

American Cinematheque Full Version  
APRIL/MAY 2005 CALENDAR

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General Admission: \$9 Student/Senior: \$7 Members: \$6

**EGYPTIAN THEATRE, 6712 Hollywood Blvd. in Hollywood**

**SIDE STREETS & BACK ALLEYS: THE 7<sup>th</sup> ANNUAL FESTIVAL OF FILM NOIR**

**March 31 - April 13, 2005 at the Egyptian Theatre**

**April 8 - 24, 2005 at the Aero Theatre**

More than 60 years after it began in the pulp magazines and expressionistic, doom-laden thrillers and crime movies of the 1930's and 1940's, Film Noir continues to cast its wicked spell on us. This year, we continue our quest to bring renowned classics back to the big screen, and to unearth obscure delights that have slipped beneath the radar screen of even the savviest noir fans.

Highlights of the series include brand-new 35 mm. prints of such mouth-watering noir rarities as William Castle's long-unseen **JOHNNY STOOL PIGEON** and Michael Gordon's wildly expressionistic **THE WEB**, along with special double-bills of crime classics from director **Anthony Mann** (**BORDER INCIDENT** and **SIDE STREET**) and actresses **Ida Lupino** (**THE MAN I LOVE** and **DEEP VALLEY**) and **Lucille Ball** (yes, Lucy!) with **THE DARK CORNER** and **LURED**.

We're thrilled to welcome acclaimed crime novelist and screenwriter **Barry Gifford** (**WILD AT HEART**) to this year's Festival, for a special evening featuring the hallucinogenic modern noir **LOST HIGHWAY**, which he wrote with director David Lynch, and one of Gifford's own favorite noirs, **DARK PASSAGE**.

Series Compiled by Eddie Muller, Dennis Bartok and Chris D.

Special Thanks to: Marilee Womack/WARNER BROS. CLASSICS; Paul Ginsburg/UNIVERSAL DISTRIBUTION; Fleur Buckley/BRITISH FILM INSTITUTE; Michael Schlesinger and Grover Crisp/COLUMBIA PICTURES REPERTORY; Amy Lewin/PARAMOUNT REPERTORY; Todd Wiener/UCLA FILM & TV ARCHIVE; Tim Lanza/DOURIS CORP.; Anne Goodman/CRITERION PICTURES; Susan Robertson/FOCUS FEATURES.

Friday, April 8 - 7:00 PM

*New 35 mm. Print!*

**THE WEB**, 1947, Universal, 87 min. Dir. **Michael Gordon**. Sometimes "noir" is just flat-out fun. Especially when a thorny, what-the-hell? plot is handed to scripter William Bowers (**SPLIT SECOND**, **TIGHT SPOT**) for a rewrite. What emerges is a taut, snappy, carnival ride, featuring fantastic performances from a venerable cast that includes **Edmond O'Brien**, **Vincent Price**, **William Bendix**, and the sensational **Ella Raines!** Unearthing little overlooked gems like **THE WEB** is what this festival is all about.

## >> An Egyptian Theatre Exclusive!

Friday, April 8 – 9:00 PM

2 x *Anthony Mann*

**BORDER INCIDENT**, 1949, MGM (Warners), 94 min. Mexican cop **Ricardo Montalban** teams up with American agent George Murphy to stop a gang who are killing illegal immigrants on the U.S./Mexico border. Filled with dark, brutal set pieces (the tractor murder is arguably the most unsettling in all film noir) and played with an almost psychotic intensity, **BORDER INCIDENT** ranks with **T-MEN** and **RAW DEAL** as one of director **Anthony Mann's** finest noirs. Brilliant cinematography by the great **John Alton**.

**SIDE STREET**, 1950, MGM (Warners), 83 min. **Farley Granger** and **Cathy O'Donnell** are re-teamed from Nick Ray's **THEY LIVE BY NIGHT** for this rarely-seen noir about a frustrated postman who steals a packet of blackmail money – and finds himself plunged into a coffin-like Manhattan of narrow streets and swirling overhead crane shots. About his early crime films, director **Anthony Mann** said: *"It was a good school, the roughest but the best: the maximum performance with the minimum means."*

>> **Both films also playing at the Aero on April 21.**

**Saturday, April 9**

**Historic Hollywood Tour**

**Egyptian Theatre Historic Tours &**

**FOREVER HOLLYWOOD**

**10:30 AM Sid Grauman Talk & Behind the Scenes Tour**

Join Mark Simon of Samuel French Bookstores for a special presentation about flamboyant Egyptian (and Chinese) Theatre founder **Sid Grauman (1879 - 1950)** -- friend to Hollywood's elite and master showman. This talk on the colorful life of movie theatre impresario (and lifetime prankster) **Sid Grauman (and his famous friends)** will be followed by an abbreviated behind-the-scenes tour of Sid's 1922 movie palace -- the home of the first Hollywood Movie Premiere!

**11:30 AM, 2:00 PM & 3:30 PM FOREVER HOLLYWOOD**

Saturday, April 9 - 5:00 PM

*Lucille Ball Noir Double Feature:*

**THE DARK CORNER**, 1946, 20th Century Fox, 99 min. Dir. **Henry Hathaway**. Wrongly convicted private eye Bradford Galt (Mark Stevens) is sprung from prison, but bad luck sticks to his gummed shoes: who's the mystery man in the white suit, and why won't he leave Galt alone? What's his connection to the big money boys on the Upper East Side? Galt's no Marlowe—without his loyal gal Friday, **Lucille Ball** (!), he wouldn't make it out from behind the 8-ball alive. "I'm backed up in a dark corner," he grouches, "and I don't know who's hitting me." Co-starring Clifton Webb, William Bendix.

**LURED**, 1947, Douris Corp., 102 min. Dir. **Douglas Sirk**. If you only know **Lucille Ball** from "I Love Lucy" you owe it to yourself to see her in her gorgeous youth, being used by Scotland Yard as bait to catch a serial killer. More a series of character sketches than a flat-out thriller, this moody atmospheric drama features a stellar supporting cast: **George Sanders**, Charles Coburn, Alan Mowbray, Sir Cedric Hardwicke, George Zucco, and, in one of the most vivid roles of his career, an astonishingly creepy **Boris Karloff**.

*Join Us For Our Debut American Cinematheque Members Only "FilmMingler" With Special Guest, Film Noir Expert Eddie Muller:*

*All members who purchase tickets to tonight's program (4/9) are invited to attend this free reception with one guest. Mix and*

*mingle with fellow members, chat up Eddie Muller for some hard-boiled trivia, work on your alibi or just have a drink for Lucy! Reception begins at 8:30 PM. Leave your pistol at home please.>> Both films also playing at the Aero on April 22.*

Saturday, April 9 - 9:15 PM

2 x Dan Duryea:

*New 35 mm. Print!* **JOHNNY STOOL PIGEON**, 1949, Universal, 76 min. Dir. **William Castle**. Everybody's favorite noir sleazeball, **Dan Duryea**, gets a juicy role in this exposé-style thriller about heroin smuggling. Heroin? In 1949? You bet, and narc **Howard Duff** needs to spring shady Dan in order to crack the smuggling ring that's taking hold all over the western U.S. Sexy **Shelley Winters** complicates their already-endangered lives. One of the rarest of all "lost" noirs, finally rediscovered here!!

**LARCENY**, 1948, Universal, 89 min. Dir. **George Sherman**. As if unearthing the long-lost **JOHNNY STOOL PIGEON** wasn't enough for **Dan Duryea** fans — here's another of his most obscure titles, also notable for being crooner **John Payne's** (of **99 RIVER STREET** and **KANSAS CITY CONFIDENTIAL** fame) first foray into film noir. The two slicks play hustlers trying to bilk a war widow (Joan Caulfield) out of her money. Uh oh, guess who's back for more? Pistol-packing **Shelley Winters**, who Duryea can't seem to get rid of. Wisecracking scriptwriter Bill Bowers has a field day with all the slang-spewing sass.

>> **Both films also playing at the Aero on April 24.**

Sunday, April 10

**Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD**

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

**11:30 AM FOREVER HOLLYWOOD**

Sunday, April 10 - 4:00 PM

*Brand New 35mm Print!!*

**POSSESSED**, 1947, Warner Bros., 108 min. Dir. **Curtis Bernhardt**. **Joan Crawford** scored yet another Oscar nomination portraying a woman driven to madness by obsessive, unrequited love. **Van Heflin** (**THE PROWLER**, **ACT OF VIOLENCE**) is the lover who spurns her, **Raymond Massey** the man who tries to save her, and Geraldine Brooks the step daughter who drives her over the edge. Bernhardt used very effective subjective camera techniques to depict Joan's gradual descent into darkness. One of Crawford's best, but most rarely-screened films.

>> **Also playing at the Aero on April 23.**

Sunday, April 10 - 6:30 PM

2 x *Ida Lupino*

**THE MAN I LOVE**, 1946, Warner Bros., 96 min. Dir. **Raoul Walsh**. As flinty torch singer Petey Brown, **Ida Lupino** offers a radiantly romantic vision of the post-WWII American woman — able to settle everybody's hash but her own. Set in a world of nightclubs, tenements, and backlot streets, this majestic melodrama is part-noir, part-soap opera, and pure Hollywood magic. Reportedly the film that inspired Martin Scorsese to make **NEW YORK, NEW YORK**.

**DEEP VALLEY**, 1947, Warner Bros., 104 min. Dir. **Jean Negulesco**. Proving her incredible range, **Ida Lupino** followed up the glossy romance of **THE MAN I LOVE** by playing a miserable, stuttering country girl who shelters, and falls in love with, an escaped convict (**Dane Clark**, in perhaps his finest role). It may not truly be a noir, but we can't pass up the chance to show this wonderfully dark drama.

>> **Both films also playing at the Aero on April 23.**

Wednesday, April 13 - 7:15 PM

*Novelist/Screenwriter Barry Gifford In Person!*

**LOST HIGHWAY**, 1997, Focus Features, 135 min. Dir. **David Lynch**. Did jazzman Fred Madison (**Bill Pullman**) murder his wife? Drawing on many of noir's most familiar themes — the crumbling of a guilty psyche, the distrust between men and women, the erotic allure of the dark side — **LOST HIGHWAY** brazenly deconstructs a noir narrative and reconfigures it all as balls-to-the-walls cinematic poetry. With **Rosanna Arquette**, Balthazar Getty. **Discussion after the film with acclaimed novelist and screenwriter Barry Gifford (LOST HIGHWAY, WILD AT HEART), followed by a screening of one of Barry's favorite noir films:**

**DARK PASSAGE**, 1947, Warner Bros., 106 min. Dir. **Delmer Daves**. A man (**Humphrey Bogart**) convicted of killing his wife escapes from prison, changes his identity, and careens through a nocturnal world in pursuit of the people he believes are truly responsible for his wife's death. Hmm, haven't we just seen this movie? OK, maybe not, but this Bogey/Bacall classic, written by **David Goodis**, was certainly in Barry Gifford's memory-bank when he and Lynch concocted **LOST HIGHWAY**. With **Lauren Bacall**.

>> **LOST HIGHWAY** also playing at the Aero Theatre on April 14.

>> **DARK PASSAGE** is an Egyptian Theatre exclusive!

Wednesday, April 13 – 7:00 & 9:00 PM OUTFEST

[Spielberg Theatre] **GLITTER GIRLS**, 2004, 47 min. Dir. Hedda Muskat. Welcome to the private world of Latina transsexual life in West Hollywood. Each year transsexuals in Los Angeles compete for the whopping sum of \$500 to be crowned Miss "Glitter Girl." We meet their families, the men who love them and witness their struggles as they doggedly compete for the crown. While the hectic preparations for the beauty pageant are at the heart of **GLITTER GIRLS**, this bold yet heartfelt documentary reveals itself as an absorbing treatise on gender and race politics, transphobia and the often harsh reality of transgendered life in the U.S. **GLITTER GIRLS** holds the mirror up and rewards us with a rare and honest peek at a fearless and proud segment of our GLBT community.

*Plus Short: ROSA NEGRA* Dir. Viva Ruiz (2003, 14 min.) Love is a big mess in this fabulously queer telenovela. **Discussion following the screening with director Hedda Muskat.**

### **IT WAS 25 YEARS AGO ... THE FILMS OF 1980**

April 14 – 17, 2005 at the Egyptian Theatre

April 28 - May 4, 2005 at the Aero Theatre

To many looking back, the year 1980 signaled not only the end of the 70's – a decade that saw Watergate, the end of the Vietnam War, the birth of punk and disco - but also the finish of the turbulent, brilliant creative decade that's come to be known as The New Hollywood. So the question is: was 1980 the nail in the coffin of possibly the greatest period in Hollywood history – or was it a crossroads, when the movie industry began to split into two distinct but related camps, the Blockbuster and the Independent film? At the quarter century mark, it's a good time to take a closer look at a watershed year that saw mainstream Hollywood in full force with mega-hit comedies (**THE BLUES BROTHERS**), horror films (**FRIDAY THE 13<sup>th</sup>**) and a terrific, much-anticipated sequel (**THE EMPIRE STRIKES BACK**) to one of the most successful films of all time. At the other end of the spectrum, 1980 also fostered the nascent American indie film scene in movies such as director John Sayles **THE RETURN OF THE SECAUCUS 7** and Jonathan Demme's wildly offbeat **MELVIN AND HOWARD**. And before anyone says the

creative explosion of the New Hollywood had died out, there's Martin Scorsese's towering masterpiece **RAGING BULL** and David Lynch's eerie, heartbreaking **THE ELEPHANT MAN**.

Series compiled by Dennis Bartok.

Special Thanks to: LUCAS FILM; Bruce Snyder/20<sup>th</sup> CENTURY FOX; John Kirk, Irene Ramos and Latanya Taylor/MGM-UA; Paul Ginsburg/UNIVERSAL DISTRIBUTION; Amy Lewin/PARAMOUNT REPERTORY; IFC FILMS.

Thursday, April 14 – 8:00 PM

**RAGING BULL**, 1980, MGM/UA, 128 min. Widely regarded as one of the finest American movies of the past 25 years, director **Martin Scorsese's** masterpiece is a stunning b&w portrait of prizefighter Jake La Motta (**Robert DeNiro**) and his harrowing, destructive bouts in and out of the ring. Winner of Academy Awards for Best Actor (DeNiro) and Editing (Thelma Schoonmaker). With Cathy Moriarty, Joe Pesci. **At 7:30 PM, Boxing Coach Mickey Jones (former National Golden Gloves Champion) and his very own "Million Dollar Babies" will do a Boxing Demonstration in the Egyptian Theatre Courtyard prior to the film. In collaboration with the Hollywood YMCA.**

>> Also playing at the Aero on April 28.

Friday, April 15 – 8:00 PM

**STAR WARS: EPISODE V – THE EMPIRE STRIKES BACK**, 1980, 20<sup>th</sup> Century Fox/LucasFilm, 127 min. Dir. **Irvin Kershner**. Starring **Harrison Ford, Carrie Fisher, Mark Hamill and Billy Dee Williams**, with the voices of Frank Oz and James Earl Jones. **George Lucas's** action-packed (and surprisingly moving) sequel to the original STAR WARS is everything a great sci-fi/adventure film should be, filled with astounding set pieces (the battle on the ice planet Hoth, the Cloud City), as well as rich and wonderful characters (Han Solo and Princess Leia's ongoing romance, Luke and Darth Vader's climactic light saber duel). And don't forget one of the oddest heroes in all moviedom: 3-foot high Jedi Master, Yoda!

>> Also playing at the Aero on April 29.

Saturday, April 16 – 5:30 PM

**THE BLUES BROTHERS**, 1980, Universal, 132 min. "Rollin' rollin' rollin,' keep those doggies rollin' ... RAWHIDE!!" Jake and Elwood Blues (**John Belushi** and **Dan Aykroyd**) go on a cross-country "mission from God" that leaves a mighty trail of destruction in their wake and some unforgettable musical numbers courtesy of the great **Ray Charles, James Brown** and **Aretha Franklin**. Director **John Landis'** wildly funny (and over-the-top) film created a genre all its own: the apocalyptic-musical-comedy-road movie.

**An Egyptian Theatre Exclusive!**

Saturday, April 16 – 8:15 PM

**FRIDAY THE 13<sup>TH</sup>**, 1980, Paramount, 95 min. Director **Sean Cunningham** synthesized a number of gory elements from earlier 1970's horror pix such as TEXAS CHAINSAW MASSACRE, LAST HOUSE ON THE LEFT (which he produced) and Bava's TWITCH OF THE DEATH NERVE to concoct this prototype of the slasher-stalks-teens genre, achieving some genuinely creepy frissons and creating box office magic in the process. After a young boy drowns at Camp Crystal Lake in the late 1950's, a number of teenagers are murdered by an unknown killer. The camp is closed down, then despite local warnings, reopened again years later in 1980. But the murders start anew, perpetrated by a hockey mask wearing, seemingly indestructible maniac. With Betsey Palmer, Adrienne King, **Kevin Bacon**.

## An Egyptian Theatre Exclusive!

Sunday, April 17 – 5:00 PM

*Double Feature:*

**MELVIN AND HOWARD**, 1980, Universal, 95 min. Director **Jonathan Demme** created one of his most enduring, rewarding films in this warmly funny sleeper, a hymn to independent dreamers everywhere. **Paul LeMat** is perfect as Melvin Dummar, a hapless average Joe who unknowingly gives a ride to the elderly Howard Hughes (**Jason Robards**) in the nocturnal Nevada desert and finds he may be the heir to Hughes' vast fortune as a consequence. **Mary Steenburgen**, priceless as Melvin's lovable, slightly daft spouse, won the Best Supporting Actress Oscar. Bo Goldman also won an Oscar for Best Screenplay. With a sterling cast that includes Michael J. Pollard, Jack Kehoe, Gloria Grahame.

**THE RETURN OF THE SECAUCUS 7**, 1980, IFC Films, 110 min. **John Sayles'** debut as director also became something of a template for the emerging American indie film scene: a beautifully nuanced ensemble piece about seven friends who revisit their 60's radical days ten years after the fact. It's even more bittersweet to look at the film now, given our distance from 1980 when the film was made. The movie was also, famously, the inspiration for **THE BIG CHILL**. Starring Bruce MacDonald, Maggie Renzie, David Strathairn, Adam Lefevre, John Sayles.

>> **MELVIN AND HOWARD** also playing at the Aero on a April 30.

>> **THE RETURN OF THE SECAUCUS 7** An Egyptian Theatre Exclusive!

Wednesday, April 27 – 7:30 PM OUTFEST

*Newly Restored!*

**DIFFERENT FROM THE OTHERS (ANDERS ALS DIE ANDERN)**, 1919, 50 min. A long-lost masterpiece of the silent era from acclaimed director Richard Oswald, **DIFFERENT FROM THE OTHERS** was the first film to positively depict homosexual relations. Released in Germany in 1919, fifty years before the onset of the gay liberation movement in the U.S. Oswald's film is a direct condemnation of the German penal code's Paragraph 175, which imprisoned those who were guilty of "unnatural vice between men." Paul Korner, a successful gay concert pianist, is blackmailed by the malicious Franz Bolleck, who threatens to expose Korner's homosexuality. Korner finally musters the gumption to go to the courts but his act of courage ultimately costs him his career. Many thousands of homosexual men in Germany were sentenced to prison terms of up to five years under Paragraph 175. Enacted in 1871, with the creation of the modern German nation, this law was toughened in the Nazi era and later liberalized in East and West Germany, but not fully repealed until 1994. The law was challenged as early as 1897 by the German homosexual emancipation movement, the first such initiative worldwide. Its leader, Dr. Magnus Hirschfeld (1868-1935), held that homosexuals constituted a biological "third sex," a social minority unjustly subjected to discrimination. Hirschfeld argued that Paragraph 175 did far less to prevent the victimless crime of homosexuality than to promote the crime of extortion. For each homosexual prosecuted under the law, another 100 were victimized by blackmailers. During World War I, director Richard Oswald (1880-1963) began collaborating with Hirschfeld and other sexologists to produce a series of widely hailed "enlightenment films" aiming at sex education. Oswald's films dealt with such issues as venereal disease, abortion, and prostitution, embedded in a storyline that included counseling by a sage physician. Following the war, censorship was temporarily lifted in all German media, opening a window of opportunity for filmmakers. Early in 1919, Hirschfeld and Oswald collaborated on **DIFFERENT FROM THE OTHERS (PARAGRAPH 175)**, the world's first film to deal explicitly with homosexuality. Within a year, German studios had released some 150 feature films with sexual themes. Many of these

“enlightenment films” were lurid and exploitative, but also commercially successful. The outcry they provoked led to the reintroduction of film censorship. At the center of the controversy was DIFFERENT FROM THE OTHERS, which was banned in 1920 and survives today only as a fragment.

***Our enormous thanks to Stefan Drössler of the Munich Film Museum, who digitally restored the film from the only existing materials which survived in the Ukraine. Mr. Drössler will introduce the screening to discuss the rescue of this lost and pioneering classic of gay cinema. [Note: No print exists of the restored version; it will be screened via video projection with a pre-recorded piano score prepared exclusively for this restoration.]***

Thursday, April 28 -- 7:30 PM      ALTERNATIVE SCREEN

Sneak Preview! ZOMBIE HONEYMOON, 2004, 83 min., USA. David Gebroe’s smart tale of love and commitment -- in the face of one partner’s serious “issues” -- is not the B-movie horror the title implies. A young honeymooning couple’s relationship is understandably strained when the groom (Graham Sibley) is bitten by a zombie. Despite his uncontrollable anti-social behavior, his bride (Tracy Coogan) tries desperately to stay by his side, even though he is no longer the sweet vegetarian she fell in love with. Exec-produced by Larry Fessenden (HABIT, WENDIGO). [www.zombiehoneymoon.com](http://www.zombiehoneymoon.com)

“The first truly romantic flesh-eating corpse movie.” – John Landis

“Zombie Honeymoon will move your heart, then tear it out!” – Fangoria Magazine

“...scores simultaneously as romantic, tragic, grotesque and screamingly funny.” – Ronnie Scheib, Variety

With animated short film “Dentist,” 10 min., 2004 directed by Signe Baumann. Discussion following with director David Gebroe and cast members.

### **ANIMATION A-GO-GO! AN IN-PERSON TRIBUTE TO RALPH BAKSHI**

**Presented in conjunction with ASIFA-Hollywood (International Animated Film Society) and Golden Apple Comics.**

**April 29 – May 1, 2005 at the Egyptian Theatre**

**May 1, 2005 at the Aero Theatre**

Blasted into public consciousness — and controversy — by the first X-rated cartoon, FRITZ THE CAT, legendary writer/director/producer Ralph Bakshi’s career in animation spans an astounding 50 years. Highlights of the series THE LORD OF THE RINGS & WIZARDS are his own personal prints and are rarely seen. A selection of Bakshi rarities and a long-lost series of Coca-Cola commercials.

As part of our ongoing “Animation A-Go-Go!” Series, this three-night tribute celebrates the films that solidified Bakshi’s stake in animation history while digging up rarities from his personal collection that have rarely—if ever—been viewed publicly. Retailer Golden Apple Comics will be on-site at the Egyptian for a special Bakshi event. Details on the web [www.goldenapplecomics.com](http://www.goldenapplecomics.com). The series is highlighted by screenings of Bakshi’s personal prints of LORD OF THE RINGS (1978) and WIZARDS, which rarely, if ever screened; as well as a selection of rarities including the World Premiere of an unseen Bakshi short, plus a long-lost series of 1960s Coca-Cola commercials made by Bakshi and Peter Max.

He started as a cel polisher at Terrytoons Animation Studio, and rose to the rank of creative director by the age of 28. That led to headlining directorial gigs for decades to come: theatricals for Paramount; translating Spider-Man from comic book panels to the small screen; opening his own production house, Ralph’s Spot, for shorts and commercials; and eventually

colliding head-on with the world of features. COONSKIN, HEAVY TRAFFIC, WIZARDS, THE LORD OF THE RINGS, AMERICAN POP, FIRE & ICE and a slew of others led up to his re-invention of Saturday morning cartoons with "The New Adventures of Mighty Mouse," a show that proved to be a precursor for irreverent fare like "The Ren & Stimpy Show." And after a fierce yet legendary career in animation, Bakshi has since found solace with his paintbrush. His work can be viewed at [www.ralphbakshi.com](http://www.ralphbakshi.com)

As part of our ongoing "Animation A-Go-Go!" Series, this three-night tribute celebrates the films that solidified Bakshi's stake in animation history while digging up rarities from his personal collection that have rarely—if ever—been viewed publicly. **We're thrilled to welcome Ralph Bakshi to the Egyptian and Aero Theatres for the first major Los Angeles retrospective of his work!!**

Series compiled by Jon M. Gibson, Dennis Bartok and Chris D., with the special assistance of Victoria Bakshi Yudis.

Special Thanks to: Amy Lewin/PARAMOUNT REPERTORY; John Kirk, Latanya Taylor and Irene Ramos/MGM-UA; Saul Zaentz and Nancy Eichler/THE SAUL ZAENTZ CO.; Mike Schlesinger/COLUMBIA PICTURES REPERTORY; Anne Goodman/CRITERION PICTURES; XENON FILMS; Office of Albert Ruddy.

Friday, April 29 – 7:30 PM

*Double Feature:*

**FRITZ THE CAT**, 1972, MGM/UA, 78 min. Dir. **Ralph Bakshi**. Slapped with the first X-rating for an animated feature, FRITZ charts the odyssey of a drop-out tom-cat through 60's over-indulgence — humping, hash, hippies, and Hell's Angels — as writer R. Crumb originally chronicled it in his comics.

**HEAVY TRAFFIC**, 1973, MGM/UA, 77 min. Dir. **Ralph Bakshi**. The roaring follow-up to FRITZ, HEAVY TRAFFIC offers up another highly personalized view of urban America, this time about Michael, a down-and-out cartoonist drowning in the sounds of the city around him — pimps, pushers, provocateurs, and all. Plus, a selection of Bakshi rarities, including *the World Premiere of the unseen Bakshi short "The Cigarette & The Weed"* (3 min.); the 1967 short **"Marvin Digs"** (Paramount, 8 min.); and a long-lost series of Coca-Cola commercials made in the 1960's by Bakshi and Peter Max!! **Discussion between films with director Ralph Bakshi, moderated by Jon M. Gibson.**

>> **FRITZ THE CAT also playing at the Aero on May 1.**

>> **HEAVY TRAFFIC An Egyptian Theatre Exclusive!**

Saturday, April 30 – 7:00 PM

*Double Feature:*

**WIZARDS**, 1977, 20<sup>th</sup> Century Fox/Criterion, 82 min. Dir. **Ralph Bakshi**. A post-apocalyptic vision like none before, where twin wizards — the wicked Blackwolf and the good-hearted Avatar — battle for rule over an epic, fantasy wasteland. This is rarely, if ever screened — we'll be showing Bakshi's personal print of the film, so don't miss it!!

**COONSKIN (a.k.a. STREETFIGHT)**, 1975, Xenon Films, 100 min. Dir. **Ralph Bakshi**. Bleak and brutal, this is the biting tale of Harlem street survival — an unforgiving war between gun-clad punks, prostitutes, and all the cool, cruel people that populate the rest of the sidewalk. Plus, **"The New Adventures of Mighty Mouse: Night of the BatBat"** (1987, Paramount, 30 min., Dir. Ralph Bakshi.) Bakshi completely reinvented the classic "Mighty Mouse" series with his frantic and subversive visual humor, paving the way for later shows like "Ren & Stimpy," "Dexter's Laboratory" and more.

**Discussion between films with director Ralph Bakshi, moderated by Jon M. Gibson.**

**>> WIZARDS also playing at the Aero on May 1.**

**>> COONSKIN An Egyptian Theatre Exclusive!**

Sunday, May 1 – 5:00 PM

*Double Feature:*

**THE LORD OF THE RINGS**, 1978, The Saul Zaentz Co., 132 min. Dir. **Ralph Bakshi**.

Originally a topic of griping among hardcore Tolkien fans, Bakshi's bold, hallucinogenic interpretation of hobbits and the journey they undertake to save Middle Earth was recently hailed by Peter Jackson as one of his inspirations for the live-action trilogy. Another film that is almost never revived on-screen – we'll be showing Bakshi's personal print, so catch it now or you may never see it again!!

**AMERICAN POP**, 1981, Columbia, 96 min. Dir. **Ralph Bakshi**. The bouncing and bruising story of four sets of fathers and sons, this is Bakshi's musical cruise through rock 'n' roll history, fueled by classic tunes from Gershwin, Bob Dylan, The Doors, Jimi Hendrix, Bob Seger, and dozens of others.

**>> An Egyptian Theatre Exclusive!**

Wednesday, May 4 – 7:30 PM

**Les Classiques du Cinema Series:**

One of the best known Italian directors and actors of the postwar period, Vittorio de Sica has contributed immensely to the development and the crafting of the Italian Neorealist movement's artistic and intellectual style. Born in Naples to a middle-class family, de Sica started acting as a stage comedian. As an actor he is still mostly known for unforgettable comic roles (THE LAST JUDGEMENT, THE TWO MARSHALS, THE TRAFFIC POLICEMAN, COUNT MAX). After WWII he started directing and, though still interested in comedy, he dedicated his work to the topics and characters that soon became known as "Neorealist". Particularly significant was his collaboration with Cesare Zavattini, a screenwriter that contributed greatly to the actual theory of the movement (even though some critics still find it difficult to call it a "movement"). After the war and the Fascist experience, Italian filmmakers focused their attention on everyday urban and country life, and the heroes of these stories were the average people living in economically and culturally frustrated conditions. The actual way of making and producing cinema changed. Directors (among them, Roberto Rosellini, Luchino Visconti and Giuseppe De Santis) preferred real locations to studio sets; most of the actors were non-professional and sometimes hired off the streets; the films were willfully non-polished and the use of entertaining music and fancy editing was abandoned. The director's subjective approach was also relegated invisible. The camera had to simply describe the events (often tragic and unfair) in the most trustworthy and accurately realistic way; thus the explanation of the term Neo-realism (Neo; in order to distinguish it from the literary movement –Verismo/ Realism- introduced in the late 19<sup>th</sup> and early 20<sup>th</sup> century in Italy with writers such as Verga and Capuana). We are proud to present two of De Sica's best movies: the moving story of UMBERTO D [screening exclusively at the Egyptian Theatre] and the satirical MIRACLE IN MILAN [screening exclusively at the Aero Theatre.]

**UMBERTO D**, 1952, Rialto Films, 91 min. The last of director **Vittorio de Sica's** Neorealist films, UMBERTO D is the poetic and touching story of an old man dealing with retirement and loneliness in postwar Rome. (De Sica dedicated the film to his own father.) **Carlo Battisti**, in real life a university lecturer, offers an astounding interpretation of Umberto and is one of the best examples of non-professional acting. In his own words, de Sica said: "*The man in the street, particularly if he is directed by someone who is himself an actor, is raw material that can*

*be molded at will. It is sufficient to explain to him those few tricks of the trade which may be useful to him from time to time; to show him the technical and, in the best sense of the term, of course, the histrionic means of expression at his disposal. It is difficult--perhaps impossible--for a fully trained actor to forget his profession. It is far easier to teach it, to hand on just the little that is needed, just what will suffice for the purpose at hand."* The film was restored in 2002 for the film's 50th anniversary and the 100th anniversary of De Sica's birth.

**An Egyptian Theatre Exclusive!**

Wednesday, May 4 -- 7:00 & 9:00 PM OUTFEST

[Spielberg Theatre] **IN GOOD CONSCIENCE: SISTER JEANNINE GRAMICK'S JOURNEY OF FAITH**, 2004, 82 min. IN GOOD CONSCIENCE brings together award-winning journalist/filmmaker **Barbara Rick** and legendary documentarian **Albert Maysles** (GREY GARDENS) to recount the courageous story of Sister Jeannine Gramick, an American nun who has defied a Vatican edict to shut down her compassionate ministry to gay and lesbian Catholics. Refusing to remain silent at tremendous risk to her calling, Sister Jeannine protests the Church's discrimination and hypocrisy, taking her case all the way to Rome to seek an audience with Vatican officials. **Discussion following with director Barbara Rick. (not confirmed)**

Thursday, May 5 – Tuesday, May 10

*Limited Theatrical Engagement – Egyptian Theatre Exclusive!!*

**LOS ANGELES PLAYS ITSELF**, 2003, 169 min. Dir. **Thom Andersen**. A must see for Los Angeles history buffs and cinema enthusiasts who will marvel at the hundreds of archival and film clips revealing an almost secret history of the City of Angels! *"This cinematic essay focuses on the discrepancy between the lived - in urban reality of Los Angeles and its various century-deep cinematic mythologies, the movie is about more than just what the movies get wrong. It's about the way the imaginary space of cinema intrudes upon the actual space of our lives, so that the L.A. of the movies becomes a kind of separate urban reality unto itself."* -- Toronto Star. **Voted the Best Documentary of 2004 by the Village Voice.**

Thursday, May 5 - 7:30 PM

Friday, May 6 - 7:30 PM Director Thom Andersen will appear for discussion following the film.

Saturday, May 7 - 2:00 PM, 5:30 PM & 9:00 PM

\*Sunday, May 8 - 2:00 PM & 5:30 PM

Monday, May 9 - 7:30 PM

Tuesday, May 10 - 7:30 PM

*\*Join Us For An American Cinematheque Members Only "FilmMingler" With Special Guest, Filmmaker Thom Anderson & L.A. Conservancy Staff:*

*All members who purchase tickets to either program on Sunday, May 8 are invited to attend this free reception with one guest. Mix and mingle with fellow members, learn more about the making of the film from director Thom Anderson, swap L.A. history legends & toast the City of Angels! Reception begins at 5:00 PM.*

**An Egyptian Theatre Exclusive!**

Thursday, May 5 – 7:30 PM

[Spielberg Theatre] **Lecture: "James Joyce's 'The Dead' and Cinema" by Kevin Barry** John Huston and Roberto Rossellini both re-shaped James Joyce's famous story "The Dead" for new audiences of cinema. Rossellini's VIAGGIO IN ITALIA (1953), the last of 'Ingrid's trilogy,' so transformed the story that Joyce's hand is scarcely detectable. By contrast,

Huston's *THE DEAD* (1987) has satisfied its audiences as a reliable version of an original classic. This lecture by Irish author and film historian Kevin Barry will describe the surprising affinities between these major works of Huston and Rossellini: films in which almost nothing happens, films intimate with death, male failure, and the collapse of any confidence in a better future. Presented in collaboration with the Huston School of Film & Digital Media, National University of Ireland, Galway. [Illustrated lecture approx. 60 min.]

### **An Egyptian Theatre Exclusive!**

Wednesday, May 11 - 7:30 PM OUTFEST

**SAVING FACE**, 2004, Sony Picture Classics, 90 min. Dir. Alice Wu. For 28-year old New Yorker Wilhelmina "Wil" Pang (Michelle Krusiec), life is a juggling act between a promising career as a surgeon and her responsibilities as a dutiful daughter. Like the #7 train she takes to visit her Chinese family on a weekly basis, Wil is perpetually in transit between two worlds. Wil struggles to keep her budding relationship with gorgeous dancer Vivian (Lynn Chen) a secret while her widowed mother (Joan Chen) sets her up with eligible Chinese-American boys at the Friday Chinese socials. But everything changes when Wil comes home one night to find Mom on her doorstep – pregnant. Disgraced by the Chinese community, and with nowhere else to go, Mom moves in with her daughter. *SAVING FACE* is a romantic comedy about a daughter struggling to understand her mother's heart and her own -- it is the story of unspoken loves, contemporary and cultural taboos and the journey of two women towards living their lives honestly. ***Discussion following screening with director Alice Wu. (not confirmed)***

### **THE RETURN OF MOVIES NOT AVAILABLE ON VIDEO!!**

May 13 – 15, 2005

In our increasingly media-saturated, user-friendly age of Movies on Instant Demand, it's comforting to know that there are still some treasures out there that can't be rented (yet) at the local video store or purchased on Amazon.com. *Yes, Virginia, to see these gems, you have to go to the movie theatre!!*

As a follow-up to our first "Movies Not On Video" series in March, 2004, we've tracked down another batch of lost classics, rarities, and what-were-they-thinking? oddities, kicking off with legendary auteur Sam Fuller's unflinching **WHITE DOG**, about a canine who's been trained to attack black people. The program includes a double-bill of two late 1930's comedy gems by the great Jack Benny (**BUCK BENNY RIDES AGAIN**) and W.C. Fields (**MAN ON THE FLYING TRAPEZE**), and a pair of excellent mid-1940's noirs by the criminally-overlooked director John Brahm (**THE LODGER** and **HANGOVER SQUARE**). Plus an encore screening of the runaway hit from last year's "Musicals of the 70's & 80's Series," the 1973 musical version of **LOST HORIZON**, a movie which must be seen to be believed (and even then you're not sure what you've seen ...!!)

Series Compiled by Dennis Bartok and Chris D.

Special Thanks to: Amy Lewin/PARAMOUNT PICTURES; Mike Schlesinger and Grover Crisp/COLUMBIA PICTURES REPERTORY; Anne Goodman/CRITERION PICTURES; Paul Ginsburg/UNIVERSAL DISTRIBUTION; Rick Mitchell; Jeff Joseph.

Our thanks to the following for their original input with the series: Meg Johnson at Vidiots and Hadrian Belove at Cinefile Video in Santa Monica; Jeff Miller at Rocket Video in Hollywood; Jerry Neeley at Jerry's Video in Los Feliz.

Friday, May 13 – 7:30 PM

*Sam Fuller's Most Notorious Film!!*

**WHITE DOG**, 1982, Paramount, 84 min. Dir. **Sam Fuller**. Is there a greater "lost" film than WHITE DOG? Virtually unseen outside of a few retrospective screenings, WHITE DOG is the story of a "four-legged time bomb," a powder-white German shepherd trained to attack black people. In a fit of inspired casting, teen queen **Kristy McNichol** stars as the dog's owner – but the film belongs to the late, great **Paul Winfield** as an Ahab-like animal trainer obsessed with de-programming the dog. Music by Ennio Morricone.

**An Egyptian Theatre Exclusive!**

Friday, May 13 – 9:30 PM

*Director John Brahm – Film Noir Double Feature:*

**THE LODGER**, 1944, 20<sup>th</sup> Century Fox, 84 min. **John Brahm** (THE LOCKET) directed this phenomenally atmospheric Victorian chiller. **Laird Cregar** is stupendous as the tormented lodger of Sir Cedric Hardwicke's rooming house who may be Jack The Ripper. **Merle Oberon** is the stage actress beauty who becomes Cregar's obsession. With George Sanders as the Scotland Yard inspector searching for a solution to the horrific murders.

**HANGOVER SQUARE**, 1945, 20<sup>th</sup> Century Fox, 77 min. Dir. John Brahm. Perhaps the best 1940's thriller that no one has ever seen. **Laird Cregar** is memorable as a Victorian-era composer beset with blackouts. Is he also a marauding murderer? His passion for luscious singer **Linda Darnell** inspires betrayal, revenge – and the climactic "Concerto Macabre," one of composer **Bernard Herrmann's** most thrilling pieces of music.

**An Egyptian Theatre Exclusive!**

Saturday, May 14 – 5:00 PM

*Jack Benny + W.C. Fields Rarities -- Double Feature:*

**BUCK BENNY RIDES AGAIN**, 1940, Paramount (Universal), 82 min. Dir. Mark Sandrich. **Jack Benny** adapts his radio show to the big screen bringing along nearly the whole cast, including **Eddie "Rochester" Anderson**, legendary scalawag bandleader Phil Harris, emcee Don Wilson, crooner/straight man Dennis Day et. al. In this wry spoof of radio westerns, Benny is coerced into heading out west from his comfy NYC digs after boasting about his rough 'n tumble (and non-existent) Nevada ranch. Joan Blackman (Ellen Drew), a feisty singer who's quarreled with Benny, ends up out there, too, and he has his work cut out for him as he hilariously tries to impress her with his cowboy ways.

**MAN ON THE FLYING TRAPEZE**, 1935, Paramount (Universal), 65 min. Dir. Clyde Bruckman. **W.C. Fields** made several truly classic comedies, but Fields fans agree that this is the one that is equal to the brilliance and laugh quotient of his better known masterpiece, THE BANK DICK. Henpecked husband Ambrose Wolfinger (Fields) concocts a scheme to leave work early so he can go catch the exploits of his favorite wrestler, Kulabosh Mishabob, but is sabotaged at every turn by his oddball family, especially his domineering wife (Kathleen Howard) and moocher brother-in-law (Grady Sutton). Sidesplitting from beginning to end.

**An Egyptian Theatre Exclusive!**

Saturday, May 14 – 8:15 PM

*Double Feature – New Restored 35 mm. Prints!!*

**MODEL SHOP**, 1969, Columbia, 95 min. Famed French New Wave director **Jacques Demy** (THE UMBRELLAS OF CHERBOURG) and his LOLA star, the stunning **Anouk Aimée**, re-teamed for this dreamlike and very psychedelic portrait of Los Angeles in the late 1960's. Aimée reprises her role as "Lola," with Gary Lockwood (2001: A SPACE ODYSSEY) as a young Angeleno who follows her tantalizing image across the city, until they finally meet at the enigmatic Model Shop. With a superb original score by Spirit. Only briefly seen on its original release, and impossible to find nowadays (it's never been available on video), MODEL SHOP has been gloriously restored in a sparkling new 35 mm. print by Sony Pictures – don't miss it!!

**CISCO PIKE**, 1972, Columbia, 94 min. Dir. **Bill Norton**. One of the greatest "lost" films of the 1970's: has-been folk-rock star **Kris Kristofferson** tries to put his drug-dealing days behind him so he can get back to his music roots – but corrupt cop **Gene Hackman** blackmails him into selling a hundred stolen kilos of marijuana over one weekend. Both fast-moving modern noir and a perceptive look at a songwriter with integrity trying to survive on the pop mainstream fringe. With Harry Dean Stanton, Karen Black, Viva, and views of a since-disappeared L.A. you'll never see again.

>> **MODEL SHOP an Egyptian Theatre Exclusive!**

>> **CISCO PIKE also playing at the Aero**

Sunday, May 15 – 5:00 PM

*Back By Popular Demand!*

**LOST HORIZON**, 1973, Columbia, 138 min. Dir. Charles Jarrott. If you missed our screening last August of this wonderfully insane oddity (people were screaming in their seats), then run, swim or fly to see one of the most indescribably strange movies ever conceived. **Sally Kellerman's** musical numbers – including a love duet with George Kennedy (!!) – are worth the price of admission alone. And then there are the jawdropping production numbers with James Shigeta and Bobby Van ... This ill-fated musical adaptation of the James Hilton novel about a group of travelers who find answers to life's greatest questions in the mystical Himalayan city of Shangri-La may have bombed at the box office, but just look at the talent involved: a cast including **Peter Finch, Liv Ullmann, Michael York, Charles Boyer** and **John Gielgud**; music by **Burt Bacharach** and lyrics by **Hal David**; script by **Larry Kramer** (of "The Normal Heart" and ACT UP fame); choreography by the legendary **Hermes Pan**; and costumes by **Jean Louis** (who dressed Rita Hayworth in GILDA) - !! Whether you're amazed or aghast, we promise you'll be entertained – and it's NOT ON VIDEO, so this is your only chance to see it!

**An Egyptian Theatre Exclusive!**

**SIDE STREETS & BACK ALLEYS: THE 7<sup>th</sup> ANNUAL FESTIVAL OF FILM NOIR**

April 8 – 24, 2005 at the Aero Theatre

March 31 – April 13, 2005 at the Egyptian Theatre

More than 60 years after it began in the pulp magazines and expressionistic, doom-laden thrillers and crime movies of the 1930's and 1940's, Film Noir continues to cast its wicked spell on us. This year, we continue our quest to bring renowned classics back to the big screen, and to unearth obscure delights that have slipped beneath the radar screen of even the savviest noir fans.

Highlights of the series include brand-new 35 mm. prints of such mouth-watering noir rarities as William Castle's long-unseen **JOHNNY STOOL PIGEON**, Ken Hughes's aptly titled **WICKED AS THEY COME**, Michael Gordon's wildly expressionistic **THE WEB**, and the insanely obscure **BETWEEN MIDNIGHT AND DAWN** from director Gordon Douglas. We're also bringing in prints of two films from the British Film Institute, just for this series: William Cameron Menzies's jaw-dropping, ultra-paranoid **THE WHIP HAND**, and Edward Dmytryk's crackling British crime drama **THE HIDDEN ROOM**.

Noir Fest programmer, film historian and crime novelist **Eddie Muller** will present a special Double Bill of two classic Boxing Noirs, **CHAMPION** and **THE HARDER THEY FALL**, with a special lecture featuring anecdotes and stories from the great age of pugilism (Muller's father was a noted sportswriter for many years in San Francisco). We're thrilled to welcome acclaimed crime novelist and screenwriter **Barry Gifford** (*WILD AT HEART*) to this year's Festival, for a special evening featuring the hallucinogenic modern noir *LOST HIGHWAY*, which he wrote with director David Lynch, and one of Gifford's own favorite noirs, *DARK PASSAGE*.

Series Compiled by Eddie Muller, Dennis Bartok and Chris D.

Special Thanks to: Marilee Womack/WARNER BROS. CLASSICS; Paul Ginsburg/UNIVERSAL DISTRIBUTION; Fleur Buckley/BRITISH FILM INSTITUTE; Michael Schlesinger and Grover Crisp/COLUMBIA PICTURES REPERTORY; Amy Lewin/PARAMOUNT REPERTORY; Todd Wiener/UCLA FILM & TV ARCHIVE; Tim Lanza/DOURIS CORP.; Anne Goodman/CRITERION PICTURES; Susan Robertson/FOCUS FEATURES.

Friday, April 8 – 7:30 PM

*Boxing Noir Double Feature - New 35 mm. Prints!!*

**CHAMPION**, 1949, Republic (Paramount), 99 min. Dir. **Mark Robson**.

Maybe the most brutal and uncompromising boxing film ever made — and we're counting *RAGING BULL*. **Kirk Douglas** gives a volcanic, Oscar-nominated performance as meglomaniacal fighter Midge Kelly, who'll thrash anyone who gets in the way of his quest for the title. The great supporting cast includes Arthur Kennedy, Ruth Roman and Paul Stewart. Harry Gerstad's brilliant editing won an Oscar, and has influenced virtually every boxing film made since 1949.

**THE HARDER THEY FALL**, 1956, Columbia, 109 min. In this adaptation of Budd Schulberg's controversial bestseller, **Humphrey Bogart** plays burned-out sportswriter Eddie Willis,

employed by a crooked promoter (**Rod Steiger**) to sell his freakish heavyweight as a legitimate contender. Based on the true story of boxer Primo Carnera, director **Mark Robson** crafts an oddly fitting finale to Bogart's legendary career, and lands a few devastating shots at the reputation of the "Sweet Science."

**With Boxing Noir presentation/intro by Eddie Muller.**

**>> Both films also playing at the Egyptian Theatre on April 7.**

Saturday, April 9 – 5:00 PM

*New Restored 35 mm. Print!!*

**WICKED AS THEY COME (aka PORTRAIT IN SMOKE)**, 1954, Columbia, 94 min. **Arlene Dahl** (SLIGHTLY SCARLET) is terrific as a femme fatale with a dark past, who'll stop at nothing to rise above her miserable origins. Based on Portrait in Smoke, the breakout 1950 novel by hardboiled scribe Bill Ballinger, this is the best in a series of fifties crime thrillers made by British director **Ken Hughes**.

**>> Also playing at the Egyptian Theatre on April 3.**

Saturday, April 9 – 7:30 PM

*Noir Rarities from the British Film Institute – Double Bill:*

**THE WHIP HAND**, 1951, RKO (Warners), 82 min. A vacationing journalist ends up stumbling across a dreadful plot unfolding in the wilds of Wisconsin. This is a completely ridiculous — but vastly entertaining — curio from the Cold War era, designed and directed by the legendary **William Cameron Menzies** (who worked on everything from GONE WITH THE WIND to INVADERS FROM MARS) and wonderfully shot by Nicholas Musuraca.

**THE HIDDEN ROOM**, 1949, Eagle Lion, 98 min. From the ridiculous to the sublime. We proudly present one of the great forgotten masterpieces of film noir, written by Alec Coppel (screenwriter of VERTIGO) and directed, in England, by then-blacklisted **Edward Dmytryk** (CROSSFIRE). **Robert Newton** gives a memorable performance as a cuckolded husband who decides to take revenge on his wife (the stunning Sally Gray) by making her latest lover disappear — literally. Shrewd, suspenseful, and long overdue for revival, this is one of Dmytryk's finest film — imported here in a super-rare 35 mm. print from our friends at the British Film Institute, along with the equally rare THE WHIP HAND!

**>> Both films also playing at the Egyptian Theatre on April 2.**

Sunday, April 10 – 3:00 PM

**Celebrating the Teen in Us All!**

Join us for a booksigning of the new teen novel, **Boy Proof** (Candlewick Press) with local young adult fiction novelist and Cinematheque staffer **Cecil Castellucci**, followed by a screening of the original BUFFY THE VAMPIRE SLAYER feature. Boy Proof is set in Los Angeles and among other locations that our teen heroine (a cinephile and sci-fi enthusiast) frequents, is the American Cinematheque, where she volunteers! **Boy Proof** was just chosen as Border's Books "Original Voices Feb. 2005." **The booksigning will take place at Every Picture Tells a Story at 2 PM.**

**BUFFY THE VAMPIRE SLAYER** (1992, 20<sup>th</sup> Century Fox, 86 min.) directed by Fran Rubel Kuzui. **Kristy Swanson** plays Buffy, a popular high school cheerleader who is unwittingly chosen to kill vampires. This feature version was the inspiration for the later, wildly-popular "Buffy" TV series starring Sarah Michelle Gellar.

**>> Also playing at the Egyptian Theatre on April 5.**

Sunday, April 10 – 5:30 PM

*Los Angeles Noir - Double Feature:*

**HOLLOW TRIUMPH (aka THE SCAR)**, 1948, Eagle Lion (Paramount), 83 min. Dir. **Steve Sekely**. A gangster (**Paul Henreid**) usurps the identity of a psychiatrist, with stunning results. The clever script will keep you guessing, but the real attraction here is the amazingly evocative look at 1940's Los Angeles, photographed by the great **John Alton**! Don't miss the revival of this essential film noir classic! With **Joan Bennett**.

*New Restored 35 mm. Print!* **BETWEEN MIDNIGHT AND DAWN**, 1950, Columbia, 89 min. Dir. **Gordon Douglas**. Noir stalwarts **Edmond O'Brien** and Mark Stevens portray a pair of LAPD prowl car cops hoping for an easy night in the City of Angels, faced with nothing more serious than sparring over the affections of sexy-voiced radio dispatcher Gale Storm. Guess again. Before sun-up there will be a prison break, a murder, numerous beatings, and an incredibly tense climax with a kid used as a human shield. The model for just about every TV cop show ever made!

**>> Both films also playing at the Egyptian Theatre on April 3.**

Wednesday, April 13 – 7:30 PM

*Noir Abroad Double Feature:*

**A LADY WITHOUT PASSPORT**, 1950, MGM (Warners), 72 min. Dir. **Joseph Lewis**. Gorgeous **Hedy Lamarr** craves a passport out of pre-Castro Cuba, so she lets herself be used by undercover agent **John Hodiak** who wants to bust up a smuggling ring. Always reliable Joe Lewis (**GUN CRAZY**) leapt out of the "B" trenches to helm this rugged thriller for high-toned MGM, creating a steamy vision of Havana from a combination of backlots sets, process shots, and on-location footage.

**SINGAPORE**, 1947, Universal, 79 min. Smuggler **Fred MacMurray** (**DOUBLE INDEMNITY**), who lost his lover in a Japanese air attack, returns to post-WWII Singapore to recover a hidden cache of pearls. He discovers his old flame (**Ava Gardner**, at her sexiest) is still alive, but suffering from amnesia! Can he outwit her husband, the law, and rival gangsters? Director **John Brahm** (**HANGOVER SQUARE**) lays on the atmosphere in this gorgeously photographed piece of noir exotica.

**>> Both films also playing at the Egyptian Theatre on April 2.**

Thursday, April 14 – 7:30 PM

*Novelist/Screenwriter Barry Gifford In Person!*

**LOST HIGHWAY**, 1997, Focus Features, 135 min. Dir. **David Lynch**. Did jazzman Fred Madison (**Bill Pullman**) murder his wife? Drawing on many of noir's most familiar themes — the crumbling of a guilty psyche, the distrust between men and women, the erotic allure of the dark side — **LOST HIGHWAY** brazenly deconstructs a noir narrative and reconfigures it all as balls-to-the-walls cinematic poetry. With **Rosanna Arquette**, Balthazar Getty. **Discussion after the film with acclaimed novelist and screenwriter Barry Gifford (LOST HIGHWAY, WILD AT HEART), who will appear for a booksigning in the Lobby before and after the first film. Followed by a screening of one of his favorite films:**

**SUDDEN FEAR**, 1952, Douris Corp., 110 min. Dir. **David Miller**. **Joan Crawford** gives an Oscar-nominated performance as a San Francisco playwright who marries a virile actor (**Jack Palance**) she'd rejected for one of her plays. Little does she know, he plans to drop the final curtain on her. Stylish and suspenseful, this is one of Crawford's very best movies. With **Gloria Grahame**.

**.>> LOST HIGHWAY also playing the Egyptian Theatre on April 13**

**>> SUDDEN FEAR is an Aero Theatre exclusive!**

**Malibu International Film Festival**

**April 15 - 17**

check [www.malibufilmfestival.org](http://www.malibufilmfestival.org) for more information.

This is not an American Cinematheque Presentation.

Wednesday, April 20 – 7:30 PM

**Arnaud Desplechin In-Person!**

**Sneak Preview!**

**Presented in association with the French Film & TV Office of the French Consulate.**

**KINGS AND QUEEN (ROIS ET REINE)**, 2004, Wellspring, 150 Min. Dir. **Arnaud Desplechin**'s exhilarating new film — fearlessly straddling heart-wrenching drama and burlesque hilarity— tells the emotionally gripping story of the intersecting lives of two former lovers. On the one hand, is young and bereaved Nora Cotterelle (**Emmanuelle Devos** of **READ MY LIPS**), who is about to marry a suitable man at last. On the other hand, the story of Ismaël Vuillard (**Mathieu Amalric** of **MY SEX LIFE**), one of Nora's former husbands, is tragically committed to a psychiatric home by mistake. Arnaud Desplechin draws inspiration from mythology, Shakespeare and the grand novels of the past to tell this very modern tale of human relationships. **KINGS AND QUEEN** was nominated for seven Cesar Awards in France (including Best Film, Director, Actor and Actress), where it continues to be a box office hit. It was also an audience and critical favorite at the 2004 Venice, Toronto and New York film festivals and firmly established Desplechin as one of the most exciting French directors working today. **Discussion following with director Arnaud Desplechin.**

**An Aero Theatre Exclusive!**

Thursday, April 21 – 7:30 PM

*2 x Anthony Mann*

**BORDER INCIDENT**, 1949, MGM (Warners), 94 min. Mexican cop **Ricardo Montalban** teams up with American agent George Murphy to stop a gang who are killing illegal immigrants on the U.S./Mexico border. Filled with dark, brutal set pieces (the tractor murder is arguably the most unsettling in all film noir) and played with an almost psychotic intensity, **BORDER INCIDENT** ranks with **T-MEN** and **RAW DEAL** as one of director **Anthony Mann's** finest noirs. Brilliant cinematography by the great **John Alton**.

**SIDE STREET**, 1950, MGM (Warners), 83 min. **Farley Granger** and **Cathy O'Donnell** re-teamed from Nick Ray's **THEY LIVE BY NIGHT** for this rarely-seen noir about a frustrated postman who steals a packet of blackmail money – and finds himself plunged into a coffin-like Manhattan of narrow streets and swirling overhead crane shots. About his early crime films, director **Anthony Mann** said: *"It was a good school, the roughest but the best: the maximum performance with the minimum means."*

**>> Both films also playing at the Egyptian Theatre on April 8.**

Friday, April 22 – 7:30 PM

*Lucille Ball Noir Double Feature:*

**THE DARK CORNER**, 1946, 20th Century Fox, 99 min. Dir. **Henry Hathaway**.

Wrongly convicted private eye Bradford Galt (Mark Stevens) is sprung from prison, but bad luck sticks to his gummed shoes: who's the mystery man in the white suit, and why won't he leave Galt alone? What's his connection to the big money boys on the Upper East Side? Galt's no Marlowe—without his loyal gal Friday, **Lucille Ball** (!), he wouldn't make it out from behind the 8-ball alive. "I'm backed up in a dark corner," he grouches, "and I don't know who's hitting me." Co-starring Clifton Webb, William Bendix.

**LURED**, 1947, Douris Corp., 102 min. Dir. **Douglas Sirk**. If you only know **Lucille Ball** from "I Love Lucy" you owe it to yourself to see her in her gorgeous youth, being used by Scotland

Yard as bait to catch a serial killer. More a series of character sketches than a flat-out thriller, this moody atmospheric drama features a stellar supporting cast: **George Sanders**, Charles Coburn, Alan Mowbray, Sir Cedrick Hardwicke, George Zucco, and, in one of the most vivid roles of his career, an astonishingly creepy **Boris Karloff**.

>> **Both films also playing at the Egyptian Theatre on April 9.**

Saturday, April 23 – 5:00 PM

*Brand New 35mm Print!!*

**POSSESSED**, 1947, Warner Bros., 108 min. Dir. **Curtis Bernhardt**. **Joan Crawford** scored yet another Oscar nomination portraying a woman driven to madness by obsessive, unrequited love. **Van Heflin** (**THE PROWLER**, **ACT OF VIOLENCE**) is the lover who spurns her, **Raymond Massey** the man who tries to save her, and Geraldine Brooks the step daughter who drives her over the edge. Bernhardt used very effective subjective camera techniques to depict Joan's gradual descent into darkness. One of Crawford's best, but most rarely-screened films.

>> **Also playing at the Egyptian Theatre on April 10.**

Saturday, April 23 – 7:30 PM

*2 x Ida Lupino*

**THE MAN I LOVE**, 1946, Warner Bros., 96 min. Dir. **Raoul Walsh**. As flinty torch singer Petey Brown, **Ida Lupino** offers a radiantly romantic vision of the post-WWII American woman — able to settle everybody's hash but her own. Set in a world of nightclubs, tenements, and backlot streets, this majestic melodrama is part-noir, part-soap opera, and pure Hollywood magic. Reportedly the film that inspired Martin Scorsese to make **NEW YORK, NEW YORK**.

**DEEP VALLEY**, 1947, Warner Bros., 104 min. Dir. **Jean Negulesco**. Proving her incredible range, **Ida Lupino** followed up the glossy romance of **THE MAN I LOVE** by playing a miserable, stuttering country girl who shelters, and falls in love with, an escaped convict (**Dane Clark**, in perhaps his finest role). It may not truly be a noir, but we can't pass up the chance to show this wonderfully dark drama.

>> **Both films also playing at the Egyptian Theatre on April 10.**

Sunday, April 24 – 4:30 PM

*2 x Dan Duryea:*

*New 35 mm. Print!* **JOHNNY STOOL PIGEON**, 1949, Universal, 76 min. Dir. **William Castle**. Everybody's favorite noir sleazeball, **Dan Duryea**, gets a juicy role in this exposé-style thriller about heroin smuggling. Heroin? In 1949? You bet, and narc **Howard Duff** needs to spring shady Dan in order to crack the smuggling ring that's taking hold all over the western U.S. Sexy **Shelley Winters** complicates their already-endangered lives. One of the rarest of all "lost" noirs, finally rediscovered here!!

**LARCENY**, 1948, Universal, 89 min. Dir. **George Sherman**. As if unearthing the long-lost **JOHNNY STOOL PIGEON** wasn't enough for **Dan Duryea** fans — here's another of his most obscure titles, also notable for being crooner **John Payne's** (of **99 RIVER STREET** and **KANSAS CITY CONFIDENTIAL** fame) first foray into film noir. The two slicks play hustlers trying to bilk a war widow (Joan Caulfield) out of her money. Uh oh, guess who's back for more? Pistol-packing **Shelley Winters**, who Duryea can't seem to get rid of. Wisecracking scriptwriter Bill Bowers has a field day with all the slang-spewing sass.

>> **Both films also playing at the Egyptian Theatre on April 9.**

## IT WAS 25 YEARS AGO ... THE FILMS OF 1980

April 28 - May 4, 2005 at the Aero Theatre

April 15 – 17, 2005 at the Egyptian Theatre

To many looking back, the year 1980 signaled not only the end of the 70's – a decade that saw Watergate, the end of the Vietnam War, the birth of punk and disco - but also the finish of the turbulent, brilliant creative decade that's come to be known as The New Hollywood. So the question is: was 1980 the nail in the coffin of possibly the greatest period in Hollywood history – or was it a crossroads, when the movie industry began to split into two distinct but related camps, the Blockbuster and the Independent film? At the quarter century mark, it's a good time to take a closer look at a watershed year that saw mainstream Hollywood in full force with mega-hit comedies (**THE BLUES BROTHERS**), horror films (**FRIDAY THE 13<sup>th</sup>**) and a terrific, much-anticipated sequel (**THE EMPIRE STRIKES BACK**) to one of the most successful films of all time. At the other end of the spectrum, 1980 also fostered the nascent American indie film scene in movies such as director John Sayles **THE RETURN OF THE SECAUCUS 7** and Jonathan Demme's wildly offbeat **MELVIN AND HOWARD**. And before anyone says the creative explosion of the New Hollywood had died out, there's Martin Scorsese's towering masterpiece **RAGING BULL** and David Lynch's eerie, heartbreaking **THE ELEPHANT MAN**.

Series compiled by Dennis Bartok.

Special Thanks to: LUCAS FILM; Bruce Snyder/20<sup>th</sup> CENTURY FOX; John Kirk, Irene Ramos and Latanya Taylor/MGM-UA; Paul Ginsburg/UNIVERSAL DISTRIBUTION; Amy Lewin/PARAMOUNT REPERTORY; IFC FILMS.

Thursday, April 28 - 7:30 PM

**RAGING BULL**, 1980, MGM/UA, 128 min. Widely regarded as one of the finest American movies of the past 25 years, director **Martin Scorsese's** masterpiece is a stunning B&W portrait of prizefighter Jake La Motta (**Robert DeNiro**) and his harrowing, destructive bouts in and out of the ring. Winner of Academy Awards for Best Actor (DeNiro) and Editing (Thelma Schoonmaker). With Cathy Moriarty, Joe Pesci.

>> Also playing at the Egyptian on April 14.

Friday, April 29 - 7:30 PM

**STAR WARS: EPISODE V – THE EMPIRE STRIKES BACK**, 1980, 20<sup>th</sup> Century Fox/LucasFilm, 127 min. Dir. **Irvin Kershner**. Starring **Harrison Ford, Carrie Fisher, Mark Hamill and Billy Dee Williams**, with the voices of Frank Oz and James Earl Jones. **George Lucas's** action-packed (and surprisingly moving) sequel to the original STAR WARS is everything a great sci-fi/adventure film should be, filled with astounding set pieces (the battle on the ice planet Hoth, the Cloud City), rich and wonderful characters (look at Han Solo and Princess Leia's ongoing romance, Luke and Darth Vader's climactic light saber duel). And don't forget one of the oddest heroes in all moviedom: 3-foot high Jedi Master, Yoda!

>> Also playing at the Egyptian on April 15.

Saturday, April 30 - 5:30 PM

**MELVIN AND HOWARD**, 1980, Universal, 95 min. Director **Jonathan Demme** created one of his most enduring, rewarding films in this warmly funny sleeper, a hymn to independent dreamers everywhere. **Paul LeMat** is perfect as Melvin Dummar, a hapless average Joe who unknowingly gives a ride to the elderly Howard Hughes (**Jason Robards**) in the nocturnal Nevada desert and finds he may be the heir to Hughes' vast fortune as a consequence. **Mary**

**Steenburgen**, priceless as Melvin's lovable, slightly daft spouse, won the Best Supporting Actress Oscar. Bo Goldman also won an Oscar for Best Screenplay. With a sterling cast that includes Michael J. Pollard, Jack Kehoe, Gloria Grahame.

>> **Also playing at the Egyptian on April 17.**

Saturday, April 30 - 8:00 PM

*New 35 mm print!* **ELEPHANT MAN**, 1980, Paramount, 122 min. Based on two books about the real-life Elephant Man, John Merrick, director **David Lynch** recounts this severely deformed man's perilous life in Victorian England in breathtaking black and white. Sir Frederick Treves (**Anthony Hopkins**), rescues Merrick from a circus freak show where he is assumed to be retarded, takes him to a hospital for tests, and discovers that Merrick, in fact, has great intellect and capacity for emotion. **John Hurt's** ability to project Merrick's humanity earned him a Best Actor Oscar nomination, along with the film's seven other nominations including Best Picture, and Best Director. Lynch's use of costumes, makeup, Freddie Francis' cinematography, and John Morris' score remain commendably understated, allowing the sadness of the film to avoid sentimentalism. With Anne Bancroft, John Gielgud, Wendy Hiller. *"Elephant Man has the power and some of the dream logic of a silent film, yet there are also wrenching, pulsating sounds--the hissing steam and the pounding of the start of the industrial age. It's Dickensian London, with perhaps a glimpse of the process that gave rise to Cubism."*— Pauline Kael. Our enormous thanks to Paramount Pictures for striking a new 35 mm. print of the film for this screening!

**An Aero Theatre Exclusive!**

Sunday, May 1 – 2:00 PM

*Family Matinee – Bring the Children!*

**WILLY WONKA AND THE CHOCOLATE FACTORY**, 1971, Warner Bros., 100 min. Dir. Mel Stuart. "Come with me, and you'll be in a World of Pure Imagination," croons mysterious pied piper Willy Wonka (**Gene Wilder**) in this truly wondrous musical adaptation of writer Roald Dahl's children's classic, as the five lucky holders of the Golden Tickets (Veruca Salt! Augustus Gloop! Charlie Bucket!, Mike TeeVee and Violet Beauregarde) and their parents venture inside the enchanted Wonka Chocolate Factory. Glorious, candy-colored direction by **Mel Stuart**, matched by the iridescent score by **Leslie Bricusse** and **Anthony Newley** (DR. DOLITTLE). With Jack Albertson, Peter Ostrum, Roy Kinnear.

**An Aero Theatre Exclusive!**

Sunday, May 1 – 5:00 PM

**Ralph Bakshi Tribute**

*Double Feature:*

**FRITZ THE CAT**, 1972, MGM/UA, 78 min. Dir. **Ralph Bakshi**. Slapped with the first X-rating for an animated feature, FRITZ charts the odyssey of a drop-out tom-cat through 60's over-indulgence — humping, hash, hippies, and Hell's Angels — as writer R. Crumb originally chronicled it in his comics.

**WIZARDS**, 1977, 20<sup>th</sup> Century Fox/Criterion, 82 min. Dir. **Ralph Bakshi**. A post-apocalyptic vision like none before, where twin wizards — the wicked Blackwolf and the good-hearted Avatar — battle for rule over an epic, fantasy wasteland. This is rarely, if ever screened — we'll be showing Bakshi's personal print of the film, so don't miss it!!

**Discussion between films with director Ralph Bakshi, moderated by Jon M. Gibson.**

>> **Also playing at the Egyptian April 29.**

Thursday, May 5 – 7:30 PM

**In 70 mm! LAWRENCE OF ARABIA**, 1962, Columbia, 216 min. The beautiful, near-godlike **Peter O'Toole** stars as the tortured, Man Who Would Not Be King in director **David Lean's** absolute masterpiece – as close to perfect as a film can get. Featuring one of the finest casts in any motion picture: **Omar Sharif** (in his first major English-speaking role), **Anthony Quinn**, **Jack Hawkins**, **Claude Rains** and **Alec Guinness** as Prince Feisal. D.P. Freddie Young's 70 mm. photography is rightly considered to be a work of genius, matched by Robert Bolt and Michael Wilson's screenplay, Maurice Jarre's stirring score and John Box's production design. Winner of 7 Academy Awards, including Best Picture and Best Director. *"When you're in the desert, you look into infinity ... It makes you feel terribly small, and also in a strange way, quite big."* – David Lean.

Thursday, May 5 – 7.30 PM

Friday, May 6 – 7:30 PM

Saturday, May 7 – 2:00 PM & 6:30 PM

Sunday, May 8 – 4:00 PM

**An Aero Theatre Exclusive!**

Thursday, May 12 – 7:30 PM

*Les Classiques du Cinema:*

**MIRACLE IN MILAN**, 1951, Criterion/Janus, 92 min. Director **Vittorio de Sica** fable-like classic describes the chaotic postwar Italian society with an ironic and satirical approach. Little Toto is found in a cabbage patch by Lolotta and raised to become a socially devoted young man dedicated to the improvement of health and wealth among the poor in Milan. The film offers a very clear message, but the bizarre and imaginative structure of the film (at one point, the poor townspeople fly on the brooms of street-cleaners to a better land!) stunned the critics and the public. *"Radiates a strong and fascinating aura of bitter-sweet humor..."* – New York Herald Tribune. Written by de Sica and Cesare Zavattini, from Zavattini's novel Toto Il Buono. Starring Francesco Golisano, Emma Gramatica, Guglielmo Barnabo, Paolo Stoppa, Brunella Bovo.

**An Aero Theatre Exclusive!**

Friday, May 13 – 7:30 PM

*Movies Not On Video!*

**CISCO PIKE**, 1972, Columbia, 94 min. Dir. **Bill Norton**. One of the greatest "lost" films of the 1970's: has-been folk-rock star **Kris Kristofferson** tries to put his drug-dealing days behind him so he can get back to his music roots – but corrupt cop **Gene Hackman** blackmails him into selling a hundred stolen kilos of marijuana over one weekend. Both fast-moving modern noir and a perceptive look at a songwriter with integrity trying to survive on the pop mainstream fringe. With Harry Dean Stanton, Karen Black, Viva, and views of a since-disappeared L.A. you'll never see again.

**>>Also playing at the Egyptian May 14.**

Saturday, May 14 – 2:00 PM

*Family Matinee – Bring the Children!*

**THE WIZARD OF OZ**, 1939, MGM (Warner Bros.), 101 min. Dir. **Victor Fleming**. **Judy Garland** is Dorothy in this sublime, candy-colored adaptation of L. Frank Baum's children's

favorite, one of the most beloved film classics of all time. Take a surreal stroll down the yellow brick road with Dorothy as she encounters the Tin Man (Jack Haley), the Scarecrow (Ray Bolger), the Cowardly Lion (Bert Lahr), Glinda, the Good Witch (Billie Burke) and the Wicked Witch Of The West (Margaret Hamilton). With the amazing Frank Morgan doing multiple duties in a variety of roles, including the Wizard. Song "Over The Rainbow" was an Oscar winner. Watch out for the Flying Monkeys!

**Join us for a reading of Oz stories in a L. Frank Baum Birthday Celebration and a costume contest with prizes at Every Picture Tells a Story at. 1311 Montana Ave. An Aero Theatre Exclusive!**

Saturday, May 14 – 7:30 PM

**Harold Lloyd Evening:**

**AN EASTERN WESTERNER**, 1920 Columbia, 20 min. Dir. Hal Roach. Arguably the flat-out funniest of early movie comedians, **Harold Lloyd** stars in one of his greatest shorts as a complacent city dweller sent out west to live with his uncle. Lloyd makes the most of this 'fish-out-of-water'-type scenario, especially in the scenes where he must go up against the town bully (Noah Young).

**SPEEDY**, 1928, Columbia, 86 min. Dir. Ted Wilde. **Harold Lloyd** makes his last silent film appearance in this classic about a baseball-obsessed soda jerk who becomes a cab driver. Soon he's desperately trying to rescue the last horse drawn streetcar line in town -- which belongs to the father of his girl (Ann Christy) -- from greedy railway magnates. Chaos ensues, including some of the most spectacular real-life chases ever filmed. Look for the legendary **Babe Ruth** as a nervous passenger in Lloyd's cab. [Both films silent with pre-recorded musical accompaniment.]

**An Aero Theatre Exclusive!**

**May 14 – June 23 : 4 by Bergman**

Master Swedish director, Ingmar Bergman, was born in 1918, the son of a Lutheran minister, and his subsequent laudatory career in first theater, then film, highlight the enormous influence his strict, austere upbringing had on his sensitive personality. From Bergman's initial films in the late-1940's (especially pictures like *THE DEVIL'S WANTON*), he exhibited an unusual probing of the conflicts astir in the inner soul of the individual. As his repertoire of films increased, through such masterpieces as *THE SEVENTH SEAL*, *THE MAGICIAN*, *THE VIRGIN SPRING* and on through *HOUR OF THE WOLF*, *PERSONA* and *PASSION OF ANNA*, Bergman became ever more incisive and rigorous in his study of the human psyche. These excavations into the spirit show how internal torment manifest themselves through all manner of behaviors -- depressive, sexual, sometimes self-destructive, and always searching for meaning. To augment and collaborate with LACMA's series of the early classic films of Ingmar Bergman (April 8 - 23), we are offering a handful of his best later films with new 35 mm prints, including *AUTUMN*

Sunday, May 15 – 4:00 PM

*Les Classiques du Cinema - New 35 mm print!*

**FANNY & ALEXANDER**, 1982, Janus/Criterion, 188 min. Dir. **Ingmar Bergman**. It's Christmas at the mansion of the pleasure-loving Ekdahl Family in 1907 – and Fanny (Pernilla Allwin) and Alexander (Bertil Guve) watch as their massive clan gathers for one of cinema's greatest holiday celebrations, among its highlights their lovably rascal uncle Jarl Kulle. But after their theatre manager father dies and their actress mother (Ewa Froling) marries tombstone-faced Bishop Jan Malmso, their world darkens radically to one of harsh family terrors. Designed by Bergman as a kind of valedictory to the cinema, **FANNY & ALEXANDER**

touches on a kaleidoscope of his favorite themes: the theatre, male/female tensions, the wonders and terrors of childhood, repressive religion, etc. A dazzling period re-creation – sumptuously photographed by Sven Nykvist – and a tremendous re-affirmation of Bergman as one of film’s greatest masters. *“Bergman, a classical giant, is essential for all ages...”* Village Voice.

Notes courtesy of Film Forum, New York.

**An Aero Theatre Exclusive!**