Edward G. Robinson** as major stars, along with the groundbreaking social drama **I AM A FUGITIVE FROM A CHAIN GANG** (1932). Also being screened is the bare-knuckled prison thriller **EACH DAWN I DIE** (1939) pairing Cagney and **George Raft** in their best convict grey. A lighter side of Cagney graces **THE MAYOR OF HELL** (1933), a prototype of the Dead End Kids films. Warner Bros. star **Joan Leslie** will be feted in-person with a double bill of her starring roles in **HIGH SIERRA** (1941) and **THE HARD WAY** (1942) with veteran character actor and Warners contract player **Richard Erdman** reminiscing after a screening of the offbeat noir **NOBODY LIVES FOREVER** (1946). A diverse, star-studded tribute to Warner Bros. exclusively presented by the American Cinematheque at the Egyptian Theatre and hosted by writer/film historian Alan K. Rode! www.alankrode.com

Series compiled by Alan K. Rode and Chris D.

Special Thanks: Marilee Womack/WARNER BROS.; Cass Warner.

Thursday, March 12 – 7:30 PM

CAPTAIN BLOOD, 1935, Warner Bros., 119 min. Director **Michael Curtiz** directs one of the best swashbucklers ever made, and the film that made **Errol Flynn** and **Olivia de Havilland** stars. Dr. Peter Blood (Flynn), a man unjustly convicted of treason, is exiled to Port Royal, sold into slavery and bought by the lovely Lady Arabella (de Havilland). He and fellow convicts manage to escape, take over a Spanish galleon, and pirate Captain Blood is born! **Lionel Atwill** and villainous **Basil Rathbone** are standouts in the exceptional supporting cast. <http://www.imdb.com/title/tt0026174/trailers>

Thursday March 12 – 7:00 PM [Spielberg Theatre]

NAVIGATING THE FILM FESTIVAL WORLD

180 min. For most emerging filmmakers, the goal of launching a film on the film festival circuit begins with one singular dream: SUNDANCE! But what lies beyond Sundance for you and your film? In this informative seminar, presented just in time for the 2009 festival season, film festival programmer/film consultant **Thomas Ethan Harris** (former Director of Programming Los Angeles Film Festival and Palm Springs International Short Film Festival) offers filmmakers practical skills to navigating the world of film festivals to maximum effect. Take this seminar before you apply to your first festival – your premiere status is crucial. **Special Prices: \$12 Cinematheque Members, \$15 Students/Seniors, \$20 General.**

Friday, March 13 – 7:30 PM

Double Feature:

THE BROTHERS WARNER, 2008, 90 min. An award-winning, intimate portrait of the four film pioneers (Harry, Albert, Sam and Jack Warner) who founded and ran Warner Bros. studios for over a half-century. Written and directed by **Cass Warner** (Harry Warner's granddaughter and author of the book Hollywood Be Thy Name), this epic story includes never-before-seen photos and footage from the Warner family archives. THE BROTHERS WARNER is the story of a family that rose from immigrant poverty through personal tragedies, persevering to create a major movie studio with a social conscience. The cast of interviewees includes **Dennis Hopper, Debbie Reynolds, Norman Lear, Sherry Lansing, Tab Hunter** and many others.

www.warnersisters.com

www.thebrotherswarner.com

KINGS ROW, 1942, Warner Bros., 127 min. Hollywood's ultimate soaper is one of the best remembered yet seldom screened masterpieces of the 1940s. Life in a turn-of-the-century Midwestern small town is viewed through the perspective of five childhood friends (**Robert Cummings, Ann Sheridan, Betty Field, Nancy Coleman** and **Ronald Reagan**). Beneath the veneer of provincial civility lurks a creepy underworld of sadism, bigotry, sexual repression and assorted family skeletons. Casey Robinson's screenplay, based on Harry Bellamann's scandalous novel, went through repeated drafts before earning a grudging approval from the Production Code Administration. What was missed by the Breen office was expertly shaped into a magnificent film of sweeping grandeur and power by director **Sam Wood** (FOR WHOM THE BELL TOLLS). Memorable performances -- particularly by Reagan ("Where's the rest of me!") -- along with one of the most revered musical scores of all time by the great Erich Wolfgang Korngold. Adding heft is a superb supporting cast led by **Claude Rains, Charles Coburn** (in a surprising and unusual turn as a warped, domineering doctor), **Judith Anderson** and **Harry Davenport**. *Discussion in between films with director Cass Warner (THE BROTHERS WARNER)*

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

Friday, March 13 – 7:30 PM [Spielberg Theatre]

FETISH FILM NIGHT

RADICAL FAERIES PROGRAM Approx. 75min. Various short films from radical faeries, featuring:

DANCES SACRED AND PROFANE (1985, an excerpt running approx. 40 min.) Dir. **Mark & Dan Jury**. In honor of the 30th anniversary of Radical Faeries, **Rick Castro** is proud to present this program. In August 1979 a group of gay men met in the Arizona desert. Frustrated with the limitations of the urban environment, gay men of all ages and backgrounds began exploration of themselves and sexuality in more organic forms. Various factions of Radical Faeries continue to this day. This program and exhibition explore the movement's roots and where they may be going in the future. DANCES SACRED AND PROFANE introduced Fakir Musafar, the grandfather of the Modern Primitive movement, to the world. Fakir Musafar has led an extraordinary life. Since the age of 14 he has been creating self-portrait photographs of his own body modifications, (in some cases in his mother's bedroom while they were away for the weekend) and life exploration of body play ceremonies. Along with Jim Ward, (who opened the first piercing studio, The Gauntlet in 1970) Fakir performs -- for real -- the first ever filming of the Sioux Sundance ceremony, which Richard Harris immortalized in simulation in

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the film A MAN CALLED HORSE. Included is extraordinary footage of Fakir hanging suspended from flesh hooks that have been pierced through his chest. Fetish photographer Charles Gatewood is also periodically featured as the program's commentator. Various short films inspired by Radical Faeries will also be presented. ***This program features graphic imagery, including simulated bloody rituals involving sexual cannibalism and is not for those who are squeamish or easily offended.*** After the screening, the FFN Audience is invited to discuss this remarkable film, and visit Antebellum gallery for a viewing of Radical Faeries featuring images by Fakir and many faerie artists. This will be a very special event! FFN is once-monthly series hosted by Rick Castro of Antebellum Gallery:

www.antebellum.us.ms

Each screening will be followed by an informal discussion and debate with the audience. All screenings for this series will have fetish as the main theme and subject matter. Rick Castro is an independent curator, filmmaker and photographer working and living in Los Angeles his entire life. Castro explores the worlds of fetish and subculture. Rick's photography is in the permanent collections of the Alfred Kinsey Institute. His books and magazines are archived at the UCLA Library and the Leather Museum in Chicago. See www.antebellum.us.ms and www.rickcastro.com for more information.) ***This series is for audiences 18 and over. Discussion following the film with the audience and Fakir Musafar, the 80-year-old grandfather of the Modern Primitive movement, moderated by Rick Castro.***
<http://www.fakir.org/store/dvds.html>

Saturday, March 14

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Sid Grauman Birthday Talk & Tour

11:40 AM FOREVER HOLLYWOOD

From Yukon prospector to Hollywood impresario, Egyptian (and Chinese) Theatre founder Sid Grauman (born March 17, 1879) led a colorful life. In honor of his 130th birthday, Mark Simon will give a special, illustrated presentation, followed by a very abbreviated tour of Sid's first Hollywood Boulevard movie palace, the Egyptian Theatre (home of the first Hollywood movie premiere in 1922).

Saturday, March 14 – 7:30 PM

Double Feature:

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

<http://www.noiroftheweek.com/2005/07/nobody-lives-forever-1946-7305.html>

EACH DAWN I DIE, 1939, Warner Bros., 92 min. Dir. **William Keighley**. One of the most rugged of prison yarns artfully blends political corruption and gangster mayhem with an underlying theme of social commentary as only Warners could dish it! **James**

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Cagney portrays a crusading reporter who is framed for murder and gets juggled in the penitentiary with career criminal **George Raft**. Cagney attempts to remain a lawful citizen to gain his freedom but can endure only just so many double-crosses. **Stanley Ridges**, "**Slapsie Maxie**" **Rosenbloom**, **Paul Hurst**, **Louis Jean Heydt** and **Edward Pawley** are doing hard time in the prison jute mill alongside Cagney. With **George Bancroft** as a resolute warden, **Jane Bryan** the loyal heartthrob and **Victor Jory** as a corrupt parole board official. This action-packed crime drama spawned innumerable imitations that never equaled the entertainment quotient of the original. **Discussion in between films with actor Richard Erdman (NOBODY LIVES FOREVER).**

<http://filmfreakcentral.net/dvdreviews/eachdawnidie.htm>

Sunday, March 15

Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:40 AM FOREVER HOLLYWOOD

Sunday, March 15 – 7:30 PM

Double Feature

THE TREASURE OF THE SIERRA MADRE, 1948, Warner Bros., 124 min. Dir. **John Huston**. Based on the novel by famous recluse B. Traven, TREASURE stars **Humphrey Bogart** in one of his greatest performances as flea-bitten adventurer Fred C. Dobbs, who hooks up with fellow packrats **Tim Holt** and **Walter Huston** to search for gold in the mountains of Mexico. The film that launched a thousand imitations with the classic refrain, "*We don't need no badges.*" Winner of Academy Awards for Best Picture, Director (John Huston) and Supporting Actor (Walter Huston).

[http://www.craftytv.com/movies/watch/movie/The+Treasure+of+the+Sierra+Madre+trailer+\(1948\)](http://www.craftytv.com/movies/watch/movie/The+Treasure+of+the+Sierra+Madre+trailer+(1948))

THE SEA WOLF, 1941, Warner Bros., 100 min. Jack London's renowned novel of tyranny and revolt at sea is brought to glorious fruition by Warner Bros. pantheon producer-director team of Hal B. Wallis and **Michael Curtiz**. The film is dominated by **Edward G. Robinson's** powerhouse portrayal of the brutal skipper, Wolf Larsen, a philosophical sadist who wreaks havoc on his entire crew, most notably a shanghaied **John Garfield**, **Ida Lupino** and **Alexander Knox**. Great support is rendered by **Gene Lockhart**, **Howard Da Silva** and, in a wonderfully odious turn, **Barry Fitzgerald**. With a literate script by Robert Rossen (ALL THE KING'S MEN), this is the definitive version of a classic tale that is rarely screened. **NOT ON DVD.**

http://www.timeout.com/film/reviews/74199/the_sea_wolf.html

Thursday, March 19 – 7:30 PM

Joan Leslie Double Feature:

HIGH SIERRA, 1941, Warner Bros., 100 min. Dir. **Raoul Walsh** (WHITE HEAT). The quintessential gangster romance, from the pen of W. R. Burnett, one of America's most important crime writers (with a script co-written by John Huston). **Humphrey Bogart** plays Mad Dog Earle, an outlaw looking for one last score, sidetracked by love, hounded by

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inescapable fate. With the incomparable **Ida Lupino** and **Joan Leslie**, under Walsh's typically rugged direction. Remade twice, as COLORADO TERRITORY (a hardboiled western also helmed by Walsh) and I DIED A THOUSAND TIMES (in Cinemascope and color with Jack Palance as Earle).

<http://www.imdb.com/title/tt0033717/trailers>

THE HARD WAY, 1942, Warner Bros., 102 min. Dir. **Vincent Sherman** (THE DAMNED DON'T CRY). **Ida Lupino** is a magnificent, domineering Svengali who bullies the entire movie into believing her younger sister is a star -- and by the end, we believe it, too! Supposedly inspired by Ginger Rogers' early career, THE HARD WAY won Lupino the New York Film Critics Award for Best Actress. Lupino transforms her kid sister (**Joan Leslie**) from a mining-town nobody into a Broadway headliner, but loses everything in the process. **Jack Carson** (who should have won a supporting Oscar) and **Dennis Morgan** are the men unfortunate enough to cross Ida's path. Marvel at James Wong Howe's crack photography. **NOT ON DVD**

Discussion between films with actress Joan Leslie.

<http://www.tcm.com/tcmdb/title.jsp?scarlettTitleId=3131>

Thursday March 19 – 7:00 PM [Spielberg Theatre]

NAVIGATING THE FILM FESTIVAL WORLD

180 min. For most emerging filmmakers, the goal of launching a film on the film festival circuit begins with one singular dream: SUNDANCE! But what lies beyond Sundance for you and your film? In this informative seminar, presented just in time for the 2009³fall festival season², film festival programmer/film consultant **Thomas Ethan Harris** (former Director of Programming Los Angeles Film Festival and Palm Springs International Short Film Festival) offers filmmakers practical skills to navigating the world of film festivals to maximum effect. Take this seminar before you apply to your first festival – your premiere status is crucial. **Special Prices: \$12 Cinematheque Members, \$15 Students/Seniors, \$20 General.**

Friday, March 20 – 7:30 PM

Pre-Code Double Feature:

I AM A FUGITIVE FROM A CHAIN GANG, 1932, Warner Bros., 93 min. Dir. **Mervyn Le Roy**. The inspiring social commentary-as-crime drama that transfixed America more than 75 years ago still packs a wallop! James Allen (**Paul Muni**) musters out of WWI, gets down on his uppers and becomes inadvertently involved in a robbery. Drawing 10 years in the unspeakable savagery of a Southern chain gang, Allen escapes to Chicago, financial success and the dubious charms of **Glenda Farrell**. Allen soon discovers that there is no escape from fate and a perverse legal system bent on retribution rather than justice. This true story, based on the book by Robert Elliott Burns, resulted in two Academy Award nominations (Best Picture and Actor for Muni) and long overdue reforms to the antiquated Southern chain gang system and was banned by the state of Georgia. **Helen Vinson, Preston Foster** and **Allen Jenkins** co-star. A landmark film that boosted the viability of Warners as a major studio, with one of the most memorable closing lines in movie history!

<http://www.imdb.com/title/tt0023042/trailers>

THE PUBLIC ENEMY, 1931, Warner Bros., 83 min. **James Cagney** had already taken on plum roles in *SINNER'S HOLIDAY* and *THE DOORWAY TO HELL*, but his performance as young upstart gangster Tom Powers catapulted him into stardom as one of Warners' hottest, most charismatic personalities. Director **William Wellman** (*THE OX BOW INCIDENT*) captures the zeitgeist of a violent, anything-goes-era plunged into financial chaos and goosed along into perdition by the government's misguided attempts at Prohibition. As character Powers' star rises in the bootlegging underworld, his hubris takes him beyond the pale. **Jean Harlow** and **Joan Blondell** co-star. Wellman and Cagney reportedly fought hard with studio head Jack Warner to retain the shockingly downbeat ending.

<http://www.imdb.com/title/tt0022286/trailers>

Saturday, March 21 – 7:30 PM

Pre-Code Double Feature:

LITTLE CAESAR, 1931, Warner Bros., 79 min. Dir. **Mervyn Le Roy**. **Edward G. Robinson** made movie history with his definitive portrait of sociopathic gangster Rico Bandello. W.R. Burnett's novel was ripped from the front pages during the Great Depression to satiate a public already fascinated by the decadence of Al Capone's Chicago. Bandello's rise and fall is assisted by his pal, played by **Douglas Fairbanks Jr.**, the ubiquitous **Glenda Farrell**, **Buster Collier** and a lethal **Sidney Blackmer**. Look for a youthful **Lucille La Verne** (aka Joan Crawford) in a bit part. Mother of Mercy! Don't miss this classic on the big screen!

<http://www.tcm.com/tcmdb/title.jsp?stid=81511>

THE MAYOR OF HELL, 1933, Warner Bros., 90 min. Dir. **Archie Mayo**. Who else would Warner Bros. put in charge of eternal punishment but **James Cagney**? Actually Cagney is a reformed gangster who is improbably put in charge of a reformatory staffed by a coterie of Dead End Kid forerunners led by **Frankie Darro**. When Cagney applies his street smarts to run the place, he runs afoul of a crooked administrator (**Dudley Digges**) while romancing a supportive nurse (**Madge Evans**). Breezy, smart-aleck entertainment whose success broke ground for repetitive Warner entries such as *CRIME SCHOOL* (1938) and *HELL'S KITCHEN* (1939). Rarely screened!

<http://www.tcm.com/tcmdb/title.jsp?stid=308>

Sunday, March 22 – 7:30 PM

Co-presented by Outfest

Pre-Code Double Feature:

LADIES THEY TALK ABOUT, 1933, Warner Bros., 69 min. Dir. **Howard Bretherton & William Keighley**. Compare this early, thoroughly bizarre women's prison picture with Warner Bros.' later, more realistic, hard-edged *CAGED* (1950), and it'll make your head spin! Gun moll **Barbara Stanwyck** is nailed for abetting her male friends in a robbery, but her former hometown pal, radio evangelist **Preston Foster**, goes to bat for her with the DA. Temporarily paroled to Foster, Stanwyck confesses she really *was* part of the robbery, and straight arrow Foster turns her in to do her time. Bitter Stanwyck interacts with her new prison mates, including a nostalgic old crone, a lady with a threatening parrot (!), a butch cigar-smoking bully and a musically inclined tough cookie played by legendary songbird **Lillian Roth**. Catfights, smart-aleck putdowns, escape plans with Stanwyck's former crime cronies

and the unrequited love of reformer Foster are the order of the day. The compressed narrative moves like a runaway freight train. **NOT ON DVD**

<http://www.tcm.com/tcmdb/title.jsp?stid=2800>

WILD BOYS OF THE ROAD, 1933, Warner Bros., 68 min. Dir. **William Wellman**. *"Girls living like boys! Boys living like savages!"* During the Great Depression, high schoolers Eddie (**Frankie Darro**) and Tommy (**Edwin Phillips**) decide to take off on their own, no longer wanting to burden their parents with another mouth to feed. A cross-country trip in search of work ensues, and they meet many other vagabond teenagers. These include Sally, played by **Dorothy Coonan**, who was later to become the fourth Mrs. Wellman and mother of the director's seven children. **NOT ON DVD**

<http://www.tcm.com/tcmdb/title.jsp?stid=3430>

HAROLD PINTER MEMORIAL WEEKEND

March 26 – 28 at the Egyptian Theatre

Harold Pinter remains one of the preeminent writers in the English language who came to maturity in the immediate post-WWII era. He was born in 1930 to middle-class parents in the Hackney district of London and eventually studied at the Royal Academy of Dramatic Art, beginning his career as an actor. However, influenced by Samuel Beckett (with whom he eventually became friends), Pinter began writing plays, almost all of them employing the strangely "serious" stream-of-consciousness absurdity that was to become his early trademark. His one-act works "The Room" and "The Dumb Waiter" began to garner attention in the mid-1950s. Ironically his first full-length play, 1958's "The Birthday Party" (filmed by William Friedkin with Robert Shaw in 1968), now considered a masterpiece, was a huge flop on its debut and was mauled by unforgiving, clueless critics. All that began to change dramatically when his next play, "The Caretaker," appeared in 1960, accruing universal acclaim. From then on, Pinter labored steadily, dividing his time evenly between stage and film, oftentimes adapting other writers' works to stupendous effect for the big screen. Starting in 1963 and lasting for nearly a decade, he enjoyed a unique, critically celebrated collaboration with director Joseph Losey on three films – **THE SERVANT**, **ACCIDENT** and **THE GO-BETWEEN**, efforts that remain among his most representative, despite having been adapted from others' novels. His motion picture work is consistently superb, creating such riveting films as **THE PUMPKIN EATER**, **THE QUILLER MEMORANDUM**, **THE LAST TYCOON**, **THE FRENCH LIEUTENANT'S WOMAN**, **BETRAYAL**, **TURTLE DIARY**, **THE HANDMAID'S TALE** and **THE COMFORT OF STRANGERS**, to name but a few. Pinter grew into an ever more vocal social critic and champion of left wing causes as he grew older. He received the Nobel Prize for literature in 2005, and he died in December, 2008 at the age of 78. Join us as we screen some of his most fascinating screen efforts, including acclaimed films **THE CARETAKER** and **THE HOMECOMING**, adapted from his controversial plays.

Series compiled by Chris D.

Special Thanks: Gary Palmucci/KINO INTERNATIONAL; Stuart Lisell; Todd Wiener; CARETAKER FILMS/JUDY DAISH ASSOCIATES; Jared Sapolin/SONY REPERTORY; HARVARD FILM ARCHIVE; Martin Lewis.

Thursday, March 26 – 7:30 PM

Harold Pinter Double Feature:

THE COMFORT OF STRANGERS, 1990, 107 min. Director **Paul Schrader** and screenwriter **Harold Pinter** adapt the novel by Ian McEwan ([Atonement](#)) into a slowly building psychosexual nightmare. British tourists **Rupert Everett** and **Natasha Richardson**, hoping to reignite the flame of their receding passion in the ancient alleys, palazzos and canals of a decadent nocturnal Venice, are ensnared by a charmingly perverse rich couple (**Christopher Walken** and **Helen Mirren**). Fascinated by the building sexual tension, the younger pair are languidly drawn like moths to a flame and by the time they realize there is genuine danger, it may be too late to escape. *"...The screenplay is by Harold Pinter, so expert at suggesting the terrifying depths beneath innocent words."* -- Roger Ebert, [Chicago Sun-Times](#); *"...Director Paul Schrader has fashioned a film of surpassing creepiness...Schrader is an astute guide through the circuitous byways of sexual manipulation. His hypnotic thriller supplies intelligent pleasures as well as gruesome chills."* - Peter Travers, [Rolling Stone](#) **NOT ON DVD**

<http://www.imdb.com/title/tt0099292/trailers>

THE HOMECOMING, 1973, Kino International, 111 min. Director **Peter Hall** flawlessly transfers **Harold Pinter's** stage play to the screen for Ely Landau's American Film Theater series, retaining the brilliant original cast. A philosophy professor (**Michael Jayston**) returns to his family home after years away, bringing with him his new wife (**Vivian Merchant**). But his testosterone-fueled brothers -- a sleazy pimp (**Ian Holm**) and an aspiring boxer (**Terence Rigby**) -- along with his malicious father (**Paul Rogers**) and his unhinged uncle (**Cyril Cusack**), through their escalating sarcasm and anger, turn the couple's family visit into an unrelenting nightmare. *"...A family dramedy that courts absurdity to powerfully make its point...Pinter puts dialogue in his cast's mouths that suggests all ids have been checked at the door...Between its exaggerated macho posturing and the spasmodic body language of the actors, the film begins to resemble some kind of obscene slapstick comedy...It manages to say something poignant and disturbing about the decorum that dominates the discussion in even the happiest of families..."* -- Jeremy Heilman, [MovieMartyr.com](#)

<http://www.moviemartyr.com/1973/homecoming.htm>

Friday, March 27 – 7:30 PM

Co-presented by Outfest

Harold Pinter Double Feature:

THE SERVANT, 1963, Stuart Lisell, 112 min. Director **Joseph Losey** and screenwriter **Harold Pinter** masterfully adapt Robin Maugham's novel into an unnerving and darkly humorous look at the dissolution of Britain's upper class. A rich young playboy, Tony (**James Fox**, in a star-making role) decides he can't get along without a valet when he strikes out on his own and makes the mistake of hiring Barret (**Dirk Bogarde**), a seemingly obsequious "gentleman's gentleman." But Tony gets more than he bargains for when Barret slowly starts to exert his decadent, sinister influence, first installing his "sister" Vera (**Sarah Miles**) in an upstairs bedroom, then gradually usurping mastery of the household. With **Wendy Craig**.

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"...Bogarde, Losey and Pinter each stamp their personalities on this deliciously nasty film...Decades on from its release, *THE SERVANT* has lost none of its strangeness, nor its capacity to startle." – Channel 4 Film (U.K.)

<http://www.screenonline.org.uk/film/id/450491/index.html>

THE CARETAKER, 1963, Caretaker Films/Judy Daish Associates, 100 min. Dir. **Clive Donner** (NOTHING BUT THE BEST; WHAT'S NEW, PUSSYCAT?). Quiet suit-and-tie-wearing packrat **Robert Shaw** and his acid-tongued, black-leather-clad brother **Alan Bates** own a decaying townhouse. In the midst of a brutal winter -- out of equal parts loneliness and compassion -- Shaw lets a cantankerous old tramp (**Donald Pleasence**) stay the night. But Pleasence doesn't leave, separately offered the job of caretaker by both sincere Shaw and mind-games-playing Bates. Writer **Harold Pinter's** first widely-acclaimed theatrical success offers an audaciously funny deconstruction of stage drama, much in the manner of Samuel Beckett, and was originally to receive financial backing from an American company in its transfer to the screen. When the Americans pulled out at the last minute, a number of showbiz luminaries, including Richard Burton, Elizabeth Taylor, Noel Coward and Leslie Caron, offered their backing to make sure the picture got made. Cinematography by Nicolas Roeg. (Screened from a digital source) "*Donner's version of Pinter's funniest and most famous play...allows three of the greatest stage interpretations of Pinter's characters to speak for themselves.*" – Time Out London **NOT ON DVD**

<http://www.youtube.com/watch?v=LnhNrpzTh0g>

Saturday, March 28 – 7:30 PM

Harold Pinter Double Feature:

THE GO-BETWEEN, 1970, Sony Repertory, 118 min. Director **Joseph Losey** and screenwriter **Harold Pinter** team up again, this time to adapt L. P. Hartley's novel of romantic subterfuge at the turn of the 20th century. Leo, a 13-year-old boy (**Dominic Guard**) on the cusp of puberty, goes to stay with his rich friend at their country estate in the summer of 1900. The friend's older brother is engaged to lovely Marian (**Julie Christie**), on whom Leo develops a crush. Marian takes a shine to the boy and soon is enlisting him to carry messages to her secret lover, a neighboring tenant farmer named Ted (**Alan Bates**). As the idyllic summer disappears, Leo grows up, seeing and hearing things he must keep in the strictest confidence. When Ted and Marian's affair takes a tragic turn, the impact on Leo's life is overwhelming and will be felt well into adulthood (where Leo is played by **Michael Redgrave**). With **Margaret Leighton**. "*The last of three superb collaborations between the Nobel-winning writer Harold Pinter and director Joseph Losey, THE GO-BETWEEN explores the mysterious adult world of sex and class as seen through the eyes of a young boy at the start of the last century...*" – Channel 4 Film (U.K.) **NOT ON DVD**

<http://www.screenonline.org.uk/film/id/453435/index.html>

THE PUMPKIN EATER, 1964, Sony Repertory, 110 min. Director **Jack Clayton** is now best-remembered for *THE INNOCENTS*, his interpretation of Henry James classic ghost story, *The Turn of the Screw*. However, he also was responsible for acclaimed films of the British New Wave. **Anne Bancroft** is luminously beautiful as a depressed and intelligent upper-middle-class housewife who can't seem to stop having children, something that is driving her screenwriter husband (**Peter Finch**) around the bend. **Harold Pinter's** caustic script (adapting Penelope Mortimer's novel) paints one of the most brilliant and poignant portraits

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ever of what it's like to be married. Bancroft received the Best Actress award from Cannes *and* the Golden Globes, as well as an Oscar nomination for her portrayal (yes, it equals, if not surpasses, her turn as Mrs. Robinson in THE GRADUATE!). With **James Mason, Cedric Hardwicke. NOT ON DVD**

<http://www.tcm.com/tcmdb/title.jsp?stid=27821>

Sunday, March 29 – 5:30 PM

Art Directors Society Tribute to Robert Boyle

Robert Boyle has served as production designer on more than 90 theatrical motion pictures. He has been nominated for four Academy Awards for THE SHOOTIST, FIDDLER ON THE ROOF, GAILY, GAILY and NORTH BY NORTHWEST. In 1997, Boyle was voted a Lifetime Achievement Award by the Art Directors Guild (ADG), which was presented to him during the Guild's first annual ADG Awards. In 2008, Boyle was presented with an honorary Academy Award in recognition of one of cinema's great careers in production design. In addition, Boyle designed THE BEST LITTLE WHOREHOUSE IN TEXAS, PRIVATE BENJAMIN, MAME, PORTNOY'S COMPLAINT, THE THOMAS CROWN AFFAIR, IN COLD BLOOD, HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING, THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING, THE BIRDS and the original CAPE FEAR. In his long and distinguished career, Boyle was the production designer on multiple films directed by Alfred Hitchcock and Norman Jewison and also served as production designer on films for such directors as Tom Mankiewicz, Penny Marshall, Joe Dante, Sylvester Stallone, Hal Ashby and Arthur Hiller. For many years, Boyle has devoted a great deal of his time to sharing his wealth of knowledge with Fellows at the AFI Conservatory in Los Angeles, where he is a Distinguished Lecturer and the guiding spirit of the production design department.

Double Feature:

THE WOLF MAN, 1941, Universal, 70 min. Dir. **George Waggoner**. *"Even a man who is pure in heart and says his prayers by night, may become a wolf when the wolfbane blooms and the autumn moon is bright."* Although Universal had already released a bang-up werewolf movie (WEREWOLF OF LONDON) in the early 1930s, this is the one that is best remembered. It also represents the last release from Universal of an A horror picture for many years to come (horror became almost exclusively B level post-1940) and proudly reigns, along with FRANKENSTEIN, DRACULA and THE MUMMY, as part of Universal's classic horror quartet. Graced by the high-caliber performances of **Lon Chaney** as tragically cursed Larry Talbot and **Claude Rains** as his father, one of the prime reasons the film looks so good – i.e., an A picture – is the superbly atmospheric art direction and production design by Jack Otterson and associate Robert Boyle. The remake -- with Benicio Del Toro as Larry Talbot! -- will be released this coming November.

<http://www.youtube.com/watch?v=LGcrCSdrQd0>

GAILY, GAILY, 1969, MGM Repertory, 107 min. **Beau Bridges** stands in for famed screenwriter Ben Hecht in **Norman Jewison's** whimsical adaptation of Hecht's memoirs of his youth working on a newspaper in early 20th century Chicago. **Melina Mercouri** (NEVER ON SUNDAY, TOPKAPI) is the brothel madam who feels protective toward the innocent Bridges, and **Brian Keith** is Bridges' alcoholic newspaper editor mentor. With **Hume Cronyn, George Kennedy** and the debut of a young **Margot Kidder**. Robert Boyle was nominated for an Academy Award for Best Art Direction. **NOT ON DVD**

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Discussion in between films with art director Robert Boyle.

<http://movies.tvguide.com/gaily-gaily/review/124084>

AERO LISTINGS

Sunday, March 1 - 7:30 PM

Restored Version! New 35mm Print! **THE GODFATHER, PART III**, 1990, Paramount, 162 min. Francis Ford Coppola continues the crime saga in the third and final chapter. Michael Corleone (Al Pacino) is more powerful than ever, and more respectable as he forms allegiances with international banks and the Catholic Church. But a hothead apprentice (Andy Garcia) and the sins of Michael's past make leaving violence behind impossible -- just when he thought he was out, they pull him back in. Diane Keaton, Eli Wallach and many more fill out the all-star cast of Coppola's elegiac masterpiece.

<http://www.imdb.com/title/tt0099674/trailers>

Thursday, March 5 - 7:30 PM

Sneak Preview!

PERSONAL EFFECTS, 2008, Insight Films, 105 min. Dir. **David Hollander**. Seeking vengeance for the murder of his sister, a young man arrives in town only to be sidetracked by a beautiful older woman with wounds very similar to his own. Through this bond, an unlikely and beautiful romance blooms. How do you heal a wound the world can't see? With love. . With **Ashton Kutcher, Michelle Pfeiffer, Kathy Bates**.

Discussion following with director David Hollander and actors to be confirmed.

<http://www.imdb.com/title/tt1138489/trailers>

THE ONE AND ONLY CARL REINER: AN IN-PERSON TRIBUTE TO A COMIC MASTER **March 6 - 11 at the Aero Theatre**

As writer, director, actor and producer, **Carl Reiner** stands alongside Mel Brooks and Woody Allen as one of the titans of late 20th century American comedy. After honing his ability on stage to make audiences laugh, Reiner broke into television as an actor on "Your Show of Shows" in the early 1950s. Inspired by co-workers including Neil Simon and Mel Brooks, Reiner began contributing writing ideas to the program, an experience that led to his autobiographical scripts for "The Dick Van Dyke Show." After creating that award-winning series, Reiner turned to the cinema and helmed an abundance of comedy masterpieces including **WHERE'S POPPA**, **OH GOD!** and a quartet of gems in collaboration with Steve Martin (**THE JERK**, **DEAD MEN DON'T WEAR PLAID**, **THE MAN WITH TWO BRAINS**, **ALL OF ME**). What characterizes these films as well as the underrated **THE ONE AND ONLY**, **THAT OLD FEELING** and other Reiner classics is an irresistible combination of outrageousness and heart. He combines unrestrained physical slapstick with sharp verbal wit and biting satire with affection for his eccentric characters. He continues to delight audiences

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today with his television appearances and work on the big screen in Steven Soderbergh's OCEANS movies. Join us at the Aero for a selection of Mr. Reiner's best, with an in-person appearance for **THE MAN WITH TWO BRAINS** and **DEAD MEN DON'T WEAR PLAID**.

Series compiled by Gwen Deglise and Grant Moninger. Program notes by Jim Hemphill.

Friday, March 6 - 7:30 PM

Director Carl Reiner In-Person! Double Feature:

THE MAN WITH TWO BRAINS, 1983, Warner Bros., 93 min. Dir. **Carl Reiner**. Brain surgeon **Steve Martin** is saddled with a horrible wife (**Kathleen Turner**), until he comes up with the perfect solution: transplanting the brain of a sweet, romantic woman into his nasty spouse's gorgeous body. Outrageous gags and typically witty Reiner-Martin wordplay ensue in one of the funniest films of the 1980s.

<http://www.time.com/time/magazine/article/0,9171,926070,00.html?promoid=googlep>

DEAD MEN DON'T WEAR PLAID, 1982, Universal, 88 min. Dir. **Carl Reiner**. **Steve Martin** is a private eye who manages to interact with Humphrey Bogart, Barbara Stanwyck, and Alan Ladd thanks to gorgeous black-and-white cinematography (courtesy of RAGING BULL director of photography Michael Chapman) and some extremely creative editing. This merging of classic 1940s film noir clips and new footage directed by Reiner is a movie buff's dream, and a hilarious comedy regardless of how familiar one is with the classics being referenced.

Discussion following with director Carl Reiner.

<http://www.imdb.com/video/screenplay/vi1626538777/>

Saturday, March 7- 4:00 PM

Family Matinee!

Newly Restored! **THE RED BALLOON**, 1956, Janus Films, 34 min. Newly restored and available for the first time in almost a decade, director **Albert Lamorisse's** THE RED BALLOON remains one of the most beloved children's films of all time. In this deceptively simple, nearly wordless tale, a young boy discovers a stray balloon that seems to have a mind of its own. Wandering through the streets of Paris, the two become inseparable, to the surprise of the neighborhood and the envy of other children. Winner of the Palme d'Or at the 1956 Cannes Film Festival, the film has enchanted the young -- and the young at heart -- for decades, and it will surely find a new generation of fans with this re-release.

<http://www.filmcritic.com/misc/emporium.nsf/reviews/The-Red-Balloon>

Newly Restored! **WHITE MANE**, 1953, Janus Films, 40 min. Dir. **Albert Lamorisse**. In the south of France is a near-desert region called La Camargue. There lives White Mane, a magnificent stallion and the leader of a herd of wild horses too proud to let themselves be broken in by humans. Only Folco, a young fisherman, manages to tame him. A strong friendship grows between the boy and the horse, but they must elude the wrangler and his herdsmen to live freely. (WHITE MANE is presented in a new English translation, faithful to the original French voiceover and dialogue, spoken by **Peter Strauss**.)

<http://www.filmcritic.com/misc/emporium.nsf/reviews/White-Mane>

Saturday, March 7- 7:30 PM

Double Feature:

THE JERK, 1979, Universal, 94 min. Dir. **Carl Reiner**. "The new phone book's here! The new phone book's here!" Before AIRPLANE, Jim Carrey, the Farrelly Brothers and Judd Apatow, there was THE JERK. **Steve Martin** and **Carl Reiner** team up for one of the most original and influential comedies ever made. Martin, in his screen debut, plays the lovable idiot Navin R. Johnson, a young sharecropper who leaves his poor black family behind to see the world and be somebody. The talented **Bernadette Peters** sings, dances, throws knives and plays the trumpet while M. Emmet Walsh shoots and curses his way into film history. "Stay away from the cans!"

<http://www.imdb.com/title/tt0079367/trailers>

ALL OF ME, 1984, Universal, 94 min. Dir. **Carl Reiner**. Ailing heiress **Lily Tomlin** arranges to have her soul transferred into the body of **Victoria Tennant**, but the procedure goes wrong and she ends up inhabiting the right side of **Steve Martin** instead. As the man and woman battle each other within the same body, Reiner mines huge laughs from the spectacle of Martin displaying his substantial gifts for physical comedy. The impeccably timed script is by future FIELD OF DREAMS auteur Phil Alden Robinson.

<http://www.imdb.com/title/tt0086873/trailers>

Sunday, March 8 - 7:30 PM

Double Feature:

WHERE'S POPPA?, 1970, MGM Repertory, 82 min. Dir. **Carl Reiner**. Gordon (**George Segal**) is a devoted son who has promised never to abandon his smothering mother (**Ruth Gordon** at her craziest). When he meets the perfect girl, he becomes determined to get rid of his impossible mom in one way or another, and the result is an outrageously dark and subversive comedy. Reiner satirizes everything from Jewish mother stereotypes to urban racial tensions in this cult classic.

<http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/19701229/REVIEWS/12290301/1023>

THE ONE AND ONLY, 1978, Paramount, 97 min. Dir. **Carl Reiner**. Struggling egomaniacal actor **Henry Winkler** turns to wrestling in an effort to generate publicity, and finds that the insanity of the sport is the perfect outlet for his hammy style. Unfortunately, he soon finds his new career wreaking havoc on his personal life (especially his marriage to **Kim Darby**). As usual, Reiner assembles a stellar supporting cast to back Winkler and Darby, with terrific comic turns from **Gene Saks**, **Polly Holliday**, and **Herve Villechaize** as an amorous wrestler.

<http://qwipster.net/oneandonly.htm>

Wednesday, March 11 – 7:30 PM

Double Feature:

ENTER LAUGHING, 1967, Sony Repertory, 112 min. **Carl Reiner's** first feature is an astonishingly assured debut, with a visual polish (thanks largely to veteran cinematographer Joseph Biroc) and a deep sense of personal expression (it was based on Reiner's autobiographical novel of the same name). **Reni Santoni** plays a young Jewish man who dreams of becoming a comedian during the Depression. Needless to say, his parents think that working in the family drugstore is a safer bet. Even in this early film, Reiner shows his skill at casting secondary roles, with a supporting cast that

includes **Shelley Winters, Elaine May, Jose Ferrer, Jack Gilford, Janet Margolin** and **Michael J. Pollard**.

<http://rogerebert.suntimes.com/apps/pbcs.dll/article?AID=/19670930/REVIEWS/709300301/1023>

THE COMIC, 1969, Sony Repertory, 94 min. Dir. **Carl Reiner**. **Dick Van Dyke** plays an aging silent film clown who has seen better days, but whose ego prohibits him from accepting the truth about his life and career. An impeccable fidelity to the art of silent movies (seen in films-within-the film), combined with a rich, dark performance by Van Dyke, make this one of Reiner's most affecting and original efforts. With **Mickey Rooney**.

<http://filmfanatic.org/reviews/?p=32>

Thursday, March 12 - 7:30 PM

Donald E. Westlake Tribute – Double Feature:

THE HOT ROCK, 1972, 20th Century Fox, 101 min. Dir. Peter Yates. William Goldman adapts **Donald Westlake**'s hilarious caper novel, a farce in which a gang of jewel thieves botch every aspect of their planned heist. **Robert Redford** and **George Segal** lead a stellar cast that also includes **Zero Mostel** and **Charlotte Rae** in this ingenious action-comedy.

<http://www.imdb.com/title/tt0068718/>

COPS AND ROBBERS, 1973, MGM Repertory, 89 min. Dir. **Aram Avakian**. **Cliff Gorman** and **Joseph Bologna** play a pair of New York cops who feel smothered by the financial and social demands of their miserable lives. Their solution: an ingenious securities rip-off designed to buy their freedom. Adapting his own novel, **Donald Westlake** provides an effective combination of social satire and caper film, all set to a terrific score by the legendary **Michel Legrand**.

http://www.trailerfan.com/movie/cops_and_robbers/trailer

Friday, March 13 - 7:30 PM

Reese Witherspoon In-Person! Robert Mulligan Memorial Tribute:

THE MAN IN THE MOON, 1991, MGM Repertory, 99 min. Director **Robert Mulligan**'s final film is also one of his finest, a subtle, beautifully realized coming of age story.

Reese Witherspoon plays a fourteen-year old girl who discovers romance when she develops a crush on neighbor **Jason London**. Unfortunately, he's got eyes for her older sister, and eventually all of the characters must learn to deal with loss and heartbreak. Mulligan's sensitivity to performance and period detail (the movie takes place in 1950's Louisiana) is on full display in this moving, universal tale of first love.

Actress Reese Witherspoon will introduce the screening.

<http://www.imdb.com/title/tt0102388/>

Saturday, March 14 - 7:30 PM

CUT! FILM FESTIVAL

www.cutfilmfestival.org

This is not an American Cinematheque program.

Sunday, March 15 - 7:30 PM

CUT! FILM FESTIVAL

www.cutfilmfestival.org

This is not an American Cinematheque program.

Wednesday, March 18 – 7:30 PM

Kevin Thomas' Favorites:

BOUND FOR GLORY, 1976, MGM Repertory, 147 min. **David Carradine** plays folk singer Woody Guthrie in this superlative bio-pic, which follows Guthrie as he travels across America fighting for the working man. Director **Hal Ashby** and cinematographer Haskell Wexler (who won an Academy Award for his work) vividly evoke the late 1930's era in which the film takes place, and Carradine gives one of his best performances as a hero to underdogs everywhere. Co-starring **Ronny Cox**. *Film critic Kevin Thomas will introduce the screening.*

THE LAST SAMURAI: AKIRA KUROSAWA REVISITED

March 19 – 26 at the Aero Theatre.

Born in 1910 to a family descended from samurais, **Akira Kurosawa** initially intended to be a painter, but found himself drifting away from it when he saw an ad in a newspaper for assistant director positions at Photo Chemical Laboratory (P.C.L.) film studios (presently Toho Studios). Kurosawa applied and was accepted, soon finding himself under the mentorship of director Kajiro Yamamoto, under whose guidance he flourished. He began by writing highly original screenplays such as WRESTLING RING FESTIVAL and THE STORY OF A BAD HORSE. After various attempts at directing his own feature, it finally came to pass in Yokohama in 1942 with SANSHIRO SUGATA. "After the tests were done and we were ready to shoot, with the cameras rolling I gave the call for action, 'Yoi, staato!' ('Ready, start!') The whole crew turned to stare at me. Apparently my voice sounded a little peculiar. I had done plenty of second-unit directing for Yama-san, but, no matter how much experience you have, when you finally reach the point of directing your own first film you are in a state of extreme tension. But from the second shot my tension disappeared; everything just felt exciting, and all I wanted to do was hurry on." – Akira Kurosawa, Something Like an Autobiography.

And hurry on he did, with such initial films as THE MOST BEAUTIFUL, SANSHIRO SUGATA PART II, THE MEN WHO TREAD ON THE TIGER'S TAIL, NO REGRETS FOR OUR YOUTH, ONE WONDERFUL SUNDAY and DRUNKEN ANGEL (the latter being the first of his fruitful collaborations with powerhouse actor Toshiro Mifune and dynamic composer Hayasaka Fumio), and his superb STRAY DOG. Since bursting upon the international film scene in 1950 with his 11th century period film, RASHOMON, winner of the Grand Prix at the Venice International Film Festival and Best Foreign-Language Film Oscar, Kurosawa was placed firmly into the top ranks of world filmmakers. His films accomplish what only the masters manage to do, a seamless marriage of compelling entertainment with challenging, brilliant and unique aesthetic expression. The influence of the culture of the West on his films is considerable, and in turn Kurosawa's influence on the films of the West and, indeed, world cinema is vast and incalculable. When he died in 1998, cinema lost one of its greatest masters.

Five of Kurosawa's most compelling works are presented here for your enjoyment and marvel: his highly influential **THE SEVEN SAMURAI**; his riveting film noir **HIGH AND LOW**; his late-period masterpiece **KAGEMUSHA**; his action-packed epic **THE HIDDEN FORTRESS**; and the profoundly moving **IKIRU**.

All films are in Japanese with English subtitles.

Series compiled by Gwen Deglise and Grant Moninger. Program Notes: Jim Hemphill and Chris D.

Thursday, March 19 - 7:30 PM

HIGH AND LOW (TENGO-KU TO JIGOKU), 1963, Janus Films, 142 min. Dir. **Akira Kurosawa**. Using American crime novel *King's Ransom* by Ed McBain as a starting point, maestro Kurosawa manages to examine social class barriers and the harsh realities of unprincipled capitalism as well as the tumultuous conscience of **Toshiro Mifune**, a shoe magnate challenged with a life-changing decision. Will he or won't he pay the ransom when lone-wolf psycho **Tsutomu Yamazaki** accidentally kidnaps the son of Mifune's chauffeur, instead of Mifune's own child? The specter of greed is seamlessly integrated into this mesmerizing suspense thriller. One of Kurosawa's best! With **Tatsuya Nakadai**, **Kenjiro Ishiyama**. In Japanese with English subtitles.

<http://www.youtube.com/watch?v=Ymu0NvNii9c>

Friday, March 20 - 7:30 PM

New 35mm Print!

KAGEMUSHA, 1980, 20th Century Fox, 179 min, Dir. **Akira Kurosawa**. Co-produced by **Francis Coppola** and **George Lucas** during the latter part of **Akira Kurosawa's** career, when he often had trouble with financing, this winner of Cannes' Palme d'Or is a melancholy epic of disillusionment. When the double (and brother) Nobukado (**Tsutomu Yamazaki**) of Lord Shingen Takeda (**Tatsuya Nakadai**) comes across a condemned thief (also Nakadai) who looks uncannily like ruler Shingen, Nobukado proposes an idea to his brother's court. In a bid to save himself from having to continue life as his brother's "shadow," Nobukado trains the thief to be the lord's double. When Shingen dies by an enemy sharp-shooter's rifle, his military chiefs heed the final request of their lord and inform the thief he must now double full-time to fool their rivals into believing Shingen is still alive. Yet how long can the shadow exist without his subject? The film asks, "At some point, may the shadow become the main subject himself?" And, quite crucially, "If it does, will the others realize it?" Kurosawa's haunting tale fantastically weaves tides of expressive color and smoke, evoking truth and lies, clarity and confusion, devotion and betrayal. In Japanese with English subtitles.

http://www.youtube.com/results?search_type=&search_query=kagemusha+kurosawa&aq=3&oq=kagemusha

Saturday, March 21 - 7:30 PM

THE SEVEN SAMURAI (SHICHININ NO SAMURAI), 1954, Janus Films, 207 min. Director **Akira Kurosawa's** most famous film is certainly one of the finest movies ever made - a huge, sprawling but intimate, character-driven period epic about an aging swordsman (the great

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Takashi Shimura) who enlists six other warriors-for-hire (**Toshiro Mifune, Minoru Chiaki, Isao Kimura, Daisuke Kato, Seiji Miyaguchi, Yoshio Inaba**) to safeguard a remote village plagued by bandits. One of Kurosawa's prime talents as director, aside from his meticulous attention to writing and character development, was his ability to create a lived-in wealth of detail in all of his in-period samurai films. Nowhere is this talent more evident than in this hypnotic evocation of a bygone age. The action film prototype, enormously influential to a legion of filmmakers from around the world, including Sam Peckinpah and Clint Eastwood. In Japanese with English subtitles. *"Moves like hot mercury, and it draws a viewer so thoroughly into its world that real life can seem thick and dull when the lights come up."* - Ty Burr, Boston Globe.

http://www.youtube.com/results?search_type=&search_query=the+seven+samurai+trailer&aq=2&oq=the+seven+samurai

Sunday, March 22 - 7:30 PM

IKIRU, 1952, Janus Films, 140 min. Dir. **Akira Kurosawa**. A middle-class businessman discovers that he is dying and decides to change his life before it's too late. As he spends his last months building a playground in a poor section of his city, the man (played by Kurosawa favorite **Takashi Shimura**) contemplates where his life has gone wrong, and how he can make it right again. The result is Kurosawa's most inspiring film, a movie that avoids every cliché and gets right at the heart of what it means to be human. In Japanese with English subtitles.

<http://www.youtube.com/watch?v=Lc4y-asVh3c>

Wednesday, March 25 - 7:30 PM

Sneak Preview!

ADVENTURELAND, 2009, Miramax, 105 min. In the summer of 1987, recent college grad James Brennan (**Jesse Eisenberg**) is forced to take a lowly job at a local amusement park to make ends meet. Luckily for James, what should have been his worst summer ever turns into quite an adventure as he discovers love with his captivating co-worker Em (**Kristen Stewart**) and learns to loosen up. SUPERBAD director **Greg Mottola** directs another hilarious coming of age film drawn from his own job-from-hell experience.

http://www.youtube.com/results?search_type=&search_query=adventureland+trailer+movie&aq=0&oq=adventureland+trailer

Thursday, March 26 - 7:30 PM

THE HIDDEN FORTRESS (KAKUSHI-TORIDE NO SAN-AKUNIN), 1958, Janus Films, 126 min. Dir. **Akira Kurosawa**. A samurai (**Toshiro Mifune**) transports a high-maintenance princess through war-torn lands, accompanied by a pair of bickering peasants (characters said to have inspired C-3PO and R2-D2 in STAR WARS). A deft mix of comedy and action transpires in a film that finds Kurosawa at his most playful and entertaining. In Japanese with English subtitles.

http://www.bbc.co.uk/films/2002/01/22/hidden_fortress_1958_review.shtml

Friday, March 27 - 7:30 PM

Aero Theatre, 1328 Montana Avenue, Santa Monica, CA 90403
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www.americancinematheque.com

25th Anniversary!

THE LAST STARFIGHTER, 1984, Universal, 101 min, Dir. **Nick Castle**. **Lance Guest** plays a bored teenager who lives in a trailer park but dreams of something more. To pass the time he becomes an expert video game player, and eventually learns that his skill is the ticket to adventure that he's been looking for. It seems that the game has been placed by aliens who need soldiers to wage war in outer space! **Robert Preston** is a delight in his final role as the alien who shows Guest the ropes in this terrific adventure for all ages. *Discussion following with director Nick Castle, Jr., writer Jonathan Betuel, Catherine Mary Stewart and Visual Effects Coordinator Jeffery Okun.*

http://www.youtube.com/results?search_type=&search_query=last+starfighter+trailer&aq=0&oq=last+starfighter+trail

Saturday, March 28 - 5:00 PM

MATRIX ANNIVERSARY MARATHON!

Ten years ago, with only an independent cult hit (BOUND) and a script for a Sylvester Stallone action flick (ASSASSINS) on their resume, brothers Larry and Andy Wachowski embarked on one of the most ambitious science fiction trilogies of all time. The MATRIX movies combined elements from varied genre classics and added a healthy dose of original thought to become a beloved (and heavily discussed and analyzed) series of contemporary entertainments.

THE MATRIX, 1999, Warner Bros., 136 min. Dirs. **Larry and Andy Wachowski**. **Keanu Reeves** learns that the universe is controlled by computers, not humans—he and his fellow men are mere batteries to provide bioelectrical energy—and he isn't even living in 1999 as he believes, but hundreds of years later. When revolutionary **Laurence Fishburne** opens Reeves' eyes, the reluctant hero leads a revolt (with help from **Carrie-Anne Moss** and others) against the powers that be. Working from influences including BLADE RUNNER, VIDEODROME and assorted Hong Kong action movies, the Wachowski brothers have created a new science fiction landmark.

THE MATRIX RELOADED, 2003, Warner Bros., 138 min. Dirs. **Larry and Andy Wachowski**. Neo (**Keanu Reeves**) continues his fight against an all-pervasive technological superpower in this action-packed sequel, a nonstop rollercoaster ride that includes one of the great chase scenes of all time. The Wachowskis ramp up the visceral thrills, but remain committed to metaphysical questions about identity and time in this riveting thriller.

THE MATRIX REVOLUTIONS, 2003, Warner Bros., 129 min. Dirs. **Larry and Andy Wachowski**. The MATRIX trilogy ends with **Keanu Reeves**, **Carrie-Anne Moss**, and **Laurence Fishburne** concluding their mission to free mankind from the tyranny of robots. With its standoff at outpost Zion, this MATRIX owes as much to westerns as to sci-fi, but continues the series' tradition of eye-popping action sequences (**Jada Pinkett Smith** provides particular excitement as the pilot of a difficult aircraft).

Discussion following THE MATRIX with Zach Staenberg (editor, Academy

Award-winner), Kym Barrett (costume designer) and Dane A. Davis (supervising sound editor, Academy Award-winner), moderated by author Eric Lichtenfeld.

http://www.youtube.com/results?search_type=&search_query=the+matrix+trailer&aq=f

Sunday, March 29 - 7:30 PM

Live Commentary! Wes Craven In-Person!

A NIGHTMARE ON ELM STREET, 1984, Warner Bros., 92 min. Director **Wes Craven** created one of his most famous movie milestones with this supremely entertaining horror opus, melding influences from Polanski to Bunuel to Argento to achieve a bizarrely subversive box office hit. NIGHTMARE... went on to become a certifiable gold mine of a franchise and ushered in surrealism to the masses. Dead child-killer/dream demon Freddy Krueger (**Robert Englund**) proves a formidable homicidal antihero but finds a more than worthy opponent in feisty, brainy teen **Heather Langenkamp**. With **Johnny Depp, John Saxon, Ronee Blakely**. *Director Wes Craven will comment on the making of this classic film while it is screening.*

http://www.youtube.com/results?search_type=&search_query=nightmarre+on+elm+street+trailer&aq=f