

**American Cinematheque
CALENDAR APRIL 2007**

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

www.americancinematheque.com | 323.466.FILM | advance tickets: www.fandango.com

THE LOST RKO'S

Turner Classic Movies recently acquired rights to six virtually lost films released by RKO, movies originally owned by producer Merian C. Cooper and later by Selznick International executive Ernest L. Scanlon. TCM, in collaboration with the Library of Congress and Brigham Young University, have been busy restoring the films – DOUBLE HARNESS (1933), ONE MAN'S JOURNEY (1933), RAFTER ROMANCE (1933), STINGAREE (1934), LIVING ON LOVE (1937) and A MAN TO REMEMBER (1939) – all to air later in 2007 on the TCM network. We're pleased to be able to present three of them on the Egyptian Theatre's big screen:

Sunday, April 1 – 5:00 PM

The Lost RKO's – Restored 35mm Print!

STINGAREE, 1934, RKO, 73 min. Dir. **William Wellman**. CIMARRON stars **Irene Dunne** and **Richard Dix** reunited for this rousing adventure (with songs) about a 19th - Century Australian bandit and the maid — who aspires to be an opera singer — he woos in-between hold-ups. As strange and delightful as its title character's name, with lovely location work at Sherwood Forest (the one in California). Gus Kahn and Max Steiner were among the songwriters; the splendid supporting cast includes **Conway Tearle, Mary Boland, Andy Devine, Una O'Connor, Reginald Owen** and **Snub Pollard**. **NOT ON DVD**

Sunday, April 1 – 7:30 PM

The Lost RKO's Double Feature – Restored 35mm Prints!

DOUBLE HARNESS, 1933, RKO, 69 min. Dir. **John Cromwell**. This glossy Pre-code soaper stars **Ann Harding** as a woman who pursues and eventually marries lazy San Francisco shipping heir **William Powell**, even though she senses he has no interest in settling down to monogamy. (And when your mistress is **Lilian Bond**, why would you?) A witty and captivating melodrama that's surprisingly timely; **Lucile Browne, Henry Stephenson, George Meeker** and **Reginald Owen** co-star. **NOT ON DVD**

RAFTER ROMANCE, 1933, RKO, Dir. **William A. Seiter**. Zesty little comedy in which **Ginger Rogers** and **Norman Foster**, both three months behind in the rent, are forced to time-share an attic apartment: they work different shifts, so they never see each other. Can this romance develop? Come and find out. Rollicking fun with **George Sidney, Robert Benchley, Laura Hope Crews** and **Guinn "Big Boy" Williams** adding their own unique styles of mirth-making. Thespian Foster later went on to direct films himself, including noirs JOURNEY INTO FEAR and KISS THE BLOOD OFF OF MY HANDS. **NOT ON DVD**

Wednesday, April 4 – 7:30 PM

OUTFEST 25th ANNIVERSARY SERIES WEDNESDAYS

BURNT MONEY (PLATA QUEMADA), 2000, 125 min. Dir. **Marcelo Pineyro**. This torrid crime thriller from Argentina – a sort of gay BONNIE AND CLYDE – is likewise an incendiary depiction of desperate and explosive passions. Notorious bank robbers and lovers Nene

(**Leonardo Sbaraglia**) and Angel (**Eduardo Noriega**) – known as "the twins" for their matching and stunning good looks – have reached a dizzying pinnacle in their career and relationship. Preparing for their greatest heist, they are beset with anxieties. When breaches of security jeopardize their safety, the threat of the authorities and their bullets proves just the fuel to re-ignite their burning love. Based on a fantastic true story, **BURNT MONEY** scorches the screen with action, drama and erotic passion.

THE BIG PICTURE STRIKES BACK – MORE 70MM DELIGHTS

April 6 – 8 at the Egyptian Theatre

Please join us for encore screenings of three of the most-requested, most-beloved 70mm films we have ever shown at the American Cinematheque, **BARAKA**, **LAWRENCE OF ARABIA** and **PLAYTIME**.

Series compiled by Chris D.

Special Hanks: MAGIDSON FILMS; Suzanne Leroy/SONY REPERTORY; Sarah Finklea/JANUS FILMS.

Friday, April 6 – 7:30 PM

70mm Print!

BARAKA, 1992, Magidson Films, 96 min. If you have never seen **BARAKA**, one of the Cinematheque's favorite movies, this is another chance to experience one of the most visually awesome films ever made. Inspired by the Sufi word that means "breath of life," **BARAKA** is a mind-expanding, spiritual journey around the globe (shot in 24 countries on 5 continents), from director/cinematographer **Ron Fricke** (who photographed the earlier **KOYANNISQATSI**) and producer **Mark Magidson** (the Imax film **CHRONOS**). Filmed entirely without dialogue in a stunning cascade of crystalline, time-lapse 70mm. images, **BARAKA** is quite simply breathtaking. "*Smashingly edited, superbly scored ... speaks volumes about the planet without uttering a single word.*" – Suzan Ayscough, Variety

Saturday, April 7 – 7:30 PM

70mm Print!

LAWRENCE OF ARABIA, 1962, Sony Repertory, 216 min. The beautiful, near-godlike **Peter O'Toole** stars as the tortured Man Who Would Not Be King, T. E. Lawrence, who helped the Arabs revolt against European and Ottoman hegemony. Director **David Lean's** epic is an 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 Faisal. Director of Photography Freddie Young's 70mm photography is rightly considered to be a work of genius, matched by Robert Bolt and Michael Wilson's screenplay, Maurice Jarre's stirring score and John Box's production design. Winner of seven Academy Awards, including Best Picture and Best Director. "*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

April 8 [Rigler] April 9 – 21 [Spielberg]

THE WINDS OF GOD (KAMIKAZE) Ticket Info: call Team J Station, toll free: 1-866-614-1011
This is not an American Cinematheque program

Wednesday, April 11 – 7:30 PM

In Glorious 70mm!

PLAYTIME, 1967, Janus Films, 126 min. Dir. **Jacques Tati**. If you missed our previous sold-out screenings, this may be one of your last chances to see the fully restored **Jacques Tati** masterpiece **PLAYTIME**, which was conceived originally as a 70mm viewing experience, then lost for over 30 years (there were only 35mm prints left of a cut version), and finally rescued by Tati's daughter Sophie Tatischeff and Jerome Deschamps. Monsieur Hulot must contact an American official in Paris, but he gets lost in a stylish maze of modern architecture filled with the latest technical gadgets. Caught in a tourist invasion, Hulot roams around Paris with a group of American tourists, causing chaos in his usual manner. The star of the film: the city built by Tati and called Tativille/Taticity. From surprise to surprise, it's an exquisite and divine experience! François Truffaut, writing to Jacques Tati about **PLAYTIME**, said simply, "*A film from another planet.*"

NOIR CITY: LOS ANGELES VS NEW YORK – THE 8th ANNUAL FESTIVAL OF FILM NOIR

April 12 – May 2 at The Egyptian Theatre

Presented in association with the Film Noir Foundation

More astonishing descents into the dark heart of humanity. Down through twisted mazes of doom-laden streets and pitch black alleys, following cursed men and tainted women trying to fight their way out of psychosis, crime or just plain deadly suburban ennui. Which city deserves the title "Film Noir Capital of the World?" Is noir felt more deeply in the shadowy labyrinth of Manhattan's soaring skyscrapers and teeming tenements, or in the neon kiss of Los Angeles' profiteering promises and lies? In the 8th edition of the American Cinematheque's annual Festival of Film Noir at the Egyptian Theatre, you get to be the judge. The American Cinematheque joins forces with Eddie Muller's Film Noir Foundation to present **Noir City: Los Angeles vs. New York**, a series of 28 films, both classic and obscure, that captures each city in its mid-20th century prime, when noir was its blackest, and at full raging boil. Each double bill offers one film set in New York, the other in Los Angeles. You'll witness some of Hollywood's biggest stars, including **Jack Palance, Burt Lancaster, Shelley Winters, Robert Ryan, Lizabeth Scott, Janet Leigh, John Garfield, Patricia Neal, Richard Widmark, Victor Mature, Ida Lupino, Coleen Gray** and **Henry Fonda**, plumb the stygian depths of their own private nightmares. We'll be screening such favorites as **Fred Zinneman's ACT OF VIOLENCE, Robert Wise's ODDS AGAINST TOMORROW, Stanley Kubrick's THE KILLING, Abraham Polonsky's FORCE OF EVIL, Alexander Mackendrick's SWEET SMELL OF SUCCESS, Sam Fuller's PICKUP ON SOUTH STREET** as well as such rarities as **Michael Curtiz's THE BREAKING POINT, Laszlo Benedek's PORT OF NEW YORK, Irving Lerner's CITY OF FEAR, Nathan Juran's CROOKED WEB, Douglas Sirk's SHOCKPROOF, S. Sylvan Simon's I LOVE TROUBLE** and more! Many of these, especially the rarities, are still not available on DVD. Enjoy urban anthropology amid a tangle of sinister schemes, dangerous desires, and a barrage of bullets. Join us as darkness falls, coast to coast.

Series compiled by Eddie Muller, Chris D. and Alan Rode. Program notes by Eddie Muller and Alan Rode.

Special Thanks: Marilee Womack/WARNER BROS.; Emily Horn & Barry Allen/PARAMOUNT; Amy Lewin/MGM Repertory; Caitlin Robertson/20th CENTURY FOX; Suzanne Leroy/SONY REPERTORY; Paul Ginsburg/UNIVERSAL; Grover Crisp; Victoria Brynner; Brian Meacham/AMPAS; Todd Wiener; Michael Schlesinger.

Thursday, April 12 – 7:30 PM

Double Feature:

ACT OF VIOLENCE, 1948, Warner Bros., 81 min. A dark masterpiece made during the Metro tenure of producer Dore Schary, this is emblematic film noir: Psychically-scarred WWII POW **Robert Ryan** stalks war hero **Van Heflin** from sylvan Big Bear Lake to the nocturnal underbelly of postwar downtown L.A. Stellar Robert Surtees' cinematography captures not only the city, but superb performances from the whole cast, including a jaw-droppingly gorgeous 20-year old **Janet Leigh** as Heflin's endearingly tenacious spouse and **Mary Astor** as a street-wise hooker! Directed by the great **Fred Zinnemann** (A MAN FOR ALL SEASONS; DAY OF THE JACKAL) **NOT ON DVD**

FORCE OF EVIL, 1948, Republic (Paramount), 78 min. One of the most distinctive works of the original film noir era, **Abraham Polonsky's** directorial debut is both a detailed exposé of the New York numbers racket (based on Ira Wolfert's journalistic novel, Tucker's People), and a riveting tale of a fallen man's search for his soul (**John Garfield**, who also produced, burns up the screen in one of his best roles). Stylized art direction complements the vivid New York location footage. Featuring an evocative score by David Raksin and a memorable supporting performance by the great **Thomas Gomez** as Garfield's older brother. An innovative and superlative film in every respect! *"A poetic, terse, beautifully exact, and highly personal re-creation of the American underworld, with an unpunctuated Joycean screenplay by Polonsky that is perhaps unique in the American cinema."* – Don Druker, Chicago Reader **Preceded by a reception and book sale/signing at 6:30 PM with the authors and editor of the new anthology Los Angeles Noir (Akashic Books). Sponsored by The Film Noir Foundation. Further details at: www.denisehamilton.com**

Friday, April 13 – 7:30 PM

Double Feature:

ARMORED CAR ROBBERY, 1950, Warner Bros., 67 min. The ultimate 'B' caper flick, directed by a great friend of the American Cinematheque, the late **Richard Fleischer** (THE NARROW MARGIN). The toughest mug in noir, **Charles McGraw**, plays the prototype L.A. Robbery-Homicide dick matched against goggle-eyed heavy **William Talman** in the film noir equivalent of KING KONG VS. GODZILLA! With sultry **Adele Jergens** as a duplicitous burlesque queen, strutting her stuff amidst plenty of period L.A. location photography. **NOT ON DVD.**

ODDS AGAINST TOMORROW, 1959, MGM Repertory, 96 min. A seminal cinematic treatise on race relations, artfully served up by director, **Robert Wise** (THE SET UP; THE HAUNTING). Manhattanites **Harry Belafonte**, **Robert Ryan** and **Ed Begley** plan a last-ditch bank robbery in upstate New York. Ryan's abject bigotry and Belafonte's take-no-prisoners

pride keeps the tension on razor's edge. Credited John O. Killens was the front for blacklisted screenwriter Abe Polonsky. **Gloria Grahame** and **Shelley Winters** offer kinky and melancholy support, respectively. A late term film noir masterpiece, featuring a marvelously inventive score by John Lewis and the Modern Jazz Quartet! **Writer Alan K. Rode, author of Charles McGraw, Biography of a Film Noir Tough Guy to introduce the screening.**

Saturday, April 14 – 7:30 PM

Double Feature:

THE BIG KNIFE, 1955, MGM Repertory, 111 min. Clifford Odets and James Poe's play about the black heart of Hollywood gets the full soap opera treatment from director **Robert Aldrich** (KISS ME DEADLY; WHATEVER HAPPENED TO BABY JANE?). Rough-hewn matinee idol **Jack Palance** gets the twice-over from venal studio boss **Rod Steiger**, spineless agent **Everett Sloane**, damaged spouse **Ida Lupino**, and everyone else in his orbit. The all-star cast includes **Shelley Winters**, **Jean Hagen** and an especially slippery **Wendell Corey** as Steiger's euphemism-spewing hatchet man. Deliciously dark fun with none of the Beverly Hills scenery left unchewed. *"Rod Steiger, with a blonde wig and a hearing aid, is the movie's equivalent of a radioactive monster. Stanley Hoff's overbearingly tyrannical personality represents everything Evil in 1955 Hollywood, where power is so tightly concentrated that human lives are less important than the prestige of the studio chief."* – Glenn Erickson, DVD Savant

SWEET SMELL OF SUCCESS, 1957, MGM Repertory, 95 min. Directed by maestro **Alexander Mackendrick**, this legendary film seems to get better with each viewing. **Burt Lancaster** soars in a thinly-veiled portrait of powerful Broadway columnist Walter Winchell, with **Tony Curtis** in perhaps his finest performance as two-faced, sycophantic press agent 'Sidney Falco.' Some of the most deliciously dyspeptic dialogue in screen history is uttered courtesy of writers Ernest Lehman and Clifford Odets, all complemented by James Wong Howe's cinema verité camerawork and a brassy Elmer Bernstein score. Keep your eyes peeled and ears open as put-upon jazz musician **Martin Milner** sits in with the legendary **Chico Hamilton Quintet**. Co-starring **Susan Harrison**, **Emile Meyer** and the great **Barbara Nichols** (who utters the immortal line "What am I, a bowl of fruit? A tangerine that peels in a minute?") You gotta love this dirty town!

Sunday, April 15 – 7:30 PM

Double Feature:

Ultra-Rarity!! **PORT OF NEW YORK** 1949, 82 min. Incredible 1940's location footage of New York's waterfront (shot by the underrated George Diskant) highlights this brass-knuckled thriller of two old-school narcs (**Scott Brady** and **Richard Rober**) trying to bust a drug smuggling racket run by kingpin **Yul Brynner** (sporting a full head of wavy hair, seven years before THE KING AND I!). Colorful character roles, especially **Arthur Blake** as desperate comic Dolly Carns, and violent action pepper this sensational forgotten "B" from Eagle-Lion and director **Lazlo Benedek** (THE WILD ONE). This American Cinematheque "re-premiere" is made possible through the courtesy of Victoria Brynner and the Academy of Motion Picture Arts and Sciences.

Rarity! **THE BREAKING POINT**, 1950, Warner Bros., 97 min. The finest film version of Hemingway's novel To Have and Have Not (and yes, we're not forgetting the Bogart-Hawks classic), shifts the story from Cuba to California, but retains the novel's core of heartache. As

Skipper Harry Morgan, **John Garfield** gives a searing portrait of a man whose domestic woes and mid-life crisis leads to crime and death. Garfield's greatness is matched by **Patricia Neal**, as a viper-tongued femme fatale, and **Phyllis Thaxter**, as his mousy but mighty spouse. With **Wallace Ford**. One of director **Michael Curtiz's** forgotten masterpieces — don't miss this one! **NOT ON DVD** *Discussion in between films with actress Lynne Carter (PORT OF NEW YORK).*

Wednesday, April 18 – 7:30 PM
OUTFEST WEDNESDAYS

SMALL TOWN GAY BAR, 2005, 81 min. Dir. **Malcolm Ingram**. If you lived in small-town Mississippi, you could risk your life meeting friends for a drink at the local gay bar. That is exactly what happens in small towns in the northeastern part of that state, as you'll witness in this insightful, courageous examination of small-town gay life. An enchanting tribute to the brave, creative and passionate owners and patrons of these establishments, where just existing can be a triumph. **Winner for Outstanding Documentary Feature, Outfest 2006.**

Thursdays, April 19 – 7:30 PM

Double Feature:

CRY OF THE CITY, 1948, 20th Century-Fox, 95 min. Perhaps the most perfectly realized of all director **Robert Siodmak's** films (which include **THE KILLERS** and **CRISS CROSS**), both thematically and stylistically, **CRY OF THE CITY** tells the time-honored tale (based on Henry Helseth's novel The Chair for Martin Rome) of neighborhood pals who tread divergent courses. **Victor Mature** becomes a lawman, **Richard Conte** goes crooked. The two square off all across Manhattan, with tragic results. Although shot entirely on location, Siodmak had no use for the semi-documentary vogue of the day, creating instead a vivid Expressionistic urban landscape that ideally suited this mythic mid-20th century tale of good and evil. Co-starring **Shelley Winters**, **Fred Clark** and a scary **Hope Emerson** (watch for her "neck massage" scene with Conte to see what we mean!). **NOT ON DVD**

Rarity! **CITY OF FEAR** 1959, Sony Repertory, 81 min. "A half crazed man in a terror crazed town!" Escaped con **Vince Edwards** thinks he's stealing a cache of heroin, but he's actually toting around enough radioactive material to destroy the parts of Los Angeles left standing at the end of **KISS ME DEADLY**. Like its bookend, **MURDER BY CONTRACT**, this is a tough little shoestring production innovatively assembled by co-writer/actor **Steven Ritch** (**PLUNDER ROAD**) and director **Irving Lerner**, featuring one of the first film scores of legendary composer Jerry Goldsmith. Co-starring **Lyle Talbot** and **John Archer**. **NOT ON DVD** *Discussion in between films with actor Tommy Cook (CRY OF THE CITY).*

Friday, April 20 – 7:30 PM

Double Feature:

Rarity! **THE CRIMSON KIMONO**, 1959, Sony Repertory, 82 min. As the classic noir period was fading, director **Sam Fuller** (**THE NAKED KISS**) came out blasting with the first of a series of wildly original, and often wildly erratic, crime thrillers. This one starts as a pulpy *policier*, with a pair of L.A. cops (**Glenn Corbett**, **James Shigeta**) hunting the killer of a stripper. Midway it twists into a heated romantic triangle with both cops falling for a key witness. The best passages explore the Nisei experience in America, and Shigeta's torment at falling for a Caucasian woman. Fantastic vintage footage of Little Tokyo, with kinetic inspiration colliding

into stilted exposition — watch for flying shrapnel. With **Victoria Shaw** and **Anna Lee**. “...a triumph of grungy lyricism... Fuller's feat is giving the film's nonstop interrogations, meetings, and confrontations profound racial and political meaning.” - Ed Gonzalez, Slant Magazine **NOT ON DVD**

PICKUP ON SOUTH STREET, 1953, 20th Century Fox, 80 min. Pickpocket Skip McCoy (**Richard Widmark**) lifts a stolen military microfilm from the mistress of a Communist spy. Next thing the lowlife wharf rat knows, he's the hottest thing in the Big Apple, with the Commies and the Feds all trying to kill him first. A former New York crime reporter, director **Sam Fuller** knows how to make a backlot feel like the real thing: in his sweaty subways, skid row tenements, and waterfront dives the heroes aren't the do-gooder Feds, but nervy grifters more interested in their own survival than affairs of state. In Fuller's world loyalty vies with self-interest, and tenderness battles brutality to a standstill every step of the way. With **Jean Peters**, **Richard Kiley**, and an Oscar-nominated **Thelma Ritter**.

Saturday, April 21

Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:40 AM FOREVER HOLLYWOOD

Saturday, April 21 – 7:30 PM

Double Feature:

Rarity! **THE GLASS WALL**, 1953, Sony Repertory, 82 min. **Vittorio Gassman** plays a “displaced person” about to be deported who jumps ship in a desperate bid to find the only man in New York — a WWII brethren — who can secure his citizenship. This vividly-photographed look at 1950's Manhattan-after-dark grafts traditional noir iconography — such as fallen angel **Gloria Grahame** — onto a still-topical storyline about the plight of illegal immigrants. Co-written and directed by **Maxwell Shane**. A first-time screening at the American Cinematheque! **NOT ON DVD**

Ultra-Rarity!! **THE CROOKED WEB**, 1955, Sony Repertory, 77 min. Another forgotten ‘B’ noir is resurrected by the Film Noir Foundation and the American Cinematheque! Good guy drive-in owner **Frank Lovejoy** bites off more than he can swallow when he falls for Amazonian carhop **Mari Blanchard**, who portrays one of the more challenging femme fatales of the fifties, in this globe-hopping melodrama that leaps from the San Fernando valley to postwar Germany. Veteran genre director **Nathan Juran** (20,000,000 MILES TO EARTH; HIGHWAY DRAGNET) helms a story full of genuinely surprising plot twists. Co-starring **Richard Denning**. **NOT ON DVD**

Discussion in between films with actress Ann Robinson (THE GLASS WALL).

Sunday, April 22

Egyptian Theatre Historic Tours & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:40 AM FOREVER HOLLYWOOD

Sunday, April 22 – 7:30 PM

Double Feature:

HE WALKED BY NIGHT, 1948, MGM Repertory, 79 min. In this landmark noir, a psychotic loner (**Richard Basehart**) uses his genius for electronics to commit robberies while evading the police. When he graduates to murder, L.A.'s finest, including tough **Scott Brady** and methodical **Jack Webb** (who was immediately inspired to create "Dragnet"), pull out a few modern techniques of their own. The cops launch an all-out manhunt to snare the clever crook, tracking him through—and beneath—cityscapes stunningly photographed by the greatest of all noir cinematographers, John Alton. Directed by **Alfred Werker** (SHOCK), with uncredited assistance from **Anthony Mann** (RAW DEAL; T-MEN). Don't miss this classic in all of its 35mm glory! *"Basehart is excellent as the strange, lone wolf electronics expert/killer, an enigmatic threat haunting the paranoid dreams of the witch-hunting era."* - [Time Out \(UK\)](#)
Rarity! **THE KILLER THAT STALKED NEW YORK**, 1950, Sony Repertory, 79 min. **Evelyn Keyes**, in thrall to a truly despicable crook (**Charles Korvin**), agrees to carry into the States \$40,000 worth of jewels smuggled out of Cuba. What she doesn't know is that she's contracted the smallpox virus and is spreading it all over Manhattan. What she learns is that her man is cheating on her — with her sister (**Lola Albright**). What she wants is revenge! A truly exciting and underappreciated film featuring a compelling performance by Keyes. With **Dorothy Malone** and **Barry Kelley**. Directed by **Earl McEvoy**. Don't miss it! **NOT ON DVD**

Wednesday, April 25 – 7:30 PM

Double Feature:

THE KILLING, 1956, MGM Repertory, 85 min. If you haven't seen it, you may be missing the greatest caper film of all time. Johnny Clay (**Sterling Hayden**) attempts to liberate a million dollars from the bustling Landsdowne racetrack in broad daylight, with only a simple diversion and a crew of hardboiled misfits working in perfect unison. Of course, when said crew contains **Elisha Cook**, **Jay C. Flippen**, **Ted de Corsia** and king-hell nutcase **Timothy Carey**, things aren't going to work out as planned... and when **Marie Windsor** is mixed up in it, you know it's going to get very noir. Directed by **Stanley Kubrick**, faithfully adapted by noir legend Jim Thompson from Lionel White's novel Clean Break, and photographed by Lucien Ballard. Co-starring **Coleen Gray**.

Rarity! **THE SLEEPING CITY**, 1950, Universal, 85 min. Cop **Richard Conte** goes undercover at New York's famous Bellevue Hospital, where internists are getting mysteriously interred. While posing as a new doctor, he ignites sparks with a lovely nurse who may be far less than saintly (**Coleen Gray**, in what may be her best performance!). Shot on location entirely inside and around Bellevue by director **George Sherman**, from an original screenplay by Jo Eisinger (NIGHT AND THE CITY). **NOT ON DVD** *Discussion in between films with actress Coleen Gray.*

Thursday, April 26 – 7:30 PM

Double Feature:

PITFALL, 1948, 86 min. Enjoy an adult dose of Southern Californian suburban angst as **Dick Powell's** by-the-book insurance agent, dissatisfied with a dead-end job and humdrum wife (**Jane Wyatt**) indulges in an extra-marital dalliance with hard-luck model **Lizabeth Scott** who models in the salon of our own Wilshire Boulevard and Fairfax Avenue May Co department store (the building is now part of LACMA). Who will make him pay for his indiscretion? The thuggish private eye (a wonderfully creepy **Raymond Burr**) who already has designs on Liz? Her jealous boyfriend, about to be sprung from prison? Or his own steel-spined spouse?

Come see who survives the guilt-sodden affair in this remarkable and vastly-undervalued masterpiece of noir, with brilliant uncredited scripting by William Bowers, and direction by **André de Toth** (CRIME WAVE). **NOT ON DVD**

A DOUBLE LIFE, 1947, Republic (Paramount), 104 min. **Ronald Colman** plumbs frigid depths as an actor truly lost in his work. Did he really kill that poor waitress (**Shelley Winters**) or was that just a rehearsal for his next great Shakespearian turn? Colman's Oscar-winning performance as thespian Anthony John still seems stunningly fresh. One of the true classics, co-starring **Signe Hasso**, **Edmund O'Brien** and **Ray Collins**. Directed by **George Cukor**, filmed on location at the Empire Theatre in New York City, from a brilliant script by Ruth Gordon and Garson Kanin. *"Once Tony John begins to go over the edge, nearly every shot is an expressionistic metaphor for his mental state, as he shifts between lucidity and bizarre histrionics."* – Jerry Renshaw, The Austin Chronicle **NOT ON DVD**

Friday, April 27 – 7:30 PM

Double Feature:

711 OCEAN DRIVE, 1950, Sony Repertory, 102 min. **Edmund O'Brien** stars as an ambitious telephone technician who ruthlessly climbs the ladder of a nationwide gambling syndicate. One of the most entertaining of the 'racket-noirs' spawned by the Kefauver organized crime hearings is helmed by the late friend of the American Cinematheque, director **Joseph Newman**. Co-starring **Joanne Dru** and **Otto Kruger** with a memorable climax shot on location at Hoover Dam. *"Operations of the syndicates are given a realistic touch by the screenplay, and Joseph M. Newman's direction keeps action at a fast pace. O'Brien is excellent as the hot-tempered, ambitious young syndicate chief."* – Variety **NOT ON DVD**

Rarity! THE MOB, 1951, Sony Repertory, 87 min. When Bill Bowers writes the screenplay, you can count on the action and dialogue being fast, furious and fun — even in a brutal story of a New York cop (**Broderick Crawford**) going deep undercover to thwart waterfront racketeers. When Crawford shows a particular relish for acting like a crook, the real bad guys (starting with a menacing **Ernest Borgnine**) decide to put him on ice. Roughhouse melodrama that made a huge star of Crawford. Directed by **Robert Parrish** (CRY DANGER). *"Broderick Crawford is fine as a cop who poses as a hood to overthrow racketeers who've been shaking down dock workers on the waterfront. Fist fights, gunfire and some salty dialog and sexy interludes involving Crawford with Lynne Baggett enliven the proceedings considerably."* – Variety **NOT ON DVD**

April 27 – May 3

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

Judith Burnett, Suzanne Andrews and Lissa Negrin are best friends in real life, and the salty supporting cast includes **Patrick Bergin** as a corrupt sheriff and **James Gammon** as a decidedly homicidal preacher. Co-starring **John Diehl, C. Thomas Howell**. *On Saturday April 28, discussion following with director Tim Hunter and actress/producer Lissa Negrin.*

[Also premiering at the Aero Theatre – Thursday, April 26]

Friday, April 27 – 7:30 PM

Saturday, April 28 – 7:30 PM

Sunday, April 29 – 4:00 PM

Monday, April 30 – 7:30 PM

Tuesday, May 1 – 7:30 PM

Wednesday, May 2 – 7:30 PM

Thursday, May 3 – 8:00 PM

Saturday, April 28 – 7:30 PM

Double Feature:

THE WRONG MAN, 1956, Warner Bros., 105 min. **Henry Fonda** plays real-life jazz musician Emmanuel Ballestreros, an innocent man who is one day sucked into a whirlpool of circumstantial guilt and left to drown in New York's criminal justice system. This seldom-seen gem by director **Alfred Hitchcock**, a grim orphan amongst his glossy 1950's confections, was shot entirely on-site in the locations where the story actually happened, and it expertly draws the viewer into the nightmare of the falsely-accused. Hitchcock was famously paranoid of anything and everything to do with the police, and those fears reach their zenith of expression here. With **Vera Miles** and **Anthony Quayle** excellent in supporting roles.

Rarity! **SHOCKPROOF**, 1949, Sony Repertory, 79 min. "You've got to change your brand of men."

Esteemed director **Douglas Sirk** (WRITTEN ON THE WIND) veers from the bedroom to the back-alley in this underrated, seldom-screened noir shot on location in downtown Los Angeles. **Cornel Wilde** stars as a dedicated parole officer who gets in hot water when a fetching hardcase (**Patrica Knight**), just released after a five-year jolt for manslaughter, stirs more than his protective instincts. Blackmail and more man-slaughtering follow. Co-written by Helen Deutsch and Samuel Fuller. **NOT ON DVD**

Discussion in between films with actress Peggy Webber (THE WRONG MAN).

Sunday, April 29 – 7:30 PM

Double Feature:

THE PEOPLE AGAINST O'HARA, 1951, MGM Repertory, 102 min. RARITY! The great **Spencer Tracy** makes his only foray into film noir playing a retired New York attorney who comes back to the courtroom to defend a young man accused of murder. The only thing that can blunt his brilliance is the bottle, and unfortunately he can't let go of it. The story's twists and turns lead to a satisfying, and surprisingly dark, resolution. A solid story by Eleazar Lipsky (KISS OF DEATH) is brought beautifully to life by a fine cast (**Pat O'Brien, Diana Lynn, John Hodiak, Eduardo Ciannelli**), the crisp direction of **John Sturges** (BAD DAY AT BLACK ROCK), and most critically, the spectacular camerawork of John Alton. **NOT ON DVD**

Ultra-Rarity!! New 35mm Print! **I LOVE TROUBLE**, 1948, Sony Repertory, 93 min.

Dir. **S. Sylvan Simon**. **Franchot Tone** plays a wisecracking private eye sleuthing his way through a bevy of treacherous dames in this playful homage to Raymond Chandler, written by future TV legend Roy Huggins (creator of great small screen shows "77 Sunset Strip," "Maverick," "The Fugitive"). Great location sequences of Wilshire, Venice and Long Beach abound throughout. With **Janet Blair, Janis Carter, Adele Jergens, Glenda Farrell, John Ireland, Raymond Burr**. This brand new 35mm print was struck expressly for the Film Noir Foundation, courtesy of Sony Repertory. **NOT ON DVD**

Discussion in between films with actor Richard Anderson (PEOPLE AGAINST OHARA).

Wednesday, May 2 – 7:30 PM

Double Feature:

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

ABANDONED, 1949, Universal, 78 min. Dir. **Joseph M. Newman**. "*No name for her baby... only a price!*" Screenwriter Bill Bowers strikes again, this time providing uncredited seasoning to an exposé of Los Angeles black-market baby rackets. Amazing location footage of 1949 Los Angeles is on prominent display in this gorgeous 35mm print recently unearthed by the Film Noir Foundation. Co-starring **Dennis O'Keefe, Gale Storm, Raymond Burr, Jeff Chandler**. Screenplay by Irwin Geilgud. Don't miss your only chance to see this on a big screen! **NOT ON DVD** ***Discussion in between films with actor Robert Loggia (THE GARMENT JUNGLE)***

Aero Theatre Programming – 1328 Montana Avenue, Santa Monica, CA 90403
www.americancinematheque.com | 323.466.FILM | advance tickets: www.fandango.com

Sunday, April 1 – 7:30 PM

Double Feature:

New 35mm Print! **VIRIDIANA**, 1961, Janus Films, 90 min. One of director **Luis Buñuel**'s most brilliant, scandalous films was banned in his homeland of Spain and almost had him arrested in Milan! A novice nun (**Silvia Pinal**) finds herself corrupted by her spectacularly wicked uncle, **Fernando Rey** – until she turns the tables by installing a group of beggars and lepers in his rural mansion. Bunuel gradually, mischievously weaves a web of contradictory impulses: faith, hope, charity and selflessness become inextricably bound up with lust, hypocrisy, sloth and greed in the schizophrenic universe of Old World Latin Catholicism. Co-starring longtime Buñuel friend **Francisco Rabal** (GOYA IN BOURDEAUX). *“Luis Buñuel returned to his native Spain to create this 1961 masterpiece, which marked his rebirth as a filmmaker of international repute.”* – Dave Kehr, Chicago Reader; *“...no less than a schematic attack on Catholic piety... a clawhammered critique of liberal aristos, responsible for constructing a society that creates a beggar class and then “doing good” through fits of unwelcome charity.”* – Michael Atkinson, Village Voice

BLACK ORPHEUS (ORPHEE NEGRO), 1959, Janus Films, 100 min. Dir. **Marcel Camus**. French helmer **Marcel Camus** based his film on the Brazilian play Orfeu da Conceicao, by Vinicius de Moraes, who in turn used the Greek myth of Eurydice and Orpheus as his starting point. Dropped down into the Rio de Janeiro slums during one of the most rousing annual festivals in the world - Brazil's own “Carnaval,” Orpheus (Brazilian soccer star, **Breno Mello**) drives a trolley and is known around town for his gift of song. He is soon to be married to Mira (**Lourdes de Oliveira**), for whom the wedding cannot come soon enough. Yet, it is clear that Orpheus is truly a lover-of-women and is never completely tied to anyone. That is, until he meets Eurydice (unknown Pittsburgh dancer, **Marpessa Dawn**). And although sparks fly immediately, life (or Greek Tragedy for that matter) is never that simple - Eurydice is having serious troubles of her own. A mysterious, man in a skeleton costume menacingly stalks her through the Rio streets. With this demonic figure, as well as the jealous, spurned Mira, dogging their heels and bent on hurting them, Orpheus and Eurydice do their best to find their way through Carnival chaos in search of respite. With a famous Bossa Nova score by Luiz Bonfá and Antonio Carlos Jobim that will have you dancing in the aisles.

LET'S PLAY TWO: A BASEBALL CELEBRATION

April, 5 – 8, 2007 at the Aero Theatre

Baseball and Hollywood have always gone hand-in-hand, whether it's been as myth-making grist for motion picture scenarios or behind-the-scenes cross-pollination between teams, managers and Hollywood personalities. One can point to baseball star Joe DiMaggio's marriage to screen siren Marilyn Monroe, baseball commissioner Bartlett Giamatti's now famous actor son, Paul or the fact that the game has played a supporting role in all variety of Hollywood films, from THE ODD COUPLE to BAD LIEUTENANT! We'll be screening some of our favorite and most-requested baseball films, including **THE NATURAL**, **PRIDE OF THE YANKEES**, **FIELD OF DREAMS**, **EIGHT MEN OUT** and more. *“Football is to baseball as*

blackjack is to bridge. One is the quick jolt. The other the deliberate, slow-paced game of skill... It's all there in front of you. It's theatre, really. The star is the spotlight on the mound, the supporting cast fanned out around him, the mathematical precision of the game moving with the kind of inevitability of Greek tragedy. With the Greek chorus in the bleachers!" – Vin Scully, Los Angeles Times

Series compiled by Grant Moninger and Gwen Deglise. Program notes: Grant Moninger.

Special Thanks: Amy Lewin/MGM Repertory; Suzanne Leroy/SONY REPERTORY; Paul Ginsburg/UNIVERSAL; Emily Lewin/PARAMOUNT; Caitlin Robertson/20th CENTURY FOX; Marilee Womack/WARNER BROS.

Thursday, April 5 – 7:30 PM

Yankees Double Feature:

PRIDE OF THE YANKEES, 1942, MGM Repertory, 122 min. Directed by veteran **Sam Wood** and adapted by Herman J. Mankiewicz, this is the quintessential baseball film and was nominated for 11 Academy Awards. **Gary Cooper** stars in this tale of the Iron Horse, Lou Gehrig, the New York Yankee Hall Of Famer, from his childhood days in New York until his "Luckiest Man in the World" speech at Yankee Stadium in 1939. Released a year after Gehrig's tragic death, the film co-stars Gehrig's longtime teammates and friends **Babe Ruth**, **Bob Meusel**, **Matt Koenig** and **Bill Dickey**. Also appearing are **Walter Brennan**, **Teresa Wright** and **Dan Duryea**.

THE STRATTON STORY, 1940, Warner Bros., 106 min. Dir. **Sam Wood**. The true story of Chicago White Sox pitcher Monty Stratton's (**James Stewart**) climb to the top of his game in both baseball and in life. Then tragedy strikes. **Sam Wood** (**PRIDE OF THE YANKEES**, **A NIGHT AT THE OPERA**) directs his last feature film, a sentimental, against-the-odds story, that never feels sentimental, thanks in large part to Stewart and co-star **June Allyson** as his wife. The pair evidence so much obvious on-screen chemistry that MGM quickly paired them in several more movies. **Agnes Moorehead** is Monty's tough-as-nails mom, TV-directing great **Robert Gist** ("Star Trek"; "Mission Impossible"; "The Twilight Zone") is Earnie, and **Bill Dickey** and other Yankees take turns at the plate. Look fast for **Joe Dimaggio** rounding the bases. Oscar Winner for Best Screenplay.

Friday, April 6 – 7:30 PM

Double Feature:

THE NATURAL, 1984, Sony Repertory, 134 min. Based on the 1952 novel by Bernard Malamud, **Barry Levinson** (**RAIN MAN**, **BUGSY**) directs **Robert Redford** as Roy Hobbs, an over-the-hill rookie who appears out of nowhere to lead a losing 1930's baseball team, the New York Knights, to the top. A tragic turn had destroyed Roy Hobbs early playing career, and now he is going to live what should have been. The all star cast features **Glenn Close** (nominated for a Best Actress Academy Award), **Kim Basinger**, **Robert Duvall** and **Barbara Hershey**. The great music score, one of the most recognized in film history, is by Randy Newman. Life often imitates art as the Oscar-nominated score is now recognized as the soundtrack behind the legendary Kirk Gibson home run for the LA Dodgers in the 1988 World Series. Redford's bat, "Wonderboy" rivals **CITIZEN KANE**'s sleigh, "Rosebud" as one of Hollywood's greatest known props. Beautifully shot by cinematographer Caleb Deschanel.

THE BINGO LONG TRAVELING ALL-STARS & MOTOR KINGS, 1976, Universal, 110 min. This overlooked baseball classic helmed by **John Badham** (SATURDAY NIGHT FEVER) was his directorial debut. **Billy Dee Williams** stars as Bingo Long, a Satchel Paige-like character, who manages a barnstorming Negro League baseball team loosely based on the famous Ethiopian Clowns. Tired of being mistreated by Negro League owner Sallie Potter (the excellent **Ted Ross**), Bingo begins stealing all-stars from other teams including Leon Carter (**James Earl Jones**), standing in for home run king Josh Gibson. As the Long Shots' success grows, it begins to cut into the league's earnings, and a winner-takes-all game must be played. **Richard Pryor** steals the show as he tries to break into the major leagues under pseudonyms Charlie Snow, Carlos Nevada and Chief Takahoma. Cinematography by the always phenomenal Bill Butler (JAWS).

Saturday, April 7 – 3:00 PM

Family Matinee:

THE BAD NEWS BEARS, 1976, Paramount, 102 min. **Michael Ritchie** (FLETCH; THE CANDIDATE) directs the little league baseball comedy to end all little league baseball comedies. **Walter Matthau** stars as drunken ex-minor leaguer Morris Buttermaker, coaching a team of profane, pint-sized, talentless misfits. Buttermaker must recruit the daughter of a former girlfriend, pitching-ace-turned-young-woman Amanda Whurlitzer (**Tatum O'Neil**) and cool kid Kelly Leak, played by comeback actor of last year **Jackie Earl Haley** (LITTLE CHILDREN). **Vic Morrow** ("Combat") shines as the rival Yankees overbearing dad/coach from hell, with a memorable turn by Alfred Lutter (ALICE DOESN'T LIVE HERE ANYMORE) as Ogilve. Jerry Fielding's now classic score utilizing snatches of Bizet's opera, Carmen is forever stuck in all of our heads.

THE GEEK MONTHLY SCREENING SERIES PRESENTS

The Geek Monthly Screening Series is sponsored by Geek Monthly (geekmonthly.com), the leading magazine devoted to pop culture, lifestyle, entertainment and obsession. Each month Geek will screen significant films in conjunction with the American Cinematheque in a variety of genres featuring the creative team involved in making them live and in-person. This inaugural entry features a Sneak Preview of **HOT FUZZ**, the wild new crime action comedy from director **Edgar Wright** (SHAUN OF THE DEAD) who will be appearing In-Person with actors **Simon Pegg** and **Nick Frost**!

Saturday, April 7 – 6:00 PM

Hotfuzztival! Edgar Wright In Person:

Sneak Preview! **HOT FUZZ**, 2007, Focus Features, 121 min. The action-packed new comedy from the makers of the hit movie SHAUN OF THE DEAD. With the same razor-sharp combination of humor and attention to detail they used to breathe new life into the undead, Simon Pegg and director **Edgar Wright** have set their sights on action movies for their next uniquely funny vision. Nicholas Angel (**Simon Pegg**) is the finest cop London has to offer, with an arrest record 400% higher than any other officer on the force. He's so good, he makes everyone else look bad. As a result, Angel's superiors send him to a place where his talents won't be quite so embarrassing – the sleepy and seemingly crime-free village of Sandford. Once there, he is partnered with the well-meaning but overeager police officer Danny Butterman (**Nick Frost**). The son of amiable Police Chief Frank Butterman (**Jim Broadbent**), Danny is a huge action movie fan and believes his new big-city partner might just be a real-life

“bad boy.” This is his chance to experience the life of gunfights and car chases he so longs for. Angel is quick to dismiss this as childish fantasy, and Danny’s puppy-like enthusiasm only adds to Angel’s growing frustration. However, as a series of grisly accidents rocks the village, Angel is convinced that Sandford is not what it seems and as the intrigue deepens, Danny’s dreams of explosive, high-octane, car-chasing, gunfighting and all-out action seem more and more like a reality. It’s time for these small-town cops to break out some big-city justice. In addition to Oscar winner Jim Broadbent, the stellar lineup of talent includes **Paddy Considine** (IN AMERICA), **Steve Coogan** (NIGHT AT THE MUSEUM), **Timothy Dalton** (THE LIVING DAYLIGHTS), **Martin Freeman** (THE HITCHHIKER’S GUIDE TO THE GALAXY), **Paul Freeman** (RAIDERS OF THE LOST ARK), **Bill Nighy** (PIRATES OF THE CARIBBEAN: DEAD MAN’S CHEST), **Edward Woodward** (“The Equalizer,” the original THE WICKER MAN), and plenty of surprises!

HARD BOILED, 1992, The Weinstein Company, 126 min. Dir. **John Woo**. Cop **Chow Yun-Fat** and enigmatic killer **Tony Leung** join forces to take down a bloodthirsty gang of arms dealers in Woo’s over-the-top, expertly orchestrated follow-up to THE KILLER. The nail-bitingly suspenseful hospital-full-of-hostages third act manages to coax warmth and humor out of one of the most hypnotically violent climaxes in cinema history.

POINT BREAK, 1991, 20th Century Fox, 120 min. Dir. **Kathryn Bigelow**. 100% Pure Adrenaline from Director **Kathryn Bigelow** with **Keanu Reeves** as an undercover FBI in the surf community trying to infiltrate a gang of bank robbers wearing masks of ex-presidents Reagan, Carter, Nixon and Johnson. The LA surf/crime action movie! **Discussion in between the first two films with director Edgar Wright and actors Nick Frost and Simon Pegg.**

Sunday, April 8 – 3:00 PM

Family Matinee:

THE SANDLOT, 1993, 20th Century Fox, 101 min. Like THE SHAWSHANK REDEMPTION and A CHRISTMAS STORY, this is a great film, largely ignored upon release, that found life on television and DVD. Here’s your chance to see it on the big screen the way it was meant to be seen. **David Mickey Evans** (RADIO FLYER) directs his first feature film and knocks it out of the park. It’s sandlot baseball set in the summer of 1962, with Babe Ruth-autographed baseballs, best buddies and giant demon dogs named the Beast that live beyond the rickety home run fence. Geeky kid, Scotty Smalls (**Tom Guiry**) moves to the San Fernando Valley with his parents and is unable to make friends until sandlot baseball hero Benny Rodriguez adds him to the team. Made up of all the magic little moments of childhood, when scary things really were over the fence, and crazy drawn-in-the-dirt battle plans actually worked. **Patrick Renna** (“Ham”) stands out in one of the best kid casts since THE BAD NEWS BEARS. “You’re Killing me, Smalls!” has become a catch phrase to many children since. Also stars **James Earl Jones**.

Sunday, April 8 – 7:30 PM

Double Feature:

FIELD OF DREAMS, 1989, Universal, 107 min. “If you build it, he will come.” **Phil Alden Robinson** directs a modern day Capra film about fathers, sons and lost opportunities. A fantastical baseball story, nominated for a Best Picture Oscar. Ray Kinsella (**Kevin Costner**), a farmer who suddenly hears voices in the middle of a corn field, teams up with Terrance Mann (**James Earl Jones**) a reclusive writer reminiscent of J.D. Sallinger. As they travel, Ray

comes to understand what the visions mean. **Burt Lancaster** shines in one of his last roles. Also starring **Frank Whaley**, **Amy Madigan** and **Ray Liotta**. James Horner provides the memorable score. Based on the book Shoeless Joe.

EIGHT MEN OUT, 1988, MGM Repertory, 119 min. A complex and powerful study of greed, betrayal, and baseball's darkest days. Finally and triumphantly **John Sayles** (PASSION FISH, LONE STAR) gets to direct the very first script he ever finished. Like MATEWAN, directed the year before, Sayles' film is an epic, finely detailed recreation of America's past. The story of the Black Sox scandal and the throwing of the 1919 World Series has its victims, near victims, villains and bystanders, from the commissioner Kenesaw Mountain Landis to the kids in the street playing stickball. The amazing cast includes **John Cusack** as the tragic Buck Weaver, **DB Sweeney** as Shoeless Joe, **John Mahoney** as the manager, and **Michael Lerner** and **Christopher Lloyd** as the oily Rothstein and Burns. As always, Sayles' mainstay, **David Strathairn** shows up to steal every scene he is in. Look for Sayles as Ring Lardner and author **Studs Turkel** as Hugh Fullerton.

Thursday, April 12 – 7:30 PM

Actress/Director Rosanna Arquette In-Person!

SEARCHING FOR DEBRA WINGER, 2002, 100 min. Struck by the fact that **Debra Winger**, who earned three Oscar nominations, had left the profession while still in her thirties, actress **Rosanna Arquette** got behind the camera to direct this documentary about how actresses cope with being a female in the entertainment industry. An intelligent, moving and inspiring documentary which demystifies the work of actresses and their everyday lives. Featuring interviews with **Emmanuelle Beart**, **Julie Delpy**, **Laura Dern**, **Jane Fonda**, **Terri Garr**, **Whoopi Goldberg**, **Melanie Griffith**, **Salma Hayek**, **Diane Lane**, **Holly Hunter**, **Martha Plimpton**, **Meg Ryan**, **Ally Sheedy**, **Debra Winger**, **Sharon Stone** and more. *Discussion following with director/actress Rosanna Arquette and other actresses (TBA).*

8TH MALIBU INTERNATIONAL FILM FESTIVAL

April 13 – 16, 2007

This is not an American Cinematheque program

<http://www.malibufilmfestival.com>

Box Office Phone: (866) 468-3399

Wednesday, April 18 – 7:30 PM

Kevin Thomas' Favorite Noirs Double Feature:

DOUBLE INDEMNITY, 1944, Universal, 107 min. Dir. **Billy Wilder**. Wilder's cunning masterpiece helped spawn Hollywood's dark renaissance in mordant murder thrillers. It still hasn't been equaled. Starring Fred MacMurray as the sardonic insurance salesman seduced by blonde bombshell **Barbara Stanwyck** into helping to murder her newly-insured husband. **Edward G. Robinson** is MacMurray's pal, the intrepid insurance investigator colleague, Keyes who smells something fishy when Stanwyck's spouse has a fatal train "accident."

BLOOD MONEY, 1933, 20th Century Fox, 65 min. "Director **Rowland Brown's** BLOOD MONEY is a stylish evocation of wide-open L.A., where good-bad guy **George Bancroft's** politically powerful bail bondsman is smitten with thrill-seeking Brentwood deb **Frances Dee** while down-to-earth nightclub proprietor **Judith Anderson** holds a torch for the big lug.

Legendary vaudeville singer **Blossom Seeley** is the star attraction at Anderson's swanky joint." Kevin Thomas **NOT ON DVD**
Kevin Thomas will introduce the screening.

NOIR CITY: OCEAN VIEW

April 19 – 22 at the Aero Theatre

Presented in association with Film Noir Foundation

Join us as the Aero's Film Noir Festival, NOIR CITY – OCEAN VIEW - an adjunct to the NOIR CITY Festival playing at the Egyptian Theatre - spotlights eight films set or shot on the Santa Monica coastline. Over half of them are still not available on DVD.

Series compiled by Eddie Muller, Alan Rode, Chris D and Gwen Deglise. Program notes by Eddie Muller and Alan Rode.

Special Thanks: Eddie Muller, Alan Rode/THE FILM NOIR FOUNDATION; Suzanne Leroy/SONY REPERTORY; Marilee Womack/WARNER BROS; Paul Ginsburg/UNIVERSAL.

Thursday, April 19 - 7:30 PM

Double Feature:

New 35mm Print! **NOBODY LIVES FOREVER**, 1946, Warner Bros., 100 min. Dir. Jean Negulesco. Forties' favorite **John Garfield** plays a shady ex-GI hooked up in a plot to bilk a war widow (gorgeous **Geraldine Fitzgerald**). He rents a swanky, Malibu shoreside home as a front. But when he falls for Fitzgerald, the gang wants them both dead, leading to a suspenseful climax on the Santa Monica piers! Negulesco ladles noir atmospherics onto W.R. Burnett's original screenplay, which offers colorful roles for supporting actors **Walter Brennan, George Tobias, Faye Emerson** and **George Coulouris**. New 35mm print courtesy of the Film Noir Foundation. **NOT ON DVD**

711 OCEAN DRIVE, 1950, Sony Repertory, 102 min. **Edmund O'Brien** stars as an ambitious telephone technician who ruthlessly climbs the ladder of a nationwide gambling syndicate. One of the most entertaining of the 'racket-noirs' spawned by the Kefauver organized crime hearings is helmed by the late friend of the American Cinematheque, director **Joseph Newman**. Co-starring **Joanne Dru** and **Otto Kruger** with a memorable climax shot on location at Hoover Dam. *"Operations of the syndicates are given a realistic touch by the screenplay, and Joseph M. Newman's direction keeps action at a fast pace. O'Brien is excellent as the hot-tempered, ambitious young syndicate chief."* – Variety **NOT ON DVD**

Friday, April 20 - 7:30 PM

Double Feature:

MURDER MY SWEET, 1944, Warners Bros., 95 min. Dir. **Edward Dmytryk**. Philip Marlowe, the quintessential L.A. private eye, searches for an ex-con's girlfriend, but, as always, winds up swimming in deceit and double-crosses, all of it washing up at a lavish Malibu beach house. A brilliant studio-lot evocation of Raymond Chandler's favorite corrupt city, featuring former hooper **Dick Powell** in a career-transforming turn as Marlowe, and tempting **Claire Trevor** as the fabulous femme fatale. Earns plenty of votes as the best adaptation of a Chandler novel (Farewell, My Lovely).

New 35mm Print! **THE SPIRITUALIST** (aka THE AMAZING DR. X), 1948, Sony Pictures, 78 min. Dir. **Bernard Vorhaus**. *"In his eyes, the threat of terror! In his hands, the power to destroy!"* screamed the tagline. John Alton's finest B&W cinematography elevates to exhilarating heights this entertaining story of a phony psychic (**Turhan Bey**) insinuating himself into the L.A. cliffside mansion of a wealthy widow (**Lynn Bari**) and preying on both her and her impressionable daughter (**Cathy O'Donnell**). One of the most satisfying "B" films of the era. Story by Crane Wilbur.

Saturday, April 21 - 7:30 PM

Double Feature:

MILDRED PIERCE, 1945, Warner Bros., 111 min. Dir. **Michael Curtiz**. **Joan Crawford** gives her signature performance (an Oscar winner!) as James M. Cain's ultimate maternal martyr, in thrall to her own femme fatale daughter, Veda (a deliciously venal **Ann Blyth**). The twisted combination of high-strung soap opera and hard-edged pulp produced what may be the greatest Hollywood melodrama of all time. With an incredibly strong supporting cast featuring **Eve Arden**, **Jack Carson**, **Zachary Scott** and **Bruce Bennett**, and fabulous views of Los Angeles and Santa Monica, circa 1945!

FEMALE ON THE BEACH, 1955, Universal, 97 min. Dir. **Joseph Pevney**. *"He was the kind of man that her kind of woman can't leave alone!"* **Joan Crawford** is back on the Santa Monica beach in this deliriously over-the-top mystery-melodrama, featuring some of the most outrageous double entendre dialogue ever heard in a Hollywood movie. Something very weird happened to the previous owner of the beach house in which Joan is having a hot and heavy dalliance with sailor-stud **Jeff Chandler**. Are neighbors **Jan Sterling** and **Cecil Kellaway** involved? What do you think? **NOT ON DVD**

Sunday, April 22 - 7:30 PM

Double Feature:

SHACK OUT ON 101, 1955, Paramount, 90 min. Dir. **Edward Dein**. Hands down, the goofiest, loopyest and most entertaining Red Scare movie ever produced in Hollywood. A time-capsule farce on 1950's America set entirely in a beachside beanery, this is a film like no other, combining smuggled secrets, seafood, runaway lust, civil service exams and weightlifting in the kitchen. The go-for-broke cast includes **Frank Lovejoy**, delectable **Terry Moore**, kooky **Keenan Wynn**, and, as "Slob," **Lee Marvin** at his outrageous best! **NOT ON DVD**

TENSION, 1949, Warner Bros., 95 min. Directed by **John Berry**. One of the truly terrific underrated noir films of the forties. **Richard Basehart** plays a milquetoast druggist married to the over-sexed and chronically unfaithful **Audrey Totter**. But the sad sack has a plan to get revenge, so he can start a new life with **Cyd Charisse**! Cops **Barry Sullivan** and **William Conrad** pursue -- but is Barry pursuing the truth, or the red-hot Totter? More fabulous 1940's coast-side action (with a *de rigueur* muscle-man-beating-up-the-guy-with-glasses-on-the-beach scene), in this vastly entertaining thriller, laced with acid dialogue. **NOT ON DVD**

Wednesday, April 25 - 7:30 PM

Melville Shavelson In Person! 90th Birthday Celebration!

Melville Shavelson is one of Hollywood's triple-threat writers-directors-producers, and a two-time Academy Award Nominee for his original screenplays with Jack Rose for

HOUSEBOAT and THE SEVEN LITTLE FOYS, which he also directed. He served three terms as President of the Writers Guild of America West and is the recipient of its highest honor, the Laurel Award for Screenwriting. He has written, alone or in collaboration, over thirty-five feature motion pictures, directed twelve of them, and created for television two Emmy Award-winning series. Among the films he both wrote and directed are HOUSEBOAT, THE SEVEN LITTLE FOYS, THE FIVE PENNIES, IT STARTED IN NAPLES, ON THE DOUBLE, A NEW KIND OF LOVE, CAST A GIANT SHADOW, THE WAR BETWEEN MEN AND WOMEN, and **YOURS, MINE AND OURS**. Melville Shavelson's autobiography How to Succeed in Hollywood Without Really Trying, P.S. – You Can't! will be published by BearManor Media in late April

YOURS, MINE AND OURS, 1968, MGM Repertory, 111 min. Dir. **Melville Shavelson**. A surprise smash hit comedy in the CHEAPER BY THE DOZEN tradition with **Henry Fonda** and **Lucille Ball** as a newlywed widower couple with twenty children between them from their previous marriages. Can they ever become a big happy family? Would a house be big enough for all of them? *“Lucy is a master of the sight gag, and no one can be quite so helpless in the face of confusion... Her methods of supervising breakfast for 20 people are a reminder of her hilarious attempt to fry an egg in “The Long, Long Trailer.” Fonda is an appropriately wise, patient, bewildered father. And young Eric Shea, who plays Phillip, steals more than one scene as he gets squeezed out in the rush. Ignored at breakfast, he invents the oatmeal sandwich in desperation.”* Roger Ebert, Chicago Sun-Times **Discussion following with Writer/Director Melville Shavelson.**

Thursday, April 26 – 7:30 PM

LA Premiere! Tim Hunter In Person!

THE FAR SIDE OF JERICHO, 2007, First Look Pictures, 99 min. The opposite of recent “dark” westerns, this low-budget femme oater/homage to John Wayne and Randolph Scott movies just wants to have a good time. Both director **Tim Hunter** (RIVER'S EDGE), and hard-boiled cult writer James Crumley (THE LAST GOOD KISS), who co-wrote the script, like their westerns straight-up and action-packed with lots of dark humor. The result is a pistol-packing, great-looking, widescreen entertainment shot in spectacular New Mexico locations – a treat for those who like their westerns short on symbolism and tall in the saddle. Three widows of outlaw gang members are forced to flee a posse and villains who think the women know where their dead husbands' loot is buried. On the perilous journey that includes run-ins with Indians, Pinkerton agents, and even a few surly ghosts, they have the opportunity to become better friends – if they manage to survive. The three “character actress” leads, **Judith Burnett**, **Suzanne Andrews** and **Lissa Negrin** are best friends in real life, and the salty supporting cast includes **Patrick Bergin** as a corrupt sheriff and **James Gammon** as a decidedly homicidal preacher. Co-starring **John Diehl**, **C. Thomas Howell**. **Discussion following with director Tim Hunter and other cast members.** [Also playing at the Egyptian's Spielberg Theatre: April 27 – May 3]

TWO NIGHTS OF COMEDIES

April 27 & 28, 2007 at the Aero Theatre

Friday, April 27 – 7:30 PM

Double Feature:

BLAZING SADDLES, 1974, Warner Bros., 93 min. Director **Mel Brooks'** third film as director was his biggest hit to date and took his politically-incorrect humor (with a screenplay co-written by Richard Pryor) to new levels of profane, cosmic hilarity. A corrupt fatcat politician decides to appoint a black sheriff to cause havoc in a western town, but is surprised when new lawman, Bart (**Cleavon Little**) becomes a force to be reckoned with. Able support is supplied by **Gene Wilder** as The Waco Kid, **Madeline Kahn** as Lili Von Shtup, **Harvey Korman** as Hedley Lamarr, plus Brooks himself, **Slim Pickens**, **John Hillerman**, **Alex Karras**, **David Huddleston** and **George Furth**.

THE PRODUCERS, 1968, Rialto, 88 min. **Mel Brook's** directorial debut is one of his finest. This outrageous look at two Broadway producers – conniving con man **Zero Mostel** and sheepish, going-along-for-the-ride **Gene Wilder** – deciding to get rich by selling shares in what they believe will be a guaranteed flop, is certainly one of the funniest comedies of the 1960's. The pair's production Springtime For Hitler inadvertently becomes a so-bad-it's-good hit, and their grandiose designs on big time wealth comically crumble. Watch for **Dick Shawn** as acid-casualty actor, LSD, who becomes a surprise star as the jive-taking Fuehrer and **Kenneth Mars** as the humorless, ex-German soldier playwright.

Saturday, April 28 – 7:30 PM

NATIONAL LAMPOON'S VACATION, 1983, Warner Bros., 98 min. Dir **Harold Ramis**. A comedy that has proved an influence not only on its own sequels but many other later pictures, from RV to, yes, even LITTLE MISS SUNSHINE. **Chevy Chase** takes his family on a cross country pilgrimage to famous theme park Walley World (owned by none other than Roy Walley, played by HAIL! THE CONQUERING HERO's Eddie Bracken!). The dysfunctional bunch includes wife **Beverly D'Angelo**, **Imogene Coca** as Aunt Edna and **Anthony Michael Hall** and **Dana Barron** as the kids. Along the way they run into all kinds of catastrophes and obstacles, some of them people (**Randy Quaid** as Cousin Eddie, **John Candy**, **Eugene Levy**). With **Christie Brinkley** as the seductive girl in the Ferrari.

NATIONAL LAMPOON'S ANIMAL HOUSE, 1978, Universal, 109 min. *"We can do anything we want. We're college students!"* John Landis' third picture as a director was a huge hit and furnished the blueprint for countless subsequent teen comedies. Set in 1962, the college Delta House Fraternity will take any rowdy, rough-housing misfit who applies (prime evidence is Bluto, played by **John Belushi** in his breakout movie role), and this does not sit well with Dean Wormer (**John Vernon**). The Dean enlists the rival, uptight, straight-arrow fraternity of bluebloods to help get the Delta boys off-campus for good, and full scale war erupts. With **Tom Hulce** (AMADEUS), **Peter Riegert**, **Karen Allen**, **Tim Matheson**.

ART DIRECTORS GUILD HALL OF FAME - A TRIBUTE TO JOHN BOX

April 29 at the Aero Theatre

An Ongoing Series at the Egyptian and Aero Theatres

Presented in collaboration with the Art Directors Guild. www.artdirectors.org

Sunday, April 29 – 7:30 PM

Art director, **John Box** (1920-2005) was nicknamed "the magician" and received an Academy Award after he created a snowy Russia while on location in scorching Spain for DOCTOR ZHIVAGO. For INN OF THE SIXTH HAPPINESS (1958) he built a Chinese wall in Wales, and for ROLLERBALL (1975) he designed the arena and devised the game. Box is known for his

collaborations with director David Lean, beginning with the film LAWRENCE OF ARABIA (1962), for which he also won an Oscar. Other Academy Awards came for OLIVER! (1968) and NICHOLAS AND ALEXANDRIA (1971). He was inducted into the Art Directors Guild Hall of Fame in 2006.

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