

## AMERICAN CINEMATHEQUE FEBRUARY 2008 CALENDAR

### Egyptian Theatre

#### THE NEO NOIR WORLD OF THE COEN BROTHERS

February 1 – 2 at the Egyptian Theatre

Of modern filmmakers working today, **The Coen Brothers** have steadfastly remained the most loyal to the moviemaking values and aesthetics of the past while still manifesting the totally up-to-date, highest standards of contemporary film production. In their unique partnership of co-writing, co-directing and co-producing their projects, Joel and Ethan Coen consistently evoke the ephemeral, the esoteric and the eccentric, embodying a mordantly dark humor, solid storytelling and deeply etched characters. Nowhere are these qualities more evident than in the Brothers' darkest efforts, their neo-noirs. Reaching perhaps their ultimate zenith in their latest, the hardboiled adaptation of Cormac McCarthy's **NO COUNTRY FOR OLD MEN**, this self-assured pair of filmmakers had already laid the groundwork in an astonishing quartet of masterpieces: **BLOOD SIMPLE**, **MILLER'S CROSSING**, **FARGO** and **BARTON FINK**.

Series compiled by Chris D.

Special Thanks: Caitlin Robertson/20TH CENTURY FOX; Amy Lewin/ MGM REPERTORY.

#### Friday, February 1 – 7:30 PM

*Double Feature:*

**BLOOD SIMPLE**, 1984, MGM Repertory, 99 min. Hangdog Texas bar owner Marty (**Dan Hedaya**) hires a corrupt and corpulent detective (**M. Emmet Walsh**) to kill Abby, his unfaithful wife (**Frances McDormand**) and her lover (**John Getz**). What follows from this simple, familiar noir premise is one of the most assured moviemaking debuts from the 1980s. It's **Joel and Ethan Coen's** first feature film, and it's a doozy, full of memorably poisonous one-liners as well as several guaranteed-to-give-goosebumps suspense setpieces. "...it's the noir-style humor, not the violence, that makes this tribute to James M. Cain and Alfred Hitchcock so good." – Desson Thomson, The Washington Post; "Grisly, stylish and often weirdly funny, **BLOOD SIMPLE** is a reminder of how rarely an original artistic sensibility is announced to the world and how much better movies are when that sensibility is allowed to keep going its own way." – Anne Hornaday, The Baltimore Sun

**FARGO**, 1996, MGM Repertory, 98 min. One of **Joel and Ethan Coen's** most acclaimed films (they won Oscars for their screenplay and **Frances McDormand** got one for Best Actress). Cool, calm, collected (and pregnant!) policewoman Marge (McDormand) tracks the kidnapers of a used car salesman's wife in North Dakota's snow-covered wasteland. Salesman Jerry's (**William H. Macy**) inept plot to get out of debt by staging the hoax unravels in gory fashion when his two bizarrely mismatched henchmen (**Steve Buscemi** and **Peter Stormare**) have a falling out. That hulking Stormare's nonchalant, bloodcurdling use of a woodchipper at the

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climax emerges as both chilling and hilarious testifies to the Coen's complete mastery of tone in the filmmaking process. "...an illuminating amalgam of emotion and thought. It glimpses into the heart of man and unearths a blackly comic nature, hellishly mercurial and selfish, yet strangely innocent. If it weren't so funny, it would be unbearably disturbing." – Arnold Wayne Jones, The Dallas Observer; "A crime gem that is darkly funny even when it's chilling -- and certain to become a classic." – Peter Stack, The San Francisco Chronicle

## Saturday, February 2 - 7:30 PM

*Double Feature:*

**MILLER'S CROSSING**, 1990, 20th Century Fox, 115 min. **Joel and Ethan Coen's** brilliant, atmospheric tribute to 1930s gangster melodramas is full to the brim with sarcastically venomous one-liners and a catalogue of characters worthy of any pre-WWII, James Cagney/Warner Bros. epic. Bitter **Gabriel Byrne** is adviser to sentimental but tough gang boss, **Albert Finney**, in a small Northeastern town. But their complacently corrupt burg is about to erupt in violence when nouveau-riche newcomer **Jon Polito** and his merciless, grim reaper of an enforcer (**J. E. Freeman**) make a play for the big time. There are echoes of other genres here, including Kurosawa's YOJIMBO and Leone's A FISTFUL OF DOLLARS – however, those two films, themselves, owe a huge debt to Dashiell Hammett's gang war saga, Red Harvest. Bernardo Bertolucci had wanted to lense Hammett's novel for years, but it never came to pass. This Coen Brothers masterpiece remains the closest in style, feeling and frissons to that, as-yet-still-unfilmed, hardboiled magnum opus. The supporting cast – including **Marcia Gay Harden**, **John Turturro** -- is superb, all getting to voice some of the most-clipped, vitriolic dialogue this side of the 1950s SWEET SMELL OF SUCCESS. "*The Coens are artists too, and their cool dazzler is an elegy to a day when Hollywood could locate moral gravity in a genre film for grownups.*" – Richard Corliss, Time; "...a Dashiell Hammett-style jigsaw of hard-boiled argot, dame troubles and existential dread...as disturbing and densely beautiful as its opening image, a lofty forest that dwarfs the gangsters as they laugh over their kill. There is an uncompromising magic about this primeval setting, until it comes over you like a wolf's shadow that this is where the brutal truly belong." – Rita Kempley, The Washington Post

**BARTON FINK**, 1991, 20th Century Fox, 116 min. In the Depression Era, naïve and ridiculously idealistic New York playwright Barton Fink (**John Turturro**, in a tour-de-force performance) is brought out to tinseltown by an egocentric movie mogul (hilarious Michael Lerner) to write a "wrestling picture for Wallace Beery." **Joel and Ethan Coen** engineer an escalating case of existential dread for Fink in his quiet hotel room when he is afflicted with a terrifying case of writer's block. The few people Fink meets fuel his mushrooming paranoia: a William Faulkner-type writer (**John Mahoney**) too drunk to work, the writer's tragic mistress (**Judy Davis**) and last, but not least, the only guy he's been able to make friends with – a sweet-natured traveling salesman (**John Goodman**) from next door who may just turn out to be the notorious serial killer, Madman Muntz. "*What RAISING ARIZONA was to baby lust, BARTON FINK is to writer's block -- a rapturously funny, strangely bittersweet, moderately horrifying and, yes, truly apt description of the condition and its symptoms.*" – Rita Kempley, The Washington Post; "*Creepily beautiful, acted with relish...a savagely original work. It*

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*lodges in your head like a hatchet.*” – David Ansen, Newsweek; “...a comic nightmare that will stir your imagination like no film in years.” – Peter Travers, Rolling Stone

### **Sunday, February 3 – 7:30 PM**

*Special Screening:*

**HERE IS ALWAYS SOMEWHERE ELSE**, 2007, American Scenes/VPRO Television, 70 min. A superb documentary about the life and work of Dutch/Californian artist **Bas Jan Ader**, who in 1975 disappeared under mysterious circumstances at sea in the smallest boat to ever attempt an Atlantic crossing. As seen through the eyes of his fellow emigrant filmmaker **Rene Daalder**, the picture becomes a sweeping overview of the contemporary art world as well as an epic saga of the transformative powers of the ocean. Featuring artists Tacita Dean, Rodney Graham, Marcel Broodthaers, Ger van Elk, Charles Ray, Chris Burden, Fiona Tan, Pipilotti Rist and many others. Made in association with VPRO Television in Amsterdam and Boijmans van Beuningen Museum Rotterdam. **Preceded by:** various film shorts by Bas Jan Ader.

**Discussion following film with director Rene Daalder.**

### **Wednesday, February 6 – 7:30 PM**

#### **OUTFEST WEDNESDAYS**

**VICTOR VICTORIA**, 1982, Warner Bros., 132 min. Dir. **Blake Edwards**. Oscar season is upon us so it is only appropriate to celebrate awards fever with a screening of seven-time Oscar-nominated musical **VICTOR VICTORIA**, winner for Best Original Song Score in 1982. It's the 1930s in Paris, and singer Victoria Grant (**Julie Andrews**) finds herself struggling to make ends meet. In a moment of self-preservation, Victoria agrees to pose as a man impersonating a woman, taking on her friend and co-conspirator Toddy (**Robert Preston**) as her gay lover. But this perfect plan only goes so far when super straight Chicago gangster (**James Garner**) senses something is amiss when he starts falling for “Victor”. Co-starring **Leslie Ann Warren**.

### **FORD AT FOX**

#### **February 7 – 10 at the Egyptian Theatre**

Pantheon filmmaker **John Ford** made over fifty films at 20<sup>th</sup> Century Fox, starting there circa 1920 in the Silent Era when it was still simply known as Fox Studios. From Will Rogers, Harry Carey and Shirley Temple to **Henry Fonda** and Maureen O'Hara, Ford worked with some of the best Hollywood had to offer in his Fox films (although curiously enough, probably due to contractual bonds, John Wayne was never amongst them). Fox head honcho Darryl F. Zanuck was a trailblazing, adventuresome producer and proved a fruitful collaborator. Although Ford personally pitched the silent masterpiece **THE IRON HORSE** to original studio founder William Fox, Ford and newcomer tyro Zanuck set off sparks that ignited a wealth of creativity, amongst them Ford's first color film (**DRUMS ALONG THE MOHAWK**), moving and insightful historical pieces (**YOUNG MR. LINCOLN** and **PRISONER OF SHARK ISLAND**), the touchstone western masterwork **MY DARLING CLEMENTINE** and Oscar winners **HOW GREEN WAS MY VALLEY** and **THE GRAPES OF WRATH**. Some of the most productive film preservationists still active in the studio

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system, Fox's Schawn Belston and his crew have been seriously busy the last several years, burnishing and polishing these cinematic jewels, breathing renewed life into a cinematic legacy that deserves to be seen on the big screen. We'll be showing some new 35mm prints as well as the rare, pre-release version of CLEMENTINE, so join us for this brief look at a few of the most popular and beloved of Ford's best. *"...Ford was no company man. He reserved his greatest scorn for producers and usually found ways to keep them off his sets. Despite that reputation, he worked well in the studio system. When he encountered a producer with brains, such as Darryl F. Zanuck he often took advice, and the movies the two made together are among Ford's best."* – Malcolm Jones, Newsweek

Series compiled by Chris D.

Special Thanks: Schawn Belston & Caitlin Robertson/20TH CENTURY FOX.

### **Thursday, February 7 – 7:30 PM**

*An Egyptian Theatre 85<sup>th</sup> Anniversary Screening: Restored Version:*

**THE IRON HORSE**, 1924, 20th Century Fox, 133 min. Director **John Ford**, already no stranger to silent film westerns, helms his biggest to date. The picture made **George O'Brien**, a former stuntman, into a silent movie idol, and he went on to become a Ford stock player (with prominent supporting roles in such films as FORT APACHE). Perfectly cast as Davey Brandon, a surveyor who dreams of constructing a transcontinental railroad, O'Brien joins a gigantic cast of both real (Abraham Lincoln, Buffalo Bill) and fictional characters, all co-mingling in this epic saga of western expansion. Fox Studios commenced the production more than willingly, hoping to out-gun Paramount's huge western box-office hit, THE COVERED WAGON from the previous year. And like that sprawling frontier behemoth, THE IRON HORSE took on a life of its own, mushrooming into the biggest film the studio had yet produced. Ford and his crew traveled all over, shooting on authentic locations in Mexico, New Mexico, Arizona and Nevada. *"John Ford's first American epic is not a birth of a nation, but its physical and symbolic unification in the wake of the Civil War. It is, in many ways, the birth of Ford's essential themes: the meeting of cultures (the Irish, the Italian, and in a rather token way, the Chinese laborers of the West Coast), the sprouting of civilization (at least as defined by the American settlers) in the wilderness, and the building of a community in a shared purpose."* – Sean Axmaker, Turner Classic Movies **Presented on our new d-cinema projector system, courtesy of DMX, Inc. Introduction by historian/author Robert Birchard who did the commentary for THE IRON HORSE DVD.**

### **Friday, February 8 – 7:30 PM**

*Double Feature:*

*New 35mm Print!* **YOUNG MR. LINCOLN**, 1939, 20th Century Fox, 100 min. Director **John Ford** and actor **Henry Fonda's** first collaboration produced this poignant, fascinating chronicle of Abraham Lincoln's early life. The emphasis is on the simple joys

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and hardships that shaped the president-to-be's youthful years, events that molded a shy, country lawyer into one of the most distinguished of American leaders. We follow Lincoln as he clerks in a general store, studies law from second-hand books and endures heartbreak as his first love, Ann Rutledge (**Pauline Moore**), dies a tragic, premature death. Ford culminates his story as savvy Lincoln skillfully defends two brothers (**Richard Cromwell, Eddie Quillan**) wrongfully accused of murder. **Marjorie Weaver** plays future first lady, Mary Todd. With **Alice Brady, Donald Meek** and **Ward Bond**. "...one of John Ford's most perfectly realized works, an effortless jelling of his bawdy sense of humor, his patriotism, his mythical sense of history and his gorgeous, cinematic poetry...this Lincoln helped bring humanity to a wild, unruly nation, and Ford has done him justice in this beautiful, funny, entertaining film." – Jeffrey M. Anderson, [CombustibleCelluoid.com](http://CombustibleCelluoid.com)  
*New 35mm Print!* **PRISONER OF SHARK ISLAND**, 1936, 20th Century Fox, 96 min. On the dark and stormy night of Abraham Lincoln's assassination, Dr. Samuel Mudd (**Warner Baxter**) set the broken leg of a man passing through his rural Maryland neighborhood. Unbeknownst to Mudd, his patient was the assassin, John Wilkes Booth. After Booth's capture, innocent Dr. Mudd was tried and convicted with seven others as co-conspirators. Three went to the gallows, and the other five – Mudd amongst them – was sentenced to life in the infamous Shark Island prison colony in the Gulf of Mexico. **Gloria Stuart** (TITANIC) is Mudd's longsuffering, courageous wife who goes to great lengths to reverse the trend of negative public opinion. **John Carradine** assays perhaps his most unforgettable early role as Mudd's cruel jailer, and **Harry Carey** is the warden who finds he must put his trust in Mudd. One of **John Ford's** least-known films is also one of his finest. The director elicits an excellent performance from the underrated Baxter, putting him through his paces – Mudd's attempted escape in shark-infested waters and his ministering to abused prisoners and cruel guards alike during a yellow fever epidemic are especially memorable. "Warner Baxter as Dr Samuel A. Mudd, 'America's Jean Valjean' of the post-Civil War hysteria, turns in a capital performance as the titular prisoner of 'America's Devil's Island'." -- [Variety](http://Variety)

**Saturday, February 9**

**Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD**

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

**11:40 AM FOREVER HOLLYWOOD**

**Saturday, February 9 – 7:30 PM**

*Double Feature:*

**THE GRAPES OF WRATH**, 1940, 20th Century Fox, 128 min. Tom Joad (**Henry Fonda**) returns from prison to find his family evicted from their dust-blown, Midwestern farm and packing to head for the deceptively golden promise of California prosperity. Director **John Ford** brings John Steinbeck's classic novel about Depression-era poverty and the resultant migration and labor unrest to vivid life. With an incredible supporting cast that includes **Jane Darwell, John Carradine, Charley Grapewin**. Nominated for seven Oscars and winner of two (Ford got Best Director and Best Supporting Actress went to Darwell). "...shows half a nation with the economic rug pulled out from under it... To those...who had gone hungry or been

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*homeless, it would never become dated. And its sense of injustice, I believe, is still relevant. The banks and land agents of the 1930s have been replaced by financial pyramids...*” – Roger Ebert, Chicago Sun-Times

*New 35mm Print!* **TOBACCO ROAD**, 1941, 20th Century Fox, 84 min. **John Ford**'s rarely-screened adaptation of the Erskine Caldwell novel and subsequent Broadway play by Jack Kirkland follows the family adventures of Jeeter Lester (**Charley Grapewin**), a poor farmer who is about to lose his land. The bawdy, sometimes tragic nature of the novel has been toned down, but Ford manages to faithfully capture the rural milieu of life in the Southern boondocks. In some ways the flipside of **THE GRAPES OF WRATH**, Ford takes a more humorous look at the travails of fate – once prosperous, Lester's ancestors had fallen on hard times, a circumstance owing as much to his relatives' foolhardiness as the fallowness of the land. Co-starring **Dana Andrews** and a very young, gorgeous **Gene Tierney** (three years before the pair would team up in Otto Preminger's **LAURA**).

**Sunday, February 10**

**Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD**

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

**11:40 AM FOREVER HOLLYWOOD**

**Sunday, February 10 - 1:30 PM - 3:00 PM**

**KPCC 89.3 FM'S 'FILM WEEK' OSCAR PREVIEW**, 90 min. FilmWeek on AirTalk records its annual Academy Awards Preview in front of a live audience. Host Larry Mantle will be joined by FilmWeek critics Andy Klein, of CityBeat, Lael Loewenstein of Variety, Wade Major of boxoffice.com and CityBeat, Jean Oppenheimer of Village Voice Media, Claudia Puig of USA Today, Peter Rainer of the Christian Science Monitor, Henry Sheehan of HenrySheehan.com, and Charles Solomon, animation critic for amazon.com as they discuss their Oscar picks. The program will be broadcast on Friday, Feb. 22 on 89.3 KPCC-FM, Southern California Public Radio.

***Free to American Cinematheque Members. Show your card at the box office to obtain a ticket. Free tickets are not available online.***

**Sunday, February 10 – 7:30 PM**

*Double Feature:*

*Restored Pre-Release Print!* **MY DARLING CLEMENTINE**, 1946, 20<sup>th</sup> Century Fox, 104 min. **John Ford** directs one of the most beautiful, melancholic, lyrical westerns ever made, painting an atmospheric interpretation of Wyatt Earp (**Henry Fonda**), the Earp siblings (**Ward Bond, Tim Holt**), Doc Holliday (**Victor Mature**) and their escalating feud with the cattle-rustling Clanton family (**Walter Brennan, John Ireland** and **Grant Withers**). Although Ford hews closer to the legend than to the cold hard facts (especially with the fictionalized female characters, **Cathy Downs** as Clementine and **Linda Darnell** as Chihuahua), that is, in large part, the point of the film -- an elegiac vision of an heroic age when almost-mythological personalities walked the earth as real, flesh-and-blood people. Poignant, exhilarating and gorgeous from beginning to end. (We will be screening the recently discovered and restored

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pre-release print which is approximately 8 minutes longer than the original theatrical release.)  
Courtesy of UCLA Film & Television Archive.

*Restored Version:* **DRUMS ALONG THE MOHAWK**, 1939, 20th Century Fox, 103 min.  
Director **John Ford's** first film in color focuses on a newly married pioneer couple (**Henry Fonda, Claudette Colbert**) as they struggle to hold onto their farm in the Mohawk Valley during the Revolutionary War. Beset by Indian raids and British and Tory pillagers, the settlers and their compatriots weather a bitter struggle to survive against daunting, sometimes overwhelming odds. With **John Carradine, Edna May Oliver, Ward Bond**. *"...a first-rate historical film, as rich atmospherically as it is in action...a fascinating picture of the days when a young couple could set out from Albany in a covered wagon...and cross the wilderness...when a settlement preacher might exhort God and pass the local gossip along in the same prayer...when painted Indians swept down the Mohawk Valley over trails that now are concrete highways and burned farms that since have become Cozy Cookee Shoppes."* – Frank S. Nugent, The New York Times

### **Wednesday, February 13 – 7:30 PM**

*Sneak Preview:* **DIARY OF THE DEAD**, 2007, The Weinstein Company, 95 min. Shot over a short 23 day schedule, director **George Romero** bleeds new life into the DEAD franchise with this unnervingly realistic recreation of events, depicted as they unfold. Student filmmakers shooting their own horror movie are caught in the middle of the zombie invasion and turn their cameras on the reanimated corpses, documenting the sudden dire calamity that threatens to destroy civilization as we know it. A cast of unknowns adds to the realism. With **Michelle Morgan, Joshua Close, Shawn Roberts, Amy Lalonde**. *"...one of the most daring, hypnotic and absolutely vital horror films of the past decade... Outlandish, expressionistic and absolutely, disorientingly alive, DIARY OF THE DEAD is the movie that Romero's legion of cultists—this critic included—have been screaming for: a fascinating, almost art-house railing against a mad, mad world."* – Chris Alexander, Fangoria  
**Discussion following with director George Romero.**

### **Thursday, February 14 – 7:30 PM**

*Special Valentine's Day Screening:*

**THE QUIET MAN**, 1952, Paramount (Republic), 129 min. Dir. **John Ford**. **John Wayne** is the 'quiet man' of the title, a former boxer returning home to his Irish birthplace to fall in love with feisty **Maureen O'Hara** and butt heads with her big brother, **Victor McLaglen**. Ireland has never looked so emerald green as in this rowdy shaggy-dog story that's filled to the brim with brawling, romance and general tomfoolery. With **Barry Fitzgerald, Ward Bond**. Winner of Oscars for Best Director and Best Cinematography (by Winston C. Hoch and Archie Stout). *"John Wayne is a quiet man who turns into a properly irate citizen dragging his wife over half the green countryside to prove his love. Maureen O'Hara is beautiful as his flame-haired love, who has a fiery temper to match her tresses."* – A. H. Weiler, The New York Times

## **BURLESQUE ON FILM AND IN THE FLESH**

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## February 15 – 16 at the Egyptian Theatre

Remedy your Valentine's Day emotional hangover with this tonic elixir mixing live stage performance and celluloid, all devoted to a growing retro appreciation of a bygone era of live variety revues. Poised somewhere between early 20<sup>th</sup> Century vaudeville and the more graphic (and many consider less fun) aspects of later topless shows, burlesque blossomed -- live stage productions devoted to the teasing image of the female body beautiful. Scandalous in their day, the best of the burlesque stage shows are now considered to be classic examples of sexy style and humor, poise and expert dance dexterity, triumphing over and trumping the more explicit, baldly prurient live sex displays that took over during the late 1960s' sexual liberation. Join us for live performances by **Miss Bonnie Delight** and **Miss Lola Lee** as well as appearances by emcee/funnyman **Shecky Greenblatt** (Scott Whitesell) and crooner **Charlie Singer** (Hal Cartrett). We'll also be screening acclaimed Gypsy Rose Lee bio pic, **GYPSY** starring Natalie Wood and Rosalind Russell, as well as incredibly hard-to-see vintage classics **DOLL FACE** and **HOW TO BE VERY, VERY POPULAR** (Betty Grable's last movie). Plus we'll be screening Liz Goldwyn's documentary on vintage burlesque luminaries, **PRETTY THINGS**.

Series compiled by Andrew Crane, Chris D. and Richard Becker.

Special Thanks: Caitlin Robertson/20TH CENTURY FOX; Marilee Womack/ WARNER CLASSICS; Richard Becker.

### Friday, February 15 – 7:30 PM

**LIVE BURLESQUE!** (Approx. 45 min.) The **Bonnie Delight Burlesque Revue** kicks off the evening with sexy old-fashioned fun! You'll see emcee/funnyman **Shecky Greenblatt** (Scott Whitesell), sultry dancer **Miss Lola Lee**, crooner **Charlie Singer** (Hal Cartrett), a cavalcade of other performers, and the star of our show -- the delightful Bonnie, **Miss Bonnie Delight!** So bring somebody you love to our Valentine's Weekend extravaganza...part one! **Following the live show, please join us for a screening of:**

**GYPSY**, 1962, Warner Bros., 149 min. Dir. **Mervyn Le Roy**. **Natalie Wood** lights up the screen as stripper Gypsy Rose Lee in this splendid Jule Styne/Stephen Sondheim/Arthur Laurents musical. The showstopping **Rosalind Russell** stars as Wood's domineering stage mother, with **Karl Malden** as Russell's long-suffering boyfriend. *"Entertaining screen version of bittersweet Broadway musical about the ultimate stage mother Mama Rose and her daughters Baby June and Gypsy Rose Lee."* – Leonard Maltin **Plus sign up to win one free burlesque lesson from Miss Delight!**

### Saturday, February 16 – 5:00 PM

### BURLESQUE IN FILM AND IN THE FLESH

**PRETTY THINGS**, 2005, Liz Goldwyn Film Productions, 88 min. Through priceless, rare, vintage film clips and present-day interviews, director **Liz Goldwyn** (granddaughter of Samuel Goldwyn) chronicles the careers of the fabled burlesque stars of yore. See such striptease luminaries as **Zorita, Dixie Evans, Lois De Fee, Sherry Britton, Betty Rowland** as they were in the day and as they are now. Famed documentary filmmaker

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Albert Maysles was one of the cinematographers. *"The best parts... are the interviews with the performers, each of whom flaunted her own gimmick: Zorita, known for her sinuous snake dance, describes its finale as "banging the snake"; Dixie Evans, the former "Marilyn Monroe of Burlesque," jokes about impersonating "a star of the first magnitude."...Lois de Fee, "The Eyeful Eiffel," dishes that strippers today "come out nude, get lewd, and get screwed." There is some great rare video footage of the performers when they were young: In Zorita's "spider web" number...Zorita wears a ruby floor-length sequined gown slit up the side and undulates in front of a sparkling web."* – Rachel Shteir, [Slate.com](http://Slate.com)

### **Saturday, February 16 – 7:30 PM**

*Double Feature + Live Burlesque!*

**HOW TO BE VERY, VERY POPULAR**, 1955, 20th Century Fox, 89 min. Writer/director **Nunnally Johnson** loosely adapts the 1933 stage farce "She Loves Me Not," with **Betty Grable** and **Sheree North** as two strippers named Stormy Tornado and Curly Flagg who go on the lam after a bald-headed killer threatens to rub them out. They take refuge in a college fraternity, wreaking predictable havoc amongst the male denizens. **Robert Cummings** and **Charles Coburn** (both veterans of THE DEVIL AND MISS JONES) co-star. With more comic support by **Orson Bean**, **Fred Clark** and **Tommy Noonan** (A STAR IS BORN). *"The wild and wacky doings dreamed up by Nunnally Johnson are dressed up considerably in eye appeal by having Betty Grable and Sheree North running through most of the footage in costumes appropriate to their striptease profession."* -- [Variety](http://Variety)

**DOLL FACE**, 1946, 20th Century Fox, 80 min. *"The Classy Chassis from Tallahassee. 'Cept she's from Brooklyn, but that don't rhyme with nothin'."* Director **Lewis Seiler** adapts Gypsy Rose Lee's play "The Naked Genius" into this frothy, entertaining musical comedy confection. Charismatic **Vivian Blaine** is "Doll Face" Carroll and **Dennis O'Keefe** is her manager trying to haul her up the ladder from burlesque to the big time. A young **Perry Como** co-stars and croons his hit "Hubba, Hubba, Hubba." **Carmen Miranda** frolics. **LIVE BURLESQUE show (approx. 45 min) will take place between the two films: Get ready for your temperature to skyrocket, because The Bonnie Delight Burlesque Revue takes the stage again for part two of our Valentine's Weekend extravaganza! More classic burlesque excitement will be unveiled for you, live and in-person, with emcee Shecky Greenblatt, a thrilling line-up of performers, and the one and only burlesque queen herself -- Miss Bonnie Delight! Plus a drawing tonight for one lucky patron who win one free burlesque lesson from Miss Delight! Don't miss it!**

### **Sunday, February 17 – 7:30 PM**

*Los Angeles Premiere!*

**HELL ON WHEELS**, 2007, CrashCam Films, 90 min. Dir. **Bob Ray**. The ass-kicking documentary film telling the story of a group of Texas women who band together to resurrect roller derby for the 21st Century. Emerging from the Austin music and arts scene, these women create a rock-and-roll-fueled version of all-girl roller derby that has spawned the derby craze that's sweeping the nation. Chronicling the creation of the first modern-era rollergirl

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league **Bad Girl, Good Woman Productions** (BGGW, later renamed as **Texas Roller Derby / Lonestar Rollergirls**) and the breakaway league the **Texas Rollergirls**. Filmed from the trenches, this documentary delivers the struggles and eventual success of the rollergirls as they construct a new sport and set forth to conquer the globe. "...the kind of twists, drama, cat fights and compound fractures that only happen in real life...the story is extremely compelling, sometimes laugh-out-loud outrageous and above all inspiring." *Ain't It Cool News* **Discussion following with director/cinematographer Bob Ray.**

**Tuesday, February 19 – 7:30 PM**

*Digital Restoration And DVD Premiere Screening!*

**THE LAST EMPEROR**, 1987, 164 min. Director **Bernardo Bertolucci's** ravishing, Oscar-winning epic of the life of Pu Yi (**John Lone**), from 3-year old emperor of China to humble Peking gardener. Literally a film about before -- and after -- the Revolution, **LAST EMPEROR** is an elegiac swan song to the end of one era, and the beginning of another. Winner of nine Academy Awards, including Best Picture, Director, Adapted Screenplay, Cinematography and Art Direction. Co-starring **Peter O'Toole**. This will be a digital presentation from the new, Criterion Collection-produced high definition master of the original theatrical release of the film, supervised by the film's Academy Award-winning cinematographer Vittorio Storaro.

**Discussion with various members of the cast and crew will follow the screening.**

**Wednesday, February 20 – 7:30 PM**

**OUTFEST WEDNESDAYS**

**WITH YOU!** 2006, 68 min. Director **Yaniv Dabach's** documentary follows New York City's first gay rugby club, the **Gotham Knights**, as its coaches and players strive to prove to themselves and to their more established opponents that they have what it takes to become a real team. For some players, who were unable or unwilling to participate in team sports when younger due to their sexuality, the Knights offer an opportunity to experience feeling part of a team for the first time. For others, the team allows them to form genuine friendships with gay men without seeking sex or romance. As the camera follows the diverse men who make up the team from practice sessions to numerous action-packed games, what emerges is a sense of true brotherhood and a love for the game. **Discussion following with director Yaniv Dabach. POST-EVENT RECEPTION HOSTED BY: ABSOLUT**

**Thursday, February 21 – 7:30 PM**

*Special Screening – Director Mitsuo Kurotsuchi In-Person!*

**THE SAMURAI I LOVED** (SEMISHIGURE), 2005, 131 min. Novelist Shuhei Fujisawa has had several of his emotionally complex samurai novels (including filmmaker Yoji Yamada's **THE TWILIGHT SAMURAI**) translated to the screen. Here, director **Mitsuo Kurotsuchi** beautifully adapts Fujisawa's saga of teenage samurai, Bunshiro (**Somegoro Ichikawa**), whose father (**Ken Ogata**, of **VENGEANCE IS MINE**) is embroiled in a political conspiracy that results in the patriarch's forced ritual suicide. Banished from their farm home, Bunshiro and his mother end up residing in a hovel. But several years later, Bunshiro's family is re-instated, and, in a surprise move, the clan leader appoints the young swordsman as the provincial magistrate.

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Complicating matters, Bunshiro discovers that his childhood sweetheart, Fuku (**Yoshino Kimura**), has been forced into becoming one of the lord's concubines. Her accidental pregnancy by the nobleman will spur a profound, overlapping impact on Bunshiro and ignite a new plan to discredit the young man and his family. With **Mieko Harada**. *Discussion following with director Mitsuo Kurotsuchi.*

**Friday, February 22 – 7:30 PM**

**GONE WITH THE WIND**, 1939, Warner Bros., 222 min. Dir. **Victor Fleming**. Coquettish, infuriating Southern vixen Scarlett O'Hara (**Vivien Leigh**) only has eyes for sensitive Ashley Wilkes (**Leslie Howard**) -- but wise-cracking hellraiser Rhett Butler (**Clark Gable**) is determined to win her heart, even if it takes surviving the burning of Atlanta, the destruction of Scarlett's beloved Tara, and the overthrow of the Old South itself. Considered by many the high point of grand, Hollywood style filmmaking, and -- despite its sometimes questionable depiction of blacks during the Civil War - still one of the most irresistible American epics ever put on screen. Brilliantly mounted by producer David O. Selznick based on Margaret Mitchell's best-selling novel, with an unforgettable score by Max Steiner. With **Olivia de Havilland, Hattie McDaniel** (the first African American to win an Academy Award), **Thomas Mitchell, Butterfly McQueen, Evelyn Keyes**. In addition to McDaniel, it also won Oscars for Best Picture, Director, Actress (Vivien Leigh) and Screenwriter (Sidney Howard).

**Friday, February 22 – 7:30 PM [Spielberg]**

**CULT CINEMA CLUB INAUGURATION – TWO GIALLO GEMS!** (Approx. 175 min.)  
Join us tonight for these inaugural screenings of The American Cinematheque's Cult Cinema Club -- once-a-month double bills in our Spielberg Theatre at the Egyptian. These cult films are almost impossible to see! We'll be screening all movies on DVD, and the titles will usually not be revealed beforehand. We'll describe the films, sometimes giving director and actor credits, in our monthly print calendar schedules and on our website. The majority of films we'll be screening will be genre pictures -- horror, crime, martial arts and spy thrillers, spaghetti westerns and even quirky (but never boring!) arthouse films, mostly hailing from Europe and sometimes from Asia. Keep an eye out for these transgressive gems, at the Egyptian! Our initial offerings are two offbeat, Italian giallo rarities, both with the word "DEATH" in their titles, with such stars as **Jean-Luis Trintignant, Robert Hoffmann** and **Susan Scott**. Neither film is available on DVD in the United States. Both are dubbed in English.

**Saturday, February 23 - 10:00 AM**

**"INVISIBLE ART, VISIBLE ARTISTS" Seminar**

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

You saw their names in the opening credits. Then you saw their names in Variety. Now discover how they went from dailies to Oscar-nominated films. An open discussion with all of this year's Oscar-nominated editors. **Free Admission. Tickets available on day of seminar only at box office. No online ticketing. Doors open at 9:00 AM.**

**Saturday, February 23 – 2:30 PM**

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## **OSCAR-NOMINATED ART DIRECTORS SEMINAR**

**Presented by the Art Directors Guild and Set Decorators Society of America**

The American Cinematheque in association with the Art Directors Guild and the Set Decorators Society of America present a panel discussion with this year's Academy Award-nominated Art Directors and Set Decorators. Art Directors Guild President Thomas A. Walsh will moderate the event that will include screening of excerpts from the five films nominated by the Academy. **Free Admission. Tickets available on day of seminar only at box office. No online ticketing. Nominations will be announced on January 22.**

## **ALTERNATIVE SCREEN – DAVID GORDON GREEN TRIBUTE**

**February 26 – 29 at the Egyptian Theatre**

Screenwriter/ director **David Gordon Green** is best known for his coming of age stories set in small town southern America, which can be seen in his concise, but continually burgeoning film career. Green's distinctive style of filmmaking has been described as Southern Gothic; a "poetic merging of realism and surrealism," as Roger Ebert called it, where the joys and horrors of everyday life are played out. A North Carolina native, he attended the North Carolina School of the Arts, where a short film he made provided inspiration for his first, critically acclaimed feature, **GEORGE WASHINGTON**. Starring a novice group of actors, it depicts a group of friends in a small, closely-knit community who become torn apart by tragedy. The film received critical acclaim at the Toronto Film Festival in 2000, where it won the Discovery Award that year. It then went on to win Best First Film at the New York Film Critics Circle Award, and also received four nominations at the Independent Spirit Awards, including a nomination for best first screenplay. Green's second feature, **ALL THE REAL GIRLS**, starring Zooey Deschanel, won the Special Jury Prize at Sundance, and focused on a couple in a small Southern town as they struggled to understand love. Green's third, **UNDERTOW** revolved around the story of two brothers in Georgia and their rekindling of animosity, a poison that becomes reawakened in the younger generation of sons who struggle to survive amidst their dad and their uncle's silent feud. Green's most recent feature, **SNOW ANGELS**, showcases a great ensemble cast, including **Sam Rockwell, Kate Beckinsale, Amy Sedaris, Michael Angarano** and **Olivia Thirlby**. The movie touches on the lives of those living in a small town, separated but united in time of crises when a familial tragedy strikes. This summer, Green will release his fifth feature movie, **PINEAPPLE EXPRESS** a comedy starring Seth Rogen and James Franco, and produced by Judd Apatow.

Series compiled by Margot Gerber, James Lewis and Mark Stolaroff.

Special Thanks: SONY PICTURES CLASSICS; James Lewis/WARNER INDEPENDENT PICTURES; Amy Lewin/MGM REPERTORY

**Tuesday, February 26 – 7:30 PM**

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*In Partnership with No Budget Film Club*

**GEORGE WASHINGTON**, 2000, 89 min. **David Gordon Green's** directorial debut focuses on a group of multi-racial kids in a small North Carolina town as they play and dream about the future. Young Nasia (**Candace Evanofski**) has broken up with her beau, Buddy (Curtis Cotton III), newly smitten with philosophical loner, George (**Donald Holden**). The group's lives take a strange turn when an accidental tragedy take place, and they make the fateful decision to cover it up. *"This dream of a movie is set in such a place; with its delicate shifts of tone, it could be a fairy tale by Faulkner...an antidote to the forced and gruesomely engineered kid comedies that exaggerate trite incidents... Mr. Green has chosen a group of new young players who don't have the antic need to ingratiate...Instead, each is different, and what appears to be idle, sporadic chatter is character revelation."* – A. O. Scott, [The New York Times](#) **A Q&A discussion and a wine reception with David Gordon Green will follow the screening.**

**Wednesday, February 27 – 7:30 PM**

*Double Feature*

**ALL THE REAL GIRLS**, 2003, Sony Pictures Classics, 108 min. Precocious young womanizer Paul (**Paul Schneider**) suddenly finds himself falling head-over-heels in love with Noel (**Zoey Deschanel**), but he wants to wait until the time is exactly right before they have sex.

Unhappily, Noel is the sister of Tip (**Shea Whigham**), Paul's best friend who is well aware of his buddy's formidable reputation with the ladies. **David Gordon Green's** film is a masterpiece of tone and balance, unlike any other youthful romantic comedy or drama being made today. His characters are real and consequently behave like real people, diametrically opposed to the kind of knee-jerk automatons populating big studio, gross-out teen comedies. *"Four stars... Green is 27, old enough to be jaded, but he has the soul of a romantic poet."* – Roger Ebert, [Chicago Sun-Times](#)

**UNDERTOW**, 2004, MGM Repertory, 108 min. Dir. **David Gordon Green**. When John Munn (**Dermot Mulroney**) and his two sons (**Jamie Bell** and **Devon Allan**) are joined in their backwoods Georgia home by ex-con Uncle Deel (**Josh Lucas**), past family resentments boil over. A story of hidden gold and an unexpected act of violence send the boys fleeing through the wilds and over back roads, looking for safety and shelter. *"For anyone who likes classic, offbeat American moviemaking, in the rural-thriller genre from MOONRISE to MACON COUNTY LINE, UNDERTOW is one to check. Seething with violence, bleeding with lyricism, it's a poem from the junk heap, a cry from the swamp."* – Michael Wilmington, [Chicago Tribune](#) **Discussion between films with director David Gordon Green.**

**Thursday, February 28 – 7:30 PM**

*Los Angeles Premiere!*

**SNOW ANGELS**, 2007, Warner Independent Pictures, 106 min. A shot ringing out in the winter stillness begins **David Gordon Green's** latest piece of bravura, virtuoso cinema, as the director follows the lives of four protagonists. High schoolers Arthur (**Michael Angarano**) and Lila (**Olivia Thirlby**) both work at a Chinese restaurant with older Annie (**Kate Beckinsale**), a woman who used to be Arthur's baby-sitter and is now a single mother dealing with her

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estranged, recovering alcoholic husband, Glenn (**Sam Rockwell**). Arthur and Lila begin to show signs of puppy love, but Annie is caught up awkwardly trying to deal with newly-born-again Glenn's unwelcome attempts to return to the family fold. *“Emotionally harrowing and gentle by turns, this well-acted winter's tale is a more narrative-driven experience than Green's more lyrical Sundance entries... the beautiful outdoor photography extends Green's fascination with nature as a realm of beauty and danger, a place where men, women and children alike experience their final reckonings.”* – Justin Chang, Variety: *“The multiple storylines weave together seamlessly to create a tapestry of emotion that stays with the viewer long after the screening.”* – Ain't It Cool News **Director David Gordon Green and other guests (TBA) to introduce the screening.**

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## AERO THEATRE

### HAYAO MIYAZAKI MASTERPIECES

February 1 – 2, 2008 at the Aero Theatre

Creator of some of the most breathtakingly beautiful films in the history of animation, including **SPIRITED AWAY**, **PRINCESS MONONOKE**, **LAPUTA: CASTLE IN THE SKY**, **MY NEIGHBOR TOTORO** and **KIKI'S DELIVERY SERVICE**, Japanese director and animator **Hayao Miyazaki** has combined ageless, mythic storytelling, a profoundly spiritual approach to man and the natural world, and a gallery of fearless young heroines into his own unmistakable art. Born in 1941 in Tokyo, the son of an airplane manufacturer (Miyazaki's love for planes and flying shows in almost all his films), he grew up influenced by writers such as Antoine de Saint-Exupery and Rosemary Sutcliff, and the tremendously popular manga comics of Osamu Tezuka, creator of Astro-Boy. After apprenticing on a number of anime features and TV series in the late 1960s and 1970s, Miyazaki emerged as a director with **CASTLE OF CAGLIOSTRO** in 1979, followed soon after by the astonishing **NAUSICAA OF THE VALLEY OF THE WIND** (based on his own manga) and **LAPUTA: CASTLE IN THE SKY**. Working with his own animation house, Studio Ghibli, Miyazaki has exerted an amazing degree of individual control over the design and production of his films. *Join us at the Aero for the magic of Miyazaki's classic films on the big screen, a delight for the whole family!*

Series compiled by Gwen Deglise.

Special Thanks: Mary Tallungan/Disney.

#### **Friday, February 1 – 7:30 PM**

**NAUSICAA, VALLEY OF THE WIND** (KAZE NO TANI NO NAUSHIKA), 1984, Walt Disney, 116 min. This first of many triumphs for Studio Ghibli co-founder **Hayao Miyazaki** chronicles the penultimate denouement between the last bastions of humanity a thousand years after a nuclear holocaust has gutted the globe. After the death of her father and an attack from the hostile Tormekia, Princess Nausicaa must unite her people against the threat of annihilation. Using her uncanny ability to communicate with the giant crustacean Ohmu, Nausicaa must find a way to unite her people and avert apocalypse. Based on the manga of the same name, and using Miyazaki's distinct stylistic flare for the dreamlike and fantastical. It also inaugurates Miyazaki's enduring collaboration and friendship with composer Joe Hisaishi. It is a visually breathtaking glimpse of truly dexterous animation that is more than worthy of a repeat viewing, let alone a first.

#### **Saturday, February 2 – 3:00 PM**

*Family Matinee!*

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**MY NEIGHBOR TOTORO** (TONARI NO TOTORO), 1988, Walt Disney, 86 min. The third Studio Ghibli feature from former Toei animator cum writer, producer, director and entrepreneur **Hayao Miyazaki**. The story of two young sisters, Satsuki and Mei Kusakabe, who move into a new house with their father, near a vast forest to be closer to their ailing, hospitalized mother. Discovering wondrous forest spirits and dust-bunnies, they also encounter Totoro, a giant lumbering bunny-esque creature. *"Here is a children's film made for the world we should live in, rather than the one we occupy. A film with no villains. No fight scenes. No evil adults. No fighting between the two kids. No scary monsters. No darkness before the dawn. A world that is benign. A world where if you meet a strange towering creature in the forest, you curl up on its tummy and have a nap. MY NEIGHBOR TOTORO has become one of the most beloved of all family films without ever having been much promoted or advertised."* -- Roger Ebert, The Chicago Sun-Times

**Saturday, February 2 – 7:30 PM**

**SPIRITED AWAY** (SEN TO CHIHIRO NO KAMIKAKUSHI), 2002, Walt Disney/Studio Ghibli, 125 min. Dir. **Hayao Miyazaki**. Try to remember your astonishment the first time you saw THE WIZARD OF OZ or SLEEPING BEAUTY, and be prepared for a fantasy of truly wondrous dimensions in SPIRITED AWAY. A young girl, Chihiro, on holiday with her parents accidentally stumbles into an enchanted village where ancient Japanese demons go for rest and relaxation. After her parents are transformed into enormous pigs, Chihiro is forced to take a job as a cleaning girl in a devil-filled *onsen* (Japanese bath house), where she contends with eight-legged spider-men, gorgeous sky-dragons and a silent, love-struck wraith. Truly magical from start to finish, with a stunning score by longtime collaborator Joe Hisaishi. Winner of the 2003 Oscar for best animated feature.

**Sunday, February 3 – 7:30 PM**

*Julie Christie Double Feature:*

**DARLING**, 1965, Avco-Embassy & Stuart Lisell Films, 128 min. Dir. **John Schlesinger**.

**Julie Christie** sets off fireworks in her Academy Award-winning performance as a common girl in swinging London who achieves supermodel stardom while breaking the hearts of intellectual writer, **Dirk Bogarde** and decadent cad, **Laurence Harvey**. Finally, Christie seems destined for a fairy tale ending when she weds Italian nobility -- but sometimes fairy tales aren't all they're cracked up to be. The costume design and Frederic Raphael's incisive script also won Oscars. *"...a slashing social satire and also a devastating spoof of the synthetic, stomach-turning output of the television-advertising age -- it is loaded with startling expositions and lacerating wit."*-- Bosley Crowther, The New York Times

**SHAMPOO**, 1975, Sony Repertory, 109 min. Director **Hal Ashby**'s classic mid-seventies comedy is a harsh and funny time capsule stuffed full of great performances. **Warren Beatty** excels in perhaps his best role, as an amorous hairdresser sleeping with every woman in sight, from the wife (Best Supporting Actress Oscar winner, **Lee Grant**) of his business advisor **Jack Warden** (THE VERDICT; BEING THERE) to Warden's mistress (**Julie Christie**) and teenage daughter (**Carrie Fisher** in her first role.) Screenwriters

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Beatty and Robert Towne provide the brave and challenging, Oscar-nominated script that has stood the test of time. With a great soundtrack by Paul Simon, welcome use of incidental music (including tunes by The Beatles, Jefferson Airplane, Buffalo Springfield, The Beach Boys and Jimi Hendrix) and fine camera work by Laszlo Kovacs.

## **PARANOIA AND CONSPIRACY -- POLITICAL THRILLERS**

**February 6 – 10 at the Aero Theatre**

Few genres take the psychological pulse of a country as well as the political thriller. Watergate-era unease (THE PARALLAX VIEW, ALL THE PRESIDENT'S MEN), questions about the truth behind the Kennedy assassination (EXECUTIVE ACTION), and paranoia about corporate-controlled America (WINTER KILLS) are just a few of the topics explored in this series, which also includes classics like THE MANCHURIAN CANDIDATE and THREE DAYS OF THE CONDOR. The visual scope and thematic ambition of these masterpieces demands that they be seen on the big screen!

Series compiled by Grant Moninger and Gwen Deglise.

Special Thanks: Caitlin Robertson/20TH CENTURY FOX; Marilee Womack/WARNER CLASSICS; Amy Lewin/MGM REPERTORY; Emily Horn/PARAMOUNT; Stuart Lisell/AVCO-EMBASSY; Suzanne Leroy/SONY CLASSICS.

### **Wednesday, February 6 – 7:30 PM**

*New 35 mm print!* **THREE DAYS OF THE CONDOR**, 1973, Paramount, 117 min. Dir. **Sydney Pollack**. **Robert Redford** is a mild-mannered CIA clerk forced into action when he returns from a lunch break to find all of his co-workers dead. As he tries to discover the truth behind the murders, he finds himself on the run from assassins and engaged in an unlikely romance with **Faye Dunaway** in Pollack's intricate, fast-paced political thriller.

### **Thursday, February 7 – 7:30 PM**

**THE MANCHURIAN CANDIDATE**, 1962, MGM Repertory, 126 min. Dir. **John Frankenheimer**. Ex-prisoner-of-war **Frank Sinatra** tries to connect the dots when decorated comrade **Laurence Harvey** starts acting strange only to have a nightmarish labyrinth unravel in his lap. Korean War brainwashing, Harvey's rich control freak mother (**Angela Lansbury**), her right-wing candidate hubby (**James Gregory** in a savage parody of Sen. Joseph McCarthy) and an assassination plot mesh in this suspenseful adaptation of Richard Condon's satirical thriller. With **Janet Leigh**.

### **Saturday, February 9 – 7:30 PM**

*Assassination Conspiracy Double Feature:*

**WINTER KILLS**, 1979, Avco-Embassy (Canal+), 97 min. Director **William Richert** fashions a fierce lampoon of events surrounding the JFK assassination from Richard Condon's (MANCHURIAN CANDIDATE; PRIZZI'S HONOR) already biting satirical

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novel. **Jeff Bridges**, idealistic brother of a slain president, has his life turned topsy-turvy when he's handed newly-uncovered evidence of a conspiracy. With **John Huston** as the amoral robber-baron patriarch and a totally tweaked **Anthony Perkins** as the certifiably loony Head of National Security.

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

### **Sunday, February 10 – 7:30 PM**

*Alan Pakula Double Feature!*

**ALL THE PRESIDENT'S MEN**, 1976, Warner Bros., 138 min. Dir. **Alan Pakula**. **Robert Redford** and **Dustin Hoffman** shine as Washington Post investigative reporters Woodward and Bernstein, the pair responsible for uncovering the shocking truth behind the Watergate break-in. A tense real-life detective saga demonstrating what a courageous free press can accomplish. With a sterling supporting cast that includes **Jason Robards**, **Martin Balsam**, **Jack Warden**, **Jane Alexander**, **Hal Holbrook** and **F. Murray Abraham**.

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

### **Wednesday, February 13 – 7:30 PM**

*Kevin Thomas' Favorites!*

**CHINATOWN**, 1974, Paramount, 131 min. Dir. **Roman Polanski**. **Jack Nicholson** gives his greatest performance as 1930's private eye J.J. Gittes, maneuvering through a nightmarish L.A. netherworld of cheating husbands, stolen water rights, incest and

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murder, as he desperately tries to save beautiful **Faye Dunaway** from her raptor-like father **John Huston**. Writer Robert Towne's magnificent, labyrinthine portrait of Los Angeles has been widely hailed as the best script of its era. *Film critic Kevin Thomas will introduce the screening.*

#### **Thursday, February 14 – 7:30 PM**

*Performance Art by Louise Lawler In Person!*

West of Rome and "Women in the City" presents Louise Lawler's, "**A Movie Without the Picture**," first exhibited at the Aero Theater in 1979, as one part of a public art exhibition that takes place in multiple venues. To coincide with the opening of the Broad Contemporary Art Museum (BCAM) at the Los Angeles County Museum of Art, "Women in the City" has selected to exhibit four prominent contemporary artists: Cindy Sherman, Barbara Kruger, Jenny Holzer and Louise Lawler. The temporary project is staged in unpredictable venues and locations throughout Los Angeles – occupying billboards, storefronts, and many other highly visible sites throughout the city. "**A Movie Without the Picture**" is a gesture of appropriation. The artist's intention is for the viewer to respond foremost to a group experience, rather than a solely visual experience. The project aims to engage a wide audience, initiate a dynamic public dialogue about contemporary art in an atypical context, and provide an unexpected encounter that will capture the imagination of curious theater-goers, and create a lasting impression. Louise Lawler has been featured in numerous solo and group exhibitions internationally since the 1970s, and has been recognized as one of the most important female artists working today. Her work, oftentimes humorous, and always engaging, concerns the development of new theories of representation, and the development of meaning in a constantly changing context. For more information visit [www.womeninthecity.org](http://www.womeninthecity.org) and [www.foryourart.com](http://www.foryourart.com) *Louise Lawler will introduce the performance.*

#### **Friday, February 15 – 7:30 PM**

*Sneak Preview!*

**CHARLIE BARTLETT**, 2007, MGM, 96 min. ALPHA DOG's **Anton Yelchin** plays the title role in this provocative teen comedy, the directorial debut of acclaimed editor **Jon Toll**. Charlie is a wealthy, rebellious teen who gains stature by positioning himself as his private school's unofficial psychiatrist. Unfortunately, when he falls for the daughter of his disenchanted principal (**Robert Downey, Jr.**), Charlie's world and amateur psychiatric practice begin to unravel in unexpected and entertaining ways.

#### **LIVE COMMENTARY SERIES**

**February 16 – 17 at the Aero Theatre**

Do you like the bonus extras on a DVD where the filmmaker comments on his/her film? Experience this live at the Aero! The first installment on an ongoing series inviting filmmakers and artists to comment live on their film while it is shown: **Tobe Hooper** will dissect his classic **THE TEXAS CHAINSAW MASSACRE** and special effects legend **Ray**

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**Harryhausen** will share his memory on making the famous monsters for Nathan Juran's **THE 7<sup>TH</sup> VOYAGE OF SINBAD**.

Series compiled by Gwen Deglise and Lee Cohen.

Special Thanks: Lee Cohen/EVERY PICTURE TELLS A STORY; Jennifer Saunoris/MPI MEDIA; Suzanne Leroy/SONY CLASSICS.

**Saturday, February 16 – 7:30 PM**

*Live Commentary: Tobe Hooper In Person commenting while the film is being shown!*

**THE TEXAS CHAINSAW MASSACRE**, 1974, MPI Media, 83 min. One of the best American horror films from the 1970s and certainly one of the scariest movies ever made, it works so well because the unknown actors and real-life locations burn themselves into your memory, assuming a nightmarishly twisted reality that lingers long after you've left the theatre. After hearing of a cemetery desecration, **Marilyn Burns** and friends go on a jaunt in the broiling Texas countryside to make sure her grandparents' graves are okay, only to become stranded at the rural home of a family of inbred cannibals. Director **Tobe Hooper** expertly escalates the horror until you can't stand it anymore...then goes one step further. **With Gunnar Hansen, Ed Neal. Director Tobe Hooper will comment on the making of this classic film during the screening.**

**Sunday, February 17 – 5:00 PM**

*Live Commentary: Ray Harryhausen In Person commenting while the film is being shown! 50th Anniversary Screening!*

**THE 7<sup>TH</sup> VOYAGE OF SINBAD**, 1958, Sony Repertory, 88 min. Director **Nathan Juran's** marvelous fantasy follows the adventures of Sinbad (**Kerwin Matthews**) as he battles a phenomenal gallery of **Ray Harryhausen**-created monsters including the giant cyclops, two-headed birds, dragons and sword-fighting skeletons, all to save beautiful princess Kathryn Grant. Featuring one of composer Bernard Herrmann's most memorable scores. **Live commentary by Ray Harryhausen, Randy Cook (Oscar winner, LORD OF THE RINGS), Phil Tippett (Oscar winner, STAR WARS), Steven C. Smith (Bernard Herrmann biographer), and moderator/film historian Arnold Kunert during the screening.**

**Thursday, February 21 – 7:30 PM**

*Special Crossroads' Student Activists Evening!*

**TRADE**, 2007, Roadside Attraction, 119 min. Dir. **Marco Kreuzpainter**. When 13-year-old Adriana (**Paulina Gaitan**) is kidnapped by sex traffickers in Mexico City, her 17-year-old brother, Jorge (**Cesar Ramos**), sets off on a desperate mission to save her. Trapped by an underground network of international thugs who earn millions exploiting their human cargo, Adriana's only friend throughout her ordeal is Veronica (**Alicja Bachleda-Curus**), a young Polish woman captured by the same criminal gang. As Jorge dodges overwhelming obstacles to track the girl's abductors, he meets Ray (**Kevin Kline**), a Texas cop whose

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own family loss leads him to become an ally. From the barrios of Mexico City and the treacherous Rio Grande border, to a secret internet sex slave auction and a tense confrontation at a stash house in suburban New Jersey, Ray and Jorge forge a close bond as they frantically pursue Adriana's kidnappers before she is sold and disappears into a brutal underworld from which few victims ever return. Inspired by Peter Landesman's chilling New York Times Magazine story on the U.S. sex trade, "The Girls Next Door," **TRADE** is a thrilling story of courage and a devastating exposé of one of the world's most heinous crimes. **Discussion following with producer Rosilyn Heller and other guests to be announced. Presented in association with Crossroads' Student Activists Group.**

## **HAPPY ANNIVERSARY!**

**February 22 – 28 at the Aero Theatre**

Spend Oscar weekend celebrating the anniversaries of a number of classic films, from 75th anniversary screenings of the Barbara Stanwyck gems **BABY FACE** and **THE BITTER TEA OF GENERAL YEN** to a pair of Southern melodramas (a beautiful new print of **THE LONG HOT SUMMER** and **CAT ON A HOT TIN ROOF**) that turn fifty this year. Twenty-fifth anniversary presentations of seminal films by directed by David Cronenberg (**THE DEAD ZONE**, **VIDEODROME**) and starring Tom Cruise (**ALL THE RIGHT MOVES**) complete this eclectic series.

Series compiled by Grant Moninger and Gwen Deglise.

Special Thanks: Suzanne Leroy/SONY CLASSICS; Caitlin Robertson/20TH CENTURY FOX; Marilee Womack/ WARNER CLASSICS; Emily Horn/PARAMOUNT; Paul Ginsburg/UNIVERSAL.

### **Friday, February 22 – 7:30 PM**

*25th Anniversary!*

**ALL THE RIGHT MOVES**, 1983. 20th Century Fox, 91 min. Legendary cinematographer **Michael Chapman** (**TAXI DRIVER**; **RAGING BULL**) made his directorial debut with this working class coming of age film. **Tom Cruise** plays a high school athlete who hopes that football can save him from a dead-end life in the mill town where he lives. **Craig T. Nelson** is the coach with an agenda of his own who comes into conflict with his star player. Chapman places the compelling human drama against a naturalistic, richly detailed backdrop, and **Lea Thompson** is excellent opposite Cruise in the film's tender and thoughtful love story.

### **Saturday, February 23 – 7:30 PM**

*25th Anniversary! David Cronenberg Double Feature:*

**VIDEODROME**, 1983, Universal, 87 min. One of director **David Cronenberg's** most disturbing, subversive thrillers. While searching for programs to boost ratings on his small

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cable station, jaded owner Max Renn (**James Woods**) becomes hooked on an underground TV show, called Videodrome, that may be a genuine snuff video. But tracking down its source proves dangerous as very lifelike hallucinations kick in - skewing Max's very concept of reality, and new girlfriend and talk show host, Nikki Brand (**Deborah Harry**), goes missing. "Long live the new flesh!"

**THE DEAD ZONE**, 1983, Paramount, 103 min. Director **David Cronenberg** helms one of the best Stephen King adaptations with **Christopher Walken** as a young man who receives the gift (or is it curse?) of second sight after a near death accident. Radical upheaval plagues his life as his marriage to **Brooke Adams** is thwarted, and he becomes involved in helping Sheriff **Tom Skerritt** track a serial killer. But foreseeing the apocalyptic behavior of power-drunk presidential candidate **Martin Sheen** provides him with his most tortuous challenge. One of Walken's most poignant, sensitive portrayals.

### **Tuesday, February 26 – 7:30 PM**

#### **BIG WORLD FOR LITTLE MOVIES: THE COMPLETE GUIDE TO THE SHORT FILM**

Approx. 150 min. Whether the renewed vitality of the short film is in part based on the rise of consumer "pod casts", the content crazed appetite of the internet or the appearance of the world's first short film television network, there's no denying it's a BIG world out there for such little

movies. Uncover a wealth of information on short filmmaking trends, channels of distribution and the future of short film exposure from the leaders of North America's major short film distribution companies. *Panel moderated by Independent Film Consultant Thomas Ethan Harris.*

### **Wednesday, February 27 – 7:30 PM**

*75th Anniversary! Barbara Stanwyck Double Feature:*

*Restored Version!* **BABY FACE**, 1933, Warner Bros, 76 min. In one of the last gasps of pre-code Hollywood, **Barbara Stanwyck** plays a prostitute who moves to the big city and uses her skills to climb the corporate ladder. Sharp dialogue (with a story credited to a young Darryl F. Zanuck) and a pervasive atmosphere of sordid eroticism mark this classic of early sound cinema. Look for a then unknown **John Wayne** in a bit part.

**THE BITTER TEA OF GENERAL YEN**, 1933, Sony Repertory, 88 min. One of **Frank Capra's** greatest films, this complex love story between an American missionary (**Barbara Stanwyck**) and her Chinese captor (**Nils Asther**) is a haunting masterpiece. Subtle and deeply mysterious, it presents Stanwyck at her best and Capra at his most provocative, with an interracial romance that is both moving and challenging.

### **Thursday, February 28 – 7:30 PM**

*50th Anniversary! Paul Newman Double Feature:*

*New 35 mm print!* **THE LONG HOT SUMMER**, 1958, 20th Century Fox, 115 min. **Paul Newman**, **Joanne Woodward**, and **Angela Lansbury** star in director **Martin Ritt's** handsomely mounted adaptation of three William Faulkner stories (primarily "The Hamlet"). Newman plays Ben Quick, a drifter who rides into a town run by Woodward's

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father (**Orson Welles**), a man who admires Newman's sense of ruthless ambition. As Welles tries to push his daughter and the handsome stranger together, a number of intersecting relationships grow increasingly complicated and reach a melodramatic fever pitch.

**CAT ON A HOT TIN ROOF**, 1958, Warner Bros., 108 min. Tennessee Williams' controversial play had to be somewhat sanitized for its Hollywood adaptation, but what director **Richard Brooks** loses in frank sexual dialogue he gains in **Elizabeth Taylor's** sultry performance as a frustrated wife. **Paul Newman** plays her impotent husband, and their troubled marriage serves as the focal point for a gallery of gleefully appalling supporting characters, including **Burl Ives** in a terrific turn as his family's power and money-wielding patriarch, Big Daddy.

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