

## CALENDAR MAY 2006 – LONG VERSION

### EGYPTIAN THEATRE PROGRAMMING

#### **Monday, May 1 – 7:30 PM**

*Glenn Ford's 90<sup>th</sup> Birthday – GILDA'S 60<sup>th</sup> Anniversary!*

*Restored 35 mm Print!* **GILDA**, 1946, Sony Repertory, 110 min. Dir. **Charles Vidor**. **Glenn Ford** had made over a dozen films already, but **GILDA** really put him on the map as one of the most unique leading men of his generation. It was also the movie that defined **Rita Hayworth's** onscreen image more than any other, and helped elevate her to Hollywood superstardom in the 1940's. Hayworth stars as the sultry, torch-singing wife of a South American casino owner (George Macready), who finds herself in serious hot water when she re-connects with former flame, Ford. **Plus:** A rare short subject showcasing Ford's first on-screen appearance. **Special pre-screening appearance by Glenn Ford. Discussion following with Glenn's son, Peter Ford and surprise guests. Presented in Association with The Heartland Film Festival, Turner Classic Movies and Variety. Special Ticket price for this event only includes dessert reception after the screening. General: \$15; Student/Senior: \$12 & Members: \$10.**

#### **Wednesday, May 3 – 7:30 PM**

**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 and on LA Times Critic Kenneth Turan's Top 10 films of the year (2005).** **Discussion following with director Thom Andersen.**

### SEEING THE BIG PICTURE: 70 MM

**May 5 – May 10 at The Egyptian Theatre**

70mm, like many other motion picture formats such as Cinemascope and Cinerama in the 1950's, was created as a way of prying folks away from those insidious small screen "idiot boxes" (i.e., televisions) that were starting to deplete the industry's box office thunder. From Super Technirama 70 to Ultra Panavision to Dimension 150 and more, the 70mm large-screen format promised – and delivered – a Barnum-esque world of spectacular sights and 6-track sounds. If the movies were always larger-than-life, then 70mm movies were MUCH much larger! From 1955 to 1970 – the Golden Age of 70mm Filmmaking – there were nearly 60 Hollywood features shot in large format, with many more released in special engagements as 35mm-to-70mm blow-ups (which still offered superior sound and image quality to their 35mm counterparts). This time around we're pleased to offer an ultra-rare 70mm screening of **AROUND THE WORLD IN EIGHTY DAYS** (at 30 fps), **SOUTH PACIFIC** (beautifully restored), Franklin Schaffner's Oscar-winning **PATTON**, Douglas Trumbull's cerebral sci-fi epic **BRAINSTORM** (which was also Natalie Wood's final film before her tragic death) and George Miller's **MAD MAX 2: THE ROAD WARRIOR** (in a 70mm blow-up print). Please join us and take a look at the big pictures in 70mm.

Series compiled by Jeff Joseph and Chris D.

Special Thanks: Marilee Womack/WARNER BROTHERS; Schawn Belston & Caitlin Robertson/20<sup>th</sup> CENTURY FOX; Cary Haber/CRITERION PICTURES; Ray Regis/NORTH CAROLINA SCHOOL OF THE ARTS; Douglas Crapo & Phil Fornabio/SAMUEL GOLDWYN COMPANY; Sabucat Productions.

**Friday, May 5 – 7:30 PM**

*Rare Todd-AO 30 fps 70mm Print!*

**AROUND THE WORLD IN EIGHTY DAYS**, 1956, Warner Bros., 183 min. This is an original Todd-AO, 30 frames-per-second print; one of the only ones that survives! Very slightly faded color, but in excellent condition otherwise, and a once in a lifetime chance to see the version of the film that won five 1957 Academy Awards (one for Best Picture)! This version is not available on DVD (the DVD is the 24 fps version). Director **Michael Anderson** adapts Jules Verne's world-famous classic following turn-of-the-20<sup>th</sup> Century gentleman adventurer, Phileas Fogg (**David Niven**) and his manservant, Passpartout (**Cantinflas**) as they circle the globe in a hot air balloon. Complete with an astounding cast (some in blink-and-you-miss-'em cameos) that includes **Noel Coward, Charles Boyer, John Gielgud, Shirley MacLaine, Frank Sinatra, Ronald Colman, Buster Keaton, Marlene Dietrich, Robert Newton, Peter Lorre, George Raft, Gilbert Roland** and more!

**Saturday, May 6 – 6:00 PM**

*Double Feature:*

*Brand New Restored 70mm Print!*

**SOUTH PACIFIC**, 1958, The Samuel Goldwyn Company, 151 min. Dir. **Joshua Logan**. Come see this ultra-rare screening of the restored 70mm musical that has it all, including one of Rodgers and Hammerstein's most popular show tunes, "Some Enchanted Evening". **Mitzi Gaynor** and **Rossano Brazzi** are star-crossed lovers on the Solomon Islands – she's from Little Rock, Arkansas and he's an expatriate Frenchman – threatened by the growing conflict with the Japanese during WWII. Co-starring a great cast, including John Kerr, Juanita Hall, Ray Walston and France Nuyen.

*Original 70mm Roadshow Version!*

**SOUTH PACIFIC**, 1958, The Samuel Goldwyn Company, 171 min. (For those of you who'd like to stick around and see what was cut out of the film before it went into general release – Note: Print is faded) (**See above description**).

**OSCAR DOCUMENTARY SHORTS [Spielberg Theatre]**

**Saturdays, May 6, 13, 20 & 27**

Don't miss this rare chance to see a program of the nominated and winning documentary short films for this year's Academy Awards. Always a magnificent look into the talent working in this often overlooked format. Approx. total running time: 130 min. Steven Okazaki's "**The Mushroom Club**" (35 min). In this examination of the terrible personal toll that followed the bombing of Hiroshima sixty years ago, ten people whose lives were marked by the explosion are profiled. Kimberlee Acquaro & Stacy Sherman's "**God Sleeps in Rwanda**" (30 min). The genocide that devastated Rwanda in 1994 also left in its wake a population that was suddenly seventy percent female. Five courageous women struggle to rebuild their lives in a society still reeling from its bloody recent history. Corinne Marrinan & Eric Simonson's "**A Note of Triumph: The Golden Age of Norman Corwin**" (40 min). This exploration of the lasting

impact of radio broadcasting legend Norman Corwin's work focuses on his landmark 1945 piece, "On a Note of Triumph", which aired on the evening of VE day. Dan Krauss' "**The Death of Kevin Carter: Casualty of the Bang Bang Club**" (27 min). After shooting an award-winning photograph that captured the full horror of starvation in the Sudan, South African photojournalist Kevin Carter found himself tormented by doubts about the ethical implications of his work.

**Saturday, May 6 – 7:30 PM**

**Saturday, May 13 – 7:30 PM**

**Saturday, May 20 – 5:00 PM**

**Saturday, May 27 – 7:30 PM**

**Sunday, May 7 – 6:30 PM**

*Brand New 70mm Print!*

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

**Wednesday, May 10 – 7:30 PM**

*Ultra-Rare 70mm Screening!*

**BRAINSTORM**, 1983, Warner Bros., 106 min. In virtual reality mode, scientists **Louise Fletcher** and **Christopher Walken** invent a way of recording internalized life experiences for later playback, something that transforms the tragic complications that follow into a transcendent, life-changing adventure for Walken and spouse, **Natalie Wood** (luminously beautiful in her final film appearance). Director **Douglas Trumbull** (award-winning effects expert for 2001: A SPACE ODYSSEY, CLOSE ENCOUNTERS OF THE THIRD KIND, et. al.) had to wage an uphill battle to complete the film after Wood's untimely death, but he still manages to pull out the stops in a series of jawdropping sequences that must be seen on the big screen to be fully appreciated. With **Cliff Robertson**.

**Wednesday, May 10 – 7:30 PM [Spielberg]**

**OUTFEST WEDNESDAYS**

**TOTALLY F\*\*\*ED-UP**, 1993, 78 min. Director **Greg Araki** follows a group of gay and lesbian teenagers over a short period, witnessing the hopes, dreams, despair and angst of being, not just young and gay, but an outcast in general. Honest, funny and down-to-earth. With James Duval. *Hosted by Alonzo Duralde of The Advocate.*

**Thursday, May 11 – 7:30 PM**

*70mm Blow-Up Print!*

**MAD MAX 2: THE ROAD WARRIOR**, 1981, Warner Bros., 94 min. Hockey-mask wearing Lord Humongous whips his speed-freaks into a frenzy, while Road Warrior **Mel Gibson** tries to save the remnants of civilization, in director **George Miller's** lean, mean, thrill machine – along with James Cameron's **ALIENS**, the finest action film of the decade.

**CINEMASCOPE AND WIDE-SCREEN, PART ONE**

**May 4 - 6 at the Aero Theatre**

## May 12 – 17 at The Egyptian Theatre

The sensation of seeing a Cinemascope (or any other bona-fide “scope” aspect ratio) film on the big screen is something close to the hearts of all true movie-lovers, especially those who still make the effort to go out to an actual theatre to catch repertory film screenings. There’s just something undefinable about it, a magical quality that enhances the already miraculous idea of using bigger-than-life, projected moving pictures to tell a story. Here to kick off a periodic, ongoing series, is a weekend of special wide-screen ‘scope treats, all showing just what amazing things you can do with the medium, from **J. Lee Thompson’s** epic adventure **THE GUNS OF NAVARONE** and **Sam Fuller’s** groundbreaking action pictures (**FORTY GUNS, HOUSE OF BAMBOO**) to **Vincente Minelli’s** phantasmagorical dramas (**SOME CAME RUNNING, TWO WEEKS IN ANOTHER TOWN**) to a very special memorial double feature (**VIOLENT SATURDAY, BARABBAS**) dedicated to much-beloved filmmaker, **Richard Fleischer (1916-2006)**.

Series compiled by Chris D.

Special Thanks: Mike Schlesinger and Susanne Jacobson/SONY REPERTORY; Cary Haber/CRITERION PICTURES; Caitlin Robertson/20<sup>th</sup> CENTURY FOX; Marilee Womack/WARNER BROTHERS.

### Friday, May 12 – 7:30 PM

**THE GUNS OF NAVARONE**, 1961, Columbia, 157 min. Dir. **J. Lee Thompson**. **Gregory Peck** leads **David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle** and **James Darren** on a perilous mission to destroy an enormous Nazi gun battery on the Greek coast. Partisans **Irene Papas** and **Gia Scala** lend their support behind enemy lines. Grueling and exhilarating, with some truly awe-inspiring suspense/action sequences. After **EL CID**, one of the most intelligent and human of the epic adventure spectacles.

>> Also playing at The Aero, May 4.

### Saturday, May 13

#### Egyptian Theatre Historic Tour & FOREVER HOLLYWOOD

10:30 AM Behind The Scenes Tour

11:30 AM FOREVER HOLLYWOOD

### Saturday, May 13 – 7:30 PM

*Richard Fleischer Memorial:*

**VIOLENT SATURDAY**, 1955, 20th Century Fox, 91 min. Dir. **Richard Fleischer**. Film noir gets the full mid-Fifties treatment -- lush color and Cinemascope -- in this vivid adaptation of W.B. Heath’s classic caper novel. **Victor Mature, Richard Egan** and **Sylvia Sidney** head a terrific cast (including **Lee Marvin** in his thuggish prime), in this complex tale of the build-up to a small-town bank heist.

**BARABBAS**, 1962, Columbia (Sony Repertory), 134 min. Closer in spirit to Scorsese’s **LAST TEMPTATION OF CHRIST** than to the other Biblical epics of its day, **Richard Fleischer’s** visually-stunning drama (originally shot in Technirama 70) about the thief (**Anthony Quinn**) given amnesty in place of Jesus is a moving, gritty and harrowingly unsentimental odyssey of one lonely unfortunate’s spiritual evolution. With **Silvano Mangano, Ernest Borgnine** and **Jack Palance**.

**Saturday, May 13 – 7:30 PM [Spielberg Theatre]**

**SLAMDANCE FILM FESTIVAL SHORTS**, 103 min. Slamdance and The American Cinematheque proudly present a collection of Slamdance 2006 short films. From the Slamdance Film Festival in the snow-capped peaks of Park City, this shorts program showcases an eclectic cornucopia of comedy, animation, documentary, experimentation, and even a little nudity. Featuring **NO MORE SYMPATHY FOR BASTARDS OR MY LOVER, STASIS, TRIPTYCH, THE HOMECOMING** (Directed by LA sensation Pretty Thingsss), **PATTERNS, VAUDEVILLE, FIVE MORE MINUTES**, and more. *Most filmmakers will be in attendance. Brief Q&As to follow.*

**Sunday, May 14**

**Egyptian Theatre Mother's Day Historic Tour & FOREVER HOLLYWOOD**

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

**11:30 AM FOREVER HOLLYWOOD**

**Mother's Day tour is free with the purchase of one adult ticket at regular prices.**

**Sunday, May 14 – 6:30 PM**

*Sam Fuller Double Feature:*

**FORTY GUNS**, 1957, 20<sup>th</sup> Century Fox, 79 min. Director **Sam Fuller** had to sacrifice his original title, **WOMAN WITH A WHIP** but he kept everything else – from **Barbara Stanwyck's** black-leather dominatrix gear to the film's naked gun-lust (Her: "*May I feel it?*" Him: "*It might go off in your face.*"). Still the most subversively entertaining Western ever made, a surreal dreamscape in which nothing is motivated by natural laws. One of Jean-Luc Godard's favorite American movies. With Barry Sullivan, Gene Barry. "*It's not even really a Western – I don't know what it is... FORTY GUNS doesn't care.*" – Martin Scorsese.

**HOUSE OF BAMBOO**, 1955, 20<sup>th</sup> Century Fox, 102 min. Director **Sam Fuller's** insanely-beautiful gangster film set in postwar Tokyo has the unspoken subtext of a tough-guy crime-boss (**Robert Ryan**) falling in love with an undercover cop played by **Robert Stack**. But Stack is enamored of the beautiful widow (Shirley Yamaguchi) of a late member of Ryan's gang. Also starring Cameron Mitchell as a hair-trigger henchman with his own twisted relationship within the band of ex-soldier cutthroats. Fuller's use of the wide-screen, especially in the fantastic, climactic rooftop shootout, is a thing to behold.

*"Lightning fast tracking shots, disorienting set ups, bizarre compositions and dazzling panoramas."* – Lee Server, [Sam Fuller – Film Is A Battleground](#)

**>> Also playing at The Aero, May 5.**

**Wednesday, May 17 – 7:30 PM**

*Vincente Minelli Double Feature:*

**SOME CAME RUNNING**, 1958, Warner Bros., 136 min. The ultimate, "serious" Rat Pack movie. Lest those words "serious" and "Rat Pack" seem incongruous used in the same sentence, let's make it plain: pantheon director **Vincente Minelli's** lush, visually rich adaptation of James Jones' bestseller about post-WWII malaise is never less than fascinating and, at times, extremely moving. **Frank Sinatra** is unusually credible as a cynical, hard-drinking writer returning from military service to his small, Midwestern hometown. When Frank's infatuation with repressed schoolteacher, **Martha Hyer** is continually frustrated, he finds solace with new best friend, eccentric, alcoholic gambler, **Dean Martin**. (For just how influential this film was, check out Godard's **CONTEMPT** where Michel Piccoli keeps his

hat on even in the bathtub in tribute to Dean's character!) Fellow cast members, Hyer, Arthur Kennedy (as Frank's venal brother) and **Shirley MacLaine** were all nominated for Best Supporting Oscars. MacLaine is especially fine, heartrending as a seemingly empty-headed party girl who emerges as the most genuine, noble character in the film.

**TWO WEEKS IN ANOTHER TOWN**, 1962, Warner Bros. 107 min. Recovering alcoholic actor, **Kirk Douglas**, fresh out of a sanatorium, flies to Rome for a role in "friend," director **Edward G. Robinson's** latest epic. But when he arrives, Kirk's character remembers just exactly why he had started drinking in the first place! Adding fuel to Kirk's psychological distress is the presence of impossibly glamorous **Cyd Charisse** (in her most memorable role) as his nymphomaniac ex-wife. But Kirk's budding romance with sweet Rosanna Schiaffino and his mentoring of temperamental actor, George Hamilton, offer him hope of redemption. Director **Vincente Minelli's** mesmerizing depiction of runaway productions finding lower production costs and exotic locales at Cinecitta is unusually honest in its depiction of the petty backbiting that goes on behind the scenes in the industry. Be sure to look out for the great **Claire Trevor** as Robinson's harridan spouse, surely one of the most hateful characters to ever appear in a Hollywood movie. Like **SOME CAME RUNNING**, **TWO WEEKS** offers more than its share of astounding 'scope compositions!

>> Also playing at **The Aero, May 6.**

**Wednesday, May 17 – 7:30 PM [Spielberg Theatre]**

### **COMEDY SHORTS**

Join us for rounds of laughter as we bring you some of the funniest shorts from the recent festival circuit, with several of the filmmakers in person to answer questions about their inspiration, choices, stories from the set, how they raised their budgets and what they are up to next. Ticket buyers can sign up for a raffle to win a very "funny" prize. Travis Davis' "**Boy Next Door**" (USA, 15 min.) This twisted, hilarious tale stars Richard Moll ("Night Court") as the "boy next door's" worst nightmare. Angus Oblong's "**Deliriously Jen**" (USA, 13 min.) Jen tries on a lot of identities and lifestyles and crosses every line of appropriate behavior as she declares herself a hag fag! John Viener's "**Lighten Up**" (USA, 8 min.) A man deals with becoming a father...and a confidante in this Sundance 2006 selection. Bob Odenkirk's "**The Pity Card**" (USA, 12 min.) Is the best place for a first date really the Holocaust Museum? Iris Bahr's "**The Unchosen Ones: Lost in the Holy Land**" (USA/Israel, 17 min.) Iris Bahr plays all the female characters in this side-splitting short shot in Jerusalem. Mike Blum's "**The Zit**" (USA, 5 min.) This animated charmer concerns a boy who discovers his first pimple on the way to his school dance. Sit back, laugh and squirm! *Join us for a discussion following the screening with Travis Davis ("Boy Next Door"), Angus Oblong & Jennifer Manley ("Deliriously Jen"), John Viener ("Lighten Up"), Iris Bahr ("The Unchosen Ones:...") & Mike Blum ("The Zit").*

### **ANGRY YOUNG CINEMA – THE ORIGINAL BRITISH NEW WAVE**

**May 11 & May 24 at The Aero Theatre**

**May 19 – 31 at The Egyptian Theatre**

Post-war European cinema in the 1950's and early 1960's - especially movies hailing from England, France and Italy - had some universal things in common contrary to their obviously different stylistic and cultural approaches. Much like the impact of WWII on American cinema (seen most dramatically in downbeat film noir, the Method Acting revolution and later in 1960's New Hollywood), there was a fresh quest for emotional truth, social relevance, realistic human behavior and down-to-earth stories about individualistic, working class people. Italy really got there first in the late 1940's by way of the

neo-realist movement, with both the UK and France erupting simultaneously in the late 1950's with their own respective New Waves. In England, "Angry Young Cinema," "Kitchen Sink Cinema," and "Free Cinema" were some of the descriptive titles for this startling explosion of tell-it-like-it-is movies, virtually all filmed in high contrast, ashen black-and-white and often adapted from theatrical (John Osborne, Harold Pinter, et.al.) or literary (Alan Silitoe, David Storey, et.al) source material. Three monumental filmmakers – **Tony Richardson, Karel Reisz** and **Lindsay Anderson** - took the lead, first when they co-founded the groundbreaking film journal, *Sequence*, and subsequently when their directing careers in film shorts and plays mushroomed into full-blown dramatic features. Tony Richardson launched the notable initial foray in 1958 with **LOOK BACK IN ANGER** with Reisz following in 1960 with **SATURDAY NIGHT AND SUNDAY MORNING** and Anderson in 1963 with **THIS SPORTING LIFE**. There were also directors like **Jack Clayton**, originally known for more traditional fare, who took advantage of the new climate of freedom with trailblazers like **ROOM AT THE TOP** (1959). And we haven't even mentioned other great directors like **John Schlesinger** (**BILLY LIAR, DARLING**). The films became famous for their acting, too, with thespians like **Richard Burton, Richard Harris, Julie Christie, Tom Courtenay, Rita Tushingham, Anne Bancroft, Peter Finch, Laurence Harvey, Dirk Bogarde, Mary Ure** turning out what remain, to this day, arguably their most accomplished, mesmerizing performances. Please join us for this look back at some of the best films from the era, as well as the final double feature (Lindsay Anderson's **IF...** and **Michael Winner's I'LL NEVER FORGET WHAT'S 'IS NAME**) representing Angry Young Cinema transformed into an even more revolutionary, stream-of-consciousness organism.

Series compiled by Chris D.

Special Thanks: Michael Schlesinger & Susanne Jacobson/SONY REPERTORY; Marilee Womack/WARNER BROTHERS; Todd Wiener/UCLA FILM AND TELEVISION ARCHIVE; Emily Horn/PARAMOUNT REPERTORY; Paul Ginsburg/UNIVERSAL; RIALTO PICTURES; Stuart Lisell; Katy Haber and Don Haber/BAFTA; Lucy Taylor/UK FILM COUNCIL.

**Friday, May 19 – 7:30 PM**

*Double Feature:*

**THIS SPORTING LIFE** 1963, Sony Repertory, 129 min. Director **Lindsay Anderson's** astonishing debut feature remains one of the most perfectly realized examples of the then-hitting-it's-peak Angry Young Cinema. **Richard Harris** gives his greatest performance as a defiant, uncomplicated rugby star on his way to the pinnacle of the game. However, the sport's brutality, the behind-the-scenes politics, as well as Harris' uncompromising honesty slowly sour things. Even worse, his tragically-mismatched love affair with embittered widow, **Rachel Roberts**, seems headed for an even harsher end. The film's desolate climax is guaranteed to coax moist eyes from even the most hardened viewer. Harris won Best Actor at Cannes, and he and Roberts were both nominated for Oscars. Produced by Karel Reisz.

*"...lucid, realistic stuff as tough and genuine as the rough rugby star on whom it is centered."* - A.H. Weiler, *New York Times*

>> **Also playing at The Aero, May 24.**

**THE GIRL WITH GREEN EYES** 1964, Sony Repertory, 91 min. **Desmond Davis** had been the cameraman on three of director, Tony Richardson's most esteemed efforts (**TASTE OF HONEY, LONG DISTANCE RUNNER** and **TOM JONES**), and Richardson served as the executive producer on this, Davis' directorial debut. Quiet **Rita Tushingham** and gabby **Lynn Redgrave**, two young friends working in Dublin, encounter worldly, middle-aged writer, **Peter Finch**, and Tushingham is

immediately smitten. Age difference, religion, Tushingam's parents and Finch's secretiveness soon take their toll on the couple in this bittersweet love story. Script by Edna O'Brien from her novel, The Lonely Girl. Winner of the Golden Globe for Best English Language Foreign Film.

### **Saturday, May 20 – 7:30 PM**

*Julie Christie/John Schlesinger Double Feature:*

**DARLING**, 1965, Avco-Embassy & Stuart Lisell Films, 128 min. Dir. **John Schlesinger**. **Julie Christie** sets off fireworks in her Academy Award-winning performance as a common girl in swinging London who achieves supermodel stardom while breaking the hearts of intellectual writer, **Dirk Bogarde** and decadent cad, **Laurence Harvey**. Finally, Christie seems destined for a fairy tale ending when she weds Italian nobility - but sometimes fairy tales aren't all they're cracked up to be. The costume design and Frederic Raphael's incisive script also won Oscars. "...a slashing social satire and also a devastating spoof of the synthetic, stomach-turning output of the television-advertising age—it is loaded with startling expositions and lacerating wit."-- Bosley Crowther, New York Times

**BILLY LIAR**, 1963, Rialto Pictures, 98 min. **John Schlesinger** (MIDNIGHT COWBOY) had already directed two other films, but this biting comedy-drama raised his visibility as a force to be reckoned with. **Tom Courtenay** is wonderful as the frustrated, imaginative young man prone to flights of fancy. Which also leads him to lie about nearly everything, whether he feels he needs to or not, something that gets him in hot water with his stern father and his two very different girlfriends, not to mention his undertaker bosses. His fast wit make his ambitions as scriptwriter for a TV host seem almost plausible. But when finally confronted with an opportunity to leave home and go to London with free-spirit friend, **Julie Christie** (in her stunning feature film debut), we're left to wonder whether Billy's Walter-Mitty-ish dreams are models for the future or an escape from reality.

>> Also playing at The Aero, May 11.

### **Sunday, May 21 – 6:30 PM**

#### **AN IN PERSON TRIBUTE TO ART GILMORE, VOICE OF THE TRAILERS**

From the sublime to the ridiculous, from GILDA and VERTIGO to THE BLOB and WEREWOLF IN A GIRL'S DORMITORY, Art Gilmore narrated over three thousand movie trailers. His vocal and dramatic gifts made him the first choice for every major director in Hollywood, including Ford, Wyler, Vidor, Stevens, DeMille, Wilder, Sirk, Kubrick, and Hitchcock. Tonight will be a once-in-a-lifetime chance **to meet the man** who brought romance, humor and terror to over four generations of moviegoers. As one of Hollywood's most beloved yet infrequently seen men, Art Gilmore has never before been honored for his contribution to motion pictures. Come join us for this very special night.

The program is in two parts:

**PART ONE: FROM ALIENS TO ELVIS – THE VOICE OF ART GILMORE.** Approx. 75 min. A day at the drive-in theater, featuring the best (and a few of the worst) sci-fi classics, and some notable rock 'n' roll and juvenile delinquency treasures of the era.

**PART TWO: GILMORE AND THE CLASSICS.** Approx. 75 min. Trailers for some of the best movies made from the late thirties to the late sixties, often considered Hollywood's Golden Age. Most of these haven't been seen theatrically since their initial release. Also included will be rare Gilmore TV and movie appearances, and an audio clip from "This is Stereophonic Sound," the first stereo demonstration record. *A trip through movie history with Art Gilmore, seen through its most dazzling trailers, hosted by enthusiast and film historian, Leonard Maltin.*



**Wednesday, May 24 – 7:30 PM**

**OUTFEST WEDNESDAYS**

**PHAEDRA**, 1962, Sony Repertory, 115 min. Director **Jules Dassin**'s dazzling update of the Greek tragedy by Euripides focuses on Greek shipbuilding tycoon **Raf Vallone**'s marriage to the fiery **Melina Mercouri** and what happens when Vallone's grown son, played by **Anthony Perkins**, enters the already volatile mix. Perkins and Mercouri begin a torrid affair that will potentially leave the family empire in ruins. Jacques Natteau's starkly gorgeous black-and-white cinematography is a marvel to behold, enhancing the already mesmerizing, at times delirious, dramatic pyrotechnics on display. *Discussion and booksigning following with Charles Winecoff, author of Anthony Perkins: Split Image (and senior writer on "E! True Hollywood Story")*.

**Thursday, May 25 - 7:30 pm**

*2 by Tony Richardson*

**LOOK BACK IN ANGER**, 1958, Sony Repertory, 99 min. Director **Tony Richardson**, with the aid of screenwriter Nigel Kneale, adapts John Osborne's scorched-earth play and sows the seeds of what many consider the first exponent of Britain's then-new Angry Young Cinema. **Richard Burton** is a volatile force of nature, a frustrated musician living in near-poverty with his upper-middle class wife, **Mary Ure**. His pent-up rage, sometimes taken out on his delicate spouse, causes untold anguish and leads to an affair with Ure's sensual friend, **Claire Bloom**. Will Burton come to his senses before driving away the one person most devoted to him? Burton, Bloom and especially sensitive Ure are breathtakingly good, wringing every bit of truth and pathos from a superb drama.

**LONELINESS OF THE LONG-DISTANCE RUNNER** 1962, Warner Bros., 103 min. As he did in **ANGER**, director **Tony Richardson** once more perfectly captures the ashen, grey atmosphere of working class England, a kingdom of crushed dreams. **Tom Courtenay** is the oldest son of his large, nearly impoverished family. When his father dies, he is pushed over the brink into a hopeless rat race of trying to live up to his new role as breadwinner. Caught after robbing a bakery, he's sent to a reform school run by traditional, yet fair governor, **Michael Redgrave**. Recognized as a potential long distance runner during soccer, Courtenay's soon offered the opportunity to compete, something that could lead to a brighter future...or not. **NOT ON DVD!**

**Friday, May 26 - 7:30 pm**

*2 by Jack Clayton:*

**THE PUMPKIN EATER**, 1964, Sony Repertory, 110 min. Director **Jack Clayton** is now best-remembered for **THE INNOCENTS**, his interpretation of Henry James classic ghost story, Turn Of The Screw. However, he was also responsible for two of the best, most acclaimed films of the British New Wave. **Anne Bancroft** is luminously beautiful as a depressed, intelligent upper middle class housewife who can't seem to stop having children, something that is driving her screenwriter husband (**Peter Finch**) round the bend. Harold Pinter's acid-tongued script, along with director Clayton, paints one of the most brilliantly poignant portraits ever of what it's like to be married. Bancroft received the Best Actress award from Cannes *and* the Golden Globes, as well as an Oscar nomination for her portrayal (yes, it equals if not surpasses her turn as Mrs. Robinson in **THE GRADUATE!**). With **James Mason**, Sir Cedric Hardwicke. **NOT ON DVD!**

**ROOM AT THE TOP**, 1959, 118 min. Along with **LOOK BACK IN ANGER**, director **Jack Clayton**'s unflinching profile of lower class **Laurence Harvey**'s climb to the top of his prospective father-in-law's company really started the ball rolling on a frank, new realism in British cinema. Like

many of the other films in this series, we get to see the humanity, vulnerability and fear behind even the most unprincipled behavior, lending a dimension to motion pictures that has had a lasting impact. Harvey's inner struggle, whether to go through with his marriage to his boss's sweet, young daughter, Heather Sears, or remain loyal to his devoted, middle-aged mistress, **Simone Signoret**, is heartwrenching. Enormously controversial in England when originally released due to its frank treatment of sex and adultery. Signoret won Best Actress at the Oscars as well as at Cannes, and Neil Paterson won Best Screenplay Oscar.

### **Saturday, May 27 - 7:30 pm**

*Albert Finney/Karel Reisz Double Feature:*

**SATURDAY NIGHT & SUNDAY MORNING**, 1960, Sony Repertory, 90 min. **Karel Reisz** had already directed the acclaimed documentary **WE ARE THE LAMBETH BOYS**, when this smoldering tale of a smart-mouthed rake in a Northern England factory town became his breakthrough debut feature. It likewise cast a spotlight on **Albert Finney** in his first leading role as Arthur, a human fireball burning a swath through the female population, including married Brenda (**Rachel Roberts**) and easygoing Doreen (**Shirley Anne Field**). Whether his career of seduction proves his downfall or ultimate salvation, the audience must decide. Like many other "kitchen sink" dramas, this is an unflinchingly honest depiction of the plight of women in the working class world.

>> **Also playing at The Aero, May 24.**

**NIGHT MUST FALL**, 1964, MGM (Warner Bros.), 105 min. It's Angry Young Man as budding psychopath, with **Albert Finney** as a charming, working class serial killer. Director **Karel Reisz** adapts Emyln Williams famous play, and, contrary to some opinions, this underrated version is far superior to the first 1937 film. Finney (who also produced) is riveting as the canny sociopath who is irresistible to women, of any age. Things come to a head when he's employed as a companion by his girlfriend's boss, the affluent Mrs. Bramson (a great Mona Washbourne). Chilling and disturbing, from the opening scenes of Finney running naked through the forest with an axe to the nervewracking climax. Atmospherically photographed in stunning black-and-white by Freddie Francis. **NOT ON DVD!**

### **Sunday, May 28 - 6:30 pm**

*Double Feature:*

**A TASTE OF HONEY** 1961, 100 min. **Rita Tushingham** is marvelous as Jo, a poor, unwed mother still in her teens, pregnant by Black sailor, Jimmy (Paul Danquah), and left in the lurch. She decides to leave her mother (Dora Bryan) and home, moving in with young, gay Geoffrey (Murray Melvin). **Tony Richardson** directs from Shelagh Delaney's script (adapted from her play), delivering an uncompromising, perceptive film about the hopes and disappointments of youth, especially those on the lower end of the economic ladder. Tushingham and Melvin won Best Actress and Actor respectively at Cannes. **NOT ON DVD!**

**THE L-SHAPED ROOM**, 1963, Sony Repertory, 125 min. Dir. **Bryan Forbes**. **Leslie Caron** was nominated for an Oscar and won a Golden Globe for Best Actress in this drama about Jane, an independent, young French woman who becomes pregnant and has to wait out her term in a seedy boardinghouse. **Brock Peters**, Tom Bell, Cicely Courtneidge are some of the tenants who share their experiences with her. *"One of the film's pleasures lies in discovering each character as Jane comes to know them...we meet real people who we come to care for, gradually discovering traits that could later be tossed into easy baskets: lesbian, struggling writer, prostitute, jazz musician. Themes of abortion, sexuality, race and class...filmmakers today rarely confront all of them in a single film, yet they are treated here with a frank charm."* - Jayson Elliot, Permission Magazine **NOT ON DVD!**

**Wednesday, May 31 – 7:30 PM**

*Double Feature*

**IF...**1968, Paramount, 111 min. Dir. **Lindsay Anderson**. More than any other film of the era, **IF...** perfectly represents the international spirit of youthful rebellion in the late sixties, metamorphosing the angry young working men from earlier films like **LONELINESS OF THE LONG DISTANCE RUNNER** and Anderson's own **THIS SPORTING LIFE** into revolutionary iconoclasts, establishing a balance between broader, pop culture movies like **WILD IN THE STREETS** and Jean-Luc Godard's apocalyptic **WEEKEND**. Boarding school student, Travis (**Malcolm McDowell**) is one of the great screen outsiders, a poetic, rebel individualist and sensitive wild man. Director Anderson imbues him with an emotional honesty and intellectual depth rarely seen in films about youth. **NOT ON DVD!**

**I'LL NEVER FORGET WHAT'S 'IS NAME**, 1967, Universal, 99 min. Dir. **Michael Winner**. One of the great lost films of the sixties. Commercials director **Oliver Reed** just can't stomach his job's hypocrisy any longer – he appropriately smashes his desk to bits with an axe in the opening moments! so he tries to break away from Machiavellian boss **Orson Welles** and rediscover his true roots working for a "small literary journal." Unfortunately for him, it's the middle of Swinging 60's London, and he's pursued/distracted by girlfriends, mistresses and soon-to-be ex-wives, while struggling to figure out just what he wants from life. Lured back to mercenary marketing by Welles, Reed delivers an ultimate finger-in-the-eye to crass advertizing with a subversive anti-commercial satirizing the industry's bad-faith venality. Co-starring Wendy Craig, **Marianne Faithfull** and Carol White.

## AERO THEATRE PROGRAMMING

### WOODY ALLEN: ESSENTIALS

May 3 – 31 at The Aero Theatre

**Woody Allen** remains one of the most prodigious talents of his generation, a triple threat wonder representing acting, directing and writing, almost exclusively for motion picture comedies. But, as we've seen most recently with Allen's riveting, character-driven neo-noir, **MATCH POINT**, he is equally accomplished at drama as well. Please join us for some of his most acclaimed comedy films, including **MANHATTAN**, **HANNAH AND HER SISTERS**, **EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX (BUT WERE AFRAID TO ASK)** and **THE PURPLE ROSE OF CAIRO**.

Series compiled by Gwen Deglise.

Special Thanks: Michael Schlesinger/SONY REPERTORY.

#### **Wednesday, May 3 - 7:30 PM**

**MANHATTAN**, 1979, Sony Repertory, 96 min. Director **Woody Allen** is a divorced New York City comedy writer interacting with a divergent variety of friends and lovers in this biting comedy-drama about relationships. Co-starring a dream cast, including **Diane Keaton**, **Meryl Streep**, Mariel Hemingway, Michael Murphy, Tisa Farrow.

### CINEMASCOPE AND WIDESCREEN

May 4 - 6 at the Aero Theatre

May 12 – 17 at The Egyptian Theatre

The sensation of seeing a Cinemascope (or any other bona-fide “scope” aspect ratio) film on the big screen is something close to the hearts of all true movie-lovers, especially those who still make the effort to go out to an actual theatre to catch repertory film screenings. There's just something undefinable about it, a magical quality that enhances the already miraculous idea of using bigger-than-life, projected moving pictures to tell a story. Here to kick off a periodic, ongoing series, is a weekend of special wide-screen ‘scope treats, all showing just what amazing things you can do with the medium, from **J. Lee Thompson's** epic adventure **THE GUNS OF NAVARONE** and **Sam Fuller's** groundbreaking action pictures (**FORTY GUNS**, **HOUSE OF BAMBOO**) to **Vincente Minelli's** phantasmagorical dramas (**SOME CAME RUNNING**, **TWO WEEKS IN ANOTHER TOWN**) to a very special memorial double feature (**VIOLENT SATURDAY**, **BARABBAS**) dedicated to much-beloved filmmaker, **Richard Fleischer (1916-2006)**.

Series compiled by Chris D.

Special Thanks: Mike Schlesinger and Susanne Jacobson/SONY REPERTORY; Cary Haber/CRITERION PICTURES; Caitlin Robertson/20<sup>th</sup> CENTURY FOX; Marilee Womack/WARNER BROTHERS.

**Thursday, May 4 - 7:30 PM**

**THE GUNS OF NAVARONE**, 1961, Columbia, 157 min. Dir. **J. Lee Thompson**. **Gregory Peck** leads **David Niven**, **Anthony Quinn**, **Stanley Baker**, **Anthony Quayle** and **James Darren** on a perilous mission to destroy an enormous Nazi gun battery on the Greek coast. Partisans **Irene Papas** and **Gia Scala** lend their support behind enemy lines. Grueling and exhilarating, with some truly awe-inspiring suspense/action sequences. After **EL CID**, one of the most intelligent and human of the epic adventure spectacles.

>> **Also showing at the Egyptian, May 12.**

**Friday, May 5 - 7:30 PM**

*Sam Fuller Double Feature:*

**FORTY GUNS**, 1957, 20<sup>th</sup> Century Fox, 79 min. Director **Sam Fuller** had to sacrifice his original title, **WOMAN WITH A WHIP** but he kept everything else – from **Barbara Stanwyck's** black-leather dominatrix gear to the film's naked gun-lust (Her: "May I feel it?" Him: "It might go off in your face."). Still the most subversively entertaining Western ever made, a surreal dreamscape in which nothing is motivated by natural laws. One of Jean-Luc Godard's favorite American movies. With **Barry Sullivan**, **Gene Barry**. *"It's not even really a Western – I don't know what it is... FORTY GUNS doesn't care."* – **Martin Scorsese**.

**HOUSE OF BAMBOO**, 1955, 20<sup>th</sup> Century Fox, 102 min. Director **Sam Fuller's** insanely-beautiful gangster film set in postwar Tokyo has the unspoken subtext of a tough-guy crime-boss (**Robert Ryan**) falling in love with an undercover cop played by **Robert Stack**. But Stack is enamored of the beautiful widow (**Shirley Yamaguchi**) of a late member of Ryan's gang. Also starring **Cameron Mitchell** as a hair-trigger henchman with his own twisted relationship within the band of ex-soldier cutthroats. Fuller's use of the wide-screen, especially in the fantastic, climactic rooftop shootout is a thing to behold. *"Lightning fast tracking shots, disorienting set ups, bizarre compositions and dazzling panoramas."* – **Lee Server**, [Sam Fuller – Film Is A Battleground](#)

>> **Also showing at the Egyptian, May 14.**

**Saturday, May 6 - 7:30 PM**

*Vincente Minelli Double Feature:*

**SOME CAME RUNNING**, 1958, Warner Bros., 136 min. The ultimate, "serious" Rat Pack movie. Lest those words "serious" and "Rat Pack" seem incongruous used in the same sentence, let's make it plain: pantheon director **Vincente Minelli's** lush, visually rich adaptation of **James Jones's** bestseller about post-WWII malaise is never less than fascinating and, at times, extremely moving. **Frank Sinatra** is unusually credible as a cynical, hard-drinking writer returning from military service to his small, Midwestern hometown. When Frank's infatuation with repressed schoolteacher, **Martha Hyer** is continually frustrated, he finds solace with new best friend, eccentric, alcoholic gambler, **Dean Martin**. (For just how influential this film was, check out Godard's **CONTEMPT** where **Michel Piccoli** keeps his hat on even in the bathtub in tribute to Dean's character!). Fellow cast members, **Hyer**, **Arthur Kennedy** (as Frank's venal brother) and **Shirley MacLaine** were all nominated for Best Supporting Oscars. **MacLaine** is especially fine, heartrending as a seemingly empty-headed party girl who emerges as the most genuine, noble character in the film.

**TWO WEEKS IN ANOTHER TOWN**, 1962, Warner Bros, 107 min. Recovering alcoholic actor, **Kirk Douglas**, fresh out of a sanatorium, flies to Rome for a role in "friend," director **Edward G. Robinson's** latest epic. But when he arrives, Kirk's character remembers just exactly why he had started drinking in the first place! Adding fuel to Kirk's psychological distress is the presence of impossibly

glamorous **Cyd Charisse** (in her most memorable role) as his nymphomaniac ex-wife. But Kirk's budding romance with sweet Rosanna Schiaffino and his mentoring of temperamental actor, George Hamilton, offer him hope of redemption. Director **Vincente Minelli's** mesmerizing depiction of runaway productions finding lower production costs and exotic locales at Cinecitta is unusually honest in its depiction of the petty backbiting that goes on behind the scenes in the industry. Be sure to look out for the great **Claire Trevor** as Robinson's harridan spouse, surely one of the most hateful characters to ever appear in a Hollywood movie. Like **SOME CAME RUNNING**, **TWO WEEKS** offers more than its share of astounding 'scope compositions!

>> **Also showing at the Egyptian, May 17.**

### **Sunday, May 7 - 3:00 PM**

*Family Matinee:*

**MUPPETS TAKE MANHATTAN**, 1984, Sony Repertory, 94 min. Dir. **Frank Oz**. Kermit and his friends go to New York to try their luck on Broadway... with lots of great cameos. Great entertainment for the whole family.

### **Sunday, May 7 – 6:30 PM**

**FACES**, 1968, Castle Hill, 130 min. This, the first of director **John Cassavetes** "Marriage Trilogy," is considered by many to be his finest film. Cassavetes worked feverishly as a movie actor all through the sixties, saving money to finance his second, acclaimed, groundbreaking feature. **John Marley, Gena Rowlands, Lynn Carlin, Seymour Cassel** and **Val Avery** all hypnotize the viewer as they verbally – and sometimes physically – spar with each other in a middle class, suburban inferno fueled by alcoholic insecurity and egocentric brio. An astonishing, partly-improvised example of "verite"-style cinema at its most intense. Cassel and Carlin were nominated for Best Supporting Oscars as was Cassavetes for Best Screenplay. John Marley won Best Actor at the Venice Film Festival.

**HUSBANDS**, 1970, Sony Repertory, 133 min. Dir. **John Cassavetes**. A common friend's death brings three married friends (**Peter Falk, Ben Gazzara, John Cassavetes**) to reconsider their lives and leave home together. Through girls, wine, gambling and lovemaking they seek truth. *"The characters in HUSBANDS are quite different from those in FACES. I mean FACES was about people who were just getting by. These guys don't want to just get by in life. They want to live... You could say it's about three married guys who want something for themselves. They don't know what they want, but they get scared when their best friend dies."* – John Cassavetes.

### **Wednesday, May 10 – 7:30 PM**

**THE PURPLE ROSE OF CAIRO**, 1985, Sony Repertory, 84 min. Dir **Woody Allen**. 1930's matinee idol, **Jeff Daniels**, walks down off the movie screen into sweet, adoring fan **Mia Farrow's** life in this bittersweet, comic fantasy. With Dianne Wiest, Danny Aiello, Van Johnson, Milo O'Shea, Edward Herrmann.

### **ANGRY YOUNG CINEMA – THE ORIGINAL BRITISH NEW WAVE**

**May 11 & May 24 at The Aero Theatre**

**May 19 – 31 at The Egyptian Theatre**

Post-war European cinema in the 1950s and early 1960s - especially movies hailing from England, France and Italy - had some universal things in common contrary to their obviously different stylistic and cultural approaches. Much like the impact of WWII on American cinema (seen most dramatically in

downbeat film noir, the Method Acting revolution and later in 1960's New Hollywood), there was a fresh quest for emotional truth, social relevance, realistic human behavior and down-to-earth stories about individualistic, working class people. Italy really got there first in the late 1940's by way of the neo-realist movement, with both the UK and France erupting simultaneously in the late 1950's with their own respective New Waves. In England, "Angry Young Cinema," "Kitchen Sink Cinema," "Free Cinema" were some of the descriptive titles for this startling explosion of tell-it-like-it-is movies, virtually all filmed in high contrast, ashen black-and-white and often adapted from theatrical (John Osborne, Harold Pinter, et.al.) or literary (Alan Silitoe, David Storey, et.al) source material. Three monumental filmmakers – **Tony Richardson, Karel Reisz** and **Lindsay Anderson** - took the lead, first when they co-founded together the groundbreaking film journal, Sequence, and subsequently when their directing careers in film shorts and plays mushroomed into full-blown dramatic features. Tony Richardson launched the notable initial foray in 1958 with **LOOK BACK IN ANGER** with Reisz following in 1960 with **SATURDAY NIGHT AND SUNDAY MORNING** and Anderson in 1963 with **THIS SPORTING LIFE**. There were also directors like **Jack Clayton**, originally known for more traditional fare, who took advantage of the new climate of freedom with trailblazers like **ROOM AT THE TOP** (1959). And we haven't even mentioned yet other great directors like **John Schlesinger** (**BILLY LIAR, DARLING**). The films became famous for their acting, too, with thespians like **Richard Burton, Richard Harris, Julie Christie, Tom Courtenay, Rita Tushingham, Anne Bancroft, Peter Finch, Laurence Harvey, Dirk Bogarde, Mary Ure** turning out what remain, to this day, arguably their most accomplished, mesmerizing performances. Please join us for this look back at some of the best films from the era, as well as the final double feature (Lindsay Anderson's **IF...** and **Michael Winner's I'LL NEVER FORGET WHAT'S 'IS NAME**) representing Angry Young Cinema transformed into an even more revolutionary, stream-of-consciousness organism.

Series compiled by Chris D.

Special Thanks: Michael Schlesinger & Susanne Jacobson/SONY REPERTORY; Marilee Womack/WARNER BROTHERS; Todd Wiener/UCLA FILM AND TELEVISION ARCHIVE; Emily Horn/PARAMOUNT REPERTORY; Paul Ginsburg/UNIVERSAL; RIALTO PICTURES; Stuart Lisell; Katy Haber and Don Haber/BAFTA; Lucy Taylor/UK FILM COUNCIL.

#### **Thursday, May 11 - 7:30 PM**

*Julie Christie/John Schlesinger Double Feature:*

**DARLING**, 1965, Avco-Embassy & Stuart Lisell Films, 128 min. Dir. **John Schlesinger**. **Julie Christie** sets off fireworks in her Academy Award-winning performance as a common girl in swinging London who achieves supermodel stardom while breaking the hearts of intellectual writer, **Dirk Bogarde** and decadent cad, **Laurence Harvey**. Finally, Christie seems destined for a fairy tale ending when she weds Italian nobility - but sometimes fairy tales aren't all they're cracked up to be. The costume design and Frederic Raphael's incisive script also won Oscars. "...a slashing social satire and also a devastating spoof of the synthetic, stomach-turning output of the television-advertising age-it is loaded with startling expositions and lacerating wit."-- Bosley Crowther, New York Times

**BILLY LIAR**, 1963, Rialto Pictures, 98 min. John Schlesinger (**MIDNIGHT COWBOY**) had already directed two other films, but this biting comedy-drama raised his visibility as a force to be reckoned with. **Tom Courtenay** is wonderful as the frustrated, imaginative young man prone to flights of fancy. Which also leads him to lie about nearly everything, whether he feels he needs to or not, something that

gets him in hot water with his stern father and his two very different girlfriends, not to mention his undertaker bosses. His fast wit make his ambitions as scriptwriter for a TV host seem almost plausible. But when finally confronted with an opportunity to leave home and go to London with free-spirit friend, **Julie Christie** (in her stunning feature film debut), we're left to wonder whether Billy's Walter-Mitty-ish dreams are models for the future or an escape from reality.

>>Also showing at the Egyptian, May 20.

## **TO REALITY AND BACK: CLASSIC AND CONTEMPORARY FRENCH DOCUMENTARIES** **- PART ONE**

**May 12 – 14 and continuing until the end of the year at The Aero Theatre.**

**A series from the Film Society of Lincoln Center and Cahier du Cinema.**

**Presented in Association with the Los Angeles Film and Television Office - French Embassy and the French Cultural Services in New York.**

Ever since the Lumière Brothers decided to call their 50-second strips of moving images, “actualities,” filmmakers in France have been at the forefront in the exploration of the complex interplay between the art of film and the world surrounding us. In what seems to be a worldwide explosion of interest in the various forms of non-fiction filmmaking, France has witnessed an increasing presence of both domestic and foreign documentaries in film theaters, often enjoying considerable success. French television, both public and private, has also been very supportive of documentary film.

The series offers a brief survey of some of the finest and most adventurous recent French documentaries, along with three programs of beloved and highly influential classic documentaries. Works by internationally celebrated filmmakers such as **Jean Vigo**, **Alain Resnais**, Claude Lanzmann, Raymond Depardon, **Agnès Varda** and Nicolas Philbert are included alongside films by artists rarely seen in America such as Claire Simon.

Series compiled by Jean-Michel Frodon/ Cahiers du Cinéma, Richard Peña/Film Society of Lincoln Center; With the support of French Cultural Services. Program notes: Richard Peña.

Special thanks to: Sara Bensman, Marie Bonnel, Catherine Roux, Wendy Lidell, Anne-Catherine Louvet.

### **Friday, May 12 - 7:30 PM**

“**À Propos De Nice**,” 1930, 25 min. Dir. **Jean Vigo** and his cameraman Boris Kaufman went down to the capital of the French Riviera and shot many hours, sometimes clandestinely, around the city and of its inhabitants; the result was this stirring, provocative portrait of Nice that stands among the best of the era's “city symphonies.”

“**Those Of Our Land**” (**Ceux De Chez Nous**), 1914/1939, 45 min. Made by a very young **Sacha Guitry** (later one of France's finest actor/directors) as a kind of counter-propaganda exercise against Germanic claims for the superiority of their “Kultur,” Guitry introduces us to 12 French luminaries, including Sarah Bernhardt, Monet, Rodin, Degas, and August Renoir. Shot silent with an early amateur camera, this was “a celebration of French creative genius,” according to its director, that showed these artists in the act of creating, or at least pretending to be creating. In 1939, Guitry added spoken commentary to the film, which is the version that will be screened.



### **Saturday, May 13 - 7:30 PM**

#### **THREE SHORT DOCUMENTARIES BY ALAIN RESNAIS**

Before revolutionizing the feature film with works such as HIROSHIMA MON AMOUR and LAST YEAR AT MARIENBAD, **Alain Resnais** made a number of remarkable documentaries that often anticipate the stylistic explorations and themes found in his later work.

**"Statues Also Die" (Les Statues Meurent Aussi)**, 1953, 30 min. Dirs. **Alain Resnais** and **Chris Marker**. Banned in France for 12 years, the film traces the devastating impact of French colonialism on African art. As Resnais' co-director, Chris Marker, stated, *"We want to see their suffering, serenity, humor, even though we don't know anything about them."* Their film shows what happens when art loses its connection to a culture.

**"All The Memory Of The World" (Toute La Mémoire Du Monde)**, 1956, 21 min. Dir. **Alain Resnais**. A kind of Borgesian fantasy, this is a lyrical exploration of Paris's Bibliothèque Nationale, the French National Library. As Resnais' camera glides down a labyrinth of corridors past endless rows of books, one is struck, and put in awe, of the vastness of human experience, and moreover how little one can ever know of it.

**"Night And Fog" (Nuit Et Brouillard)**, 1955, 32 min. Dir. **Alain Resnais**. Surely one of the most remarkable, and unforgettable, documentaries ever made, this burst upon a world that already trying to move away from the memory of the Holocaust. Juxtaposing period footage, contemporary images of the former camps and a haunting narration by writer Jean Cayrol, Resnais attempts to sketch the outline of events too real and yet still unimaginable.

### **Sunday, May 14 - 6:30 PM**

*A Masterpiece Not To Be Missed!*

**REPRISE**, 1997, 195 min., Dir. **Hervé Le Roux**. One of the monuments of contemporary documentary cinema — and not only in France, REPRISE offers a provocative re-evaluation of the tumultuous and by now mythical events in May of 1968 and their aftermath. On June 10, 1968, students from the Parisian film school, IDHEC recorded the end of the strike at the Wonder Factory in Saint-Ouen. A young woman worker refused to go back to work. After director Hervé le Roux saw a photograph of her in Cahiers du Cinéma he began a long search for this "heroine," a search that charts the changes in French radical politics over the past 30 years. *"When we set up contacts with everyone in summer 1995, explaining our intentions, most people including the unionists asked, 'We would like to contribute but who would ever be interested in these old stories?' I didn't want to make an antiquated or a nostalgic film. 20-year-olds consider it a historical film. It describes a vanished world: large industrial companies in left-wing suburbs, a kind of company culture, a sense of belonging which has disappeared and been replaced with insecurity, the fear of the loss of jobs. And yet, despite predictions by officials about the workers' situation, it remains basically unchanged, the way others predict the death of cinema."* – Hervé Le Roux

### **Wednesday, May 17 - 7:30 PM**

*Kevin Thomas' Favorite Films:*

**SUNSET BOULEVARD**, 1950, Paramount, 110 min. *"I'm ready for my close-up, Mr. De Mille!"* Director **Billy Wilder** created one of his most enduring masterpieces in this dark, glittering poison pen letter to all things Hollywood, told in flashback by murdered screenwriter Joe Gillis (**William Holden**), whose final job is playing paid-companion to egocentric, aging silent film goddess Norma Desmond (**Gloria Swanson**). With Erich von Stroheim. Academy Award Winner for Best Screenplay (Wilder,

Charles Brackett and D.M. Marshman, Jr.) and Score (Franz Waxman). The original Schwab's drugstore figures prominently in the film, as does Paramount Studios and the still-standing Alto Nido apartments. **Kevin Thomas will introduce screening.**

**Thursday, May 18 - 7:30 PM**

**HANNAH AND HER SISTERS**, 1986, Sony Repertory, 103 min. Dir. **Woody Allen**. A romantic comedy set in New York over a Thanksgiving holiday involving Hannah (**Mia Farrow**) and her precocious siblings (**Barbara Hershey, Dianne Wiest**), all playing virtual musical chairs with a gang of lovers (**Woody Allen, Michael Caine, Max Von Sydow, Sam Waterston**). With **Lloyd Nolan** and **Margaret Sullivan** (Mia's real-life mom) as the girls' put-upon parents. Allen is very funny as Farrow's hypochondriac ex-husband. Caine and Wiest won Best Supporting Oscars while Allen won a statuette for Best Screenplay.

**Friday, May 19 - 7:30 PM**

**LASTING IMPRESSIONS**

*Jon Favreau In-Person!*

*LASTING IMPRESSIONS. The third installment in a monthly series featuring screenings and conversations with moviemakers. This time out, actor/writer Jon Favreau joins host Ed Crasnic for the 10 year Anniversary Reunion of SWINGERS.*

**SWINGERS**, 1996, Miramax, 96 min. Dir. **Doug Liman**. A sweet comedy set in the back streets and clubs of Hollywood about male twentiesomethings looking for romanve and parties. Trent (the hilarious **Vince Vaughn**) tries to cheer up Mike (writer **Jon Favreau**) who moved to LA to try his luck as an actor, leaving his east coast girlfriend behind. A fun low budget film about nightlife, friendship and the retro-swing dance movement in Hollywood. *Discussion following with writer/actor Jon Favreau, moderated by Ed Crasnick.*

**ALIEN MADNESS!**

**May 20 – 27 at The Aero Theatre**

**In Association with the Visual Effects Society**

Although there had been alien invaders from outer space savaging vast numbers of the human population since the turn of the 20<sup>th</sup> Century via literature (H.G. Wells' War Of The Worlds to name only one novel) and by way of plenty of pulp magazine sagas starting in the 1920's, it wasn't really until 1951, with Howard Hawks' **THE THING FROM ANOTHER WORLD**, that the cinematic dam broke. With that film's enormous popularity, a celluloid plethora of alien creatures in all manner of shapes and sizes flooded theatres and drive-ins, playing on subconscious fears of war, armageddon and domestic unrest. From the messianic would-be savior played by Michael Rennie in **Robert Wise's** cautionary **THE DAY THE EARTH STOOD STILL** to Walter Pidgeon's Id monster (courtesy of the long-dead Krell) in **FORBIDDEN PLANET** to the Martian vampire in **Edward L. Cahn's IT! THE TERROR FROM BEYOND SPACE** - that subsequently (and startlingly!) evolved into the insectoid, reptilian raptors of the **ALIEN** franchise - to **John Carpenter's** underrated remake of **THE THING**, alien invaders have proved irresistible to international movie audiences. Please join us for a delightful, shuddery handful of the some of the best of this still mushrooming genre.

Series programmed by Grant Moninger and Gwen Deglise.

Special Thanks: Cary Haber/CRITERION PICTURES; Marilee Womack/WARNER BROTHERS; Michael Schlesinger/SONY REPERTORY; Paul Ginsburg/UNIVERSAL.

**Saturday, May 20 - 7:30 PM**

**ALIEN**, 1979, 20th Century Fox, 117 min. From its cool, sinister textures to its (literally) stomach-churning special effects, director **Ridley Scott's** **ALIEN** reinvented the monster-from-space movie as something mesmerizing, inescapable and strangely beautiful. It also introduced the American action heroine in **Sigourney Weaver's** tough-as-nails Ripley, going head-to-head with the H.R. Giger-designed Alien. With Tom Skeritt, Yaphet Kotto, Harry Dean Stanton, John Hurt, Ian Holm, Veronica Cartwright.

**Sunday, May 21 - 6:30 PM**

*20th Anniversary!*

**ALIENS**, 1986, 20th Century Fox, 137 min. Seven years after Ridley Scott's original **ALIEN**, **James Cameron** returned with this sinister, explosive WWII-movie-in-space, about a platoon of U.S. Marines stranded on planet LV-426. **Sigourney Weaver's** Ripley is darker and richer here -- haunted by alien nightmares, going face-to-face with her deepest fears. Watch for Cameron's flawless feel for detail and pacing in **ALIENS**, the way he builds suspense scene-by-scene (the creatures don't even appear until almost 50 minutes into the movie!) For added realism, Cameron hired Marine Corps vet Al Matthews as platoon sergeant -- *"If one of the actors dropped their rifle, he'd run over and scream in their face 'Your rifle is your life, soldier! Give me fifty!'"* - James Cameron. With Bill Paxton, Lance Henriksen, Paul Reiser.

**Wednesday, May 24 - 7:30 PM**

*Albert Finney/Karel Reisz Double Feature:*

**SATURDAY NIGHT & SUNDAY MORNING**, 1960, Sony Repertory, 90 min. **Karel Reisz** had already directed the acclaimed documentary **WE ARE THE LAMBETH BOYS**, when this smoldering tale of a smart-mouthed rake in a Northern England factory town became his breakthrough debut feature. It likewise put a spotlight on **Albert Finney** in his first leading role as Arthur, a human fireball burning a swath through the female population, including married Brenda (**Rachel Roberts**) and easy-going Doreen (**Shirley Anne Field**). Whether his career of seduction proves his downfall or ultimate salvation, the audience must decide. Like many other "kitchen sink" dramas, this is an unflinchingly honest depiction of the plight of women in the working class world.

>>Also showing at the Egyptian, May 27

**THIS SPORTING LIFE**, 1963, Sony Repertory, 129 min. Director **Lindsay Anderson's** astonishing debut feature remains one of the most perfectly realized examples of the then-hitting-it's-peak Angry Young Cinema. **Richard Harris** gives his greatest performance as a defiant, uncomplicated rugby star on his way to the pinnacle of the game. However, the sport's brutality, the behind-the-scenes politics as well as Harris' uncompromising honesty slowly sour things. Even worse, his tragically-mismatched love affair with embittered widow, **Rachel Roberts**, seems headed for an even harsher end. The film's desolate climax is guaranteed to coax moist eyes from even the most hardened viewer. Harris won Best Actor at Cannes, and he and Roberts were both nominated for Oscars. Produced by Karel Reisz.

*"...lucid, realistic stuff as tough and genuine as the rough rugby star on whom it is centered."* - A.H. Weiler, New York Times.

>>Also showing at the Egyptian, May 19.

### **Thursday, May 25 - 7:30 PM**

#### *Double Feature:*

**THE THING FROM ANOTHER WORLD**, 1951, Warner Bros., 87 min. Dir. **Christian Nyby**. Produced by the great **Howard Hawks**. The first alien invasion film and arguably the first modern horror film. A prototype for everything that would follow, from **ALIEN** to **FRIDAY THE 13th** to **HALLOWEEN**. A fast moving freight train of a movie, filled with Hawks trademark snappy, overlapping dialogue and some of the scariest moments ever on film. It's the **STAGECOACH** of horror films. Featuring "Gunsmoke's" James Arness as the **THING**. It also demonstrates the dangers of electric blankets. With Kenneth Tobey, Margaret Sheridan.

**IT! THE TERROR FROM BEYOND SPACE**, 1958, Sony Repertory, 69 min. Director **Edward L. Cahn** was one of the legendary, underrated masters of the grade-Z movie, wringing suspense, well-orchestrated action and authentic cheap thrills from drive-in staple material. **IT!** is no exception, and is his most famous contribution to genre film history. A reptilian Martian vampire stows away on a rocketship bound for Earth, and the crew has to use every trick in the book to kill it before it kills them. This chilling nailbiter is the film most often credited as inspiring **ALIEN**. With Marshall Thompson, Shawn Smith.

### **Friday, May 26 - 7:30 PM**

#### *Double Feature:*

**FORBIDDEN PLANET**, 1956, Warner Brothers, 98 min. Dir. **Fred Wilcox**. The movie that launched a thousand ships, from **STAR TREK** to **STAR WARS**. One of the most influential films ever made, the first big budget science fiction blockbuster is a space opera with its roots in Freud, Jung and Shakespeare. It's also a landmark of production design and special effects, and features the first all-electronic music score. Starring **Walter Pidgeon**, **Leslie Nielsen** (as the prototype for Captain Kirk) and the beautiful, future Miss Honey West (Anne Francis) as the mini-skirt-wearing, skinny-dipping object of all the men's affection. Also with Robby The Robot - need I say more?

**THE DAY THE EARTH STOOD STILL**, 1951, 20th Century Fox, 92 min. Dir. **Robert Wise**. Christ-like alien **Michael Rennie** arrives in Washington, D.C. with a one-eyed robot to curtail Earth's weapons of mass destruction before they can jeopardize the universe. **Patricia Neal** turns in a memorable performance as one of the only human beings attempting to understand him. With Billy Gray, Hugh Marlowe.

### **Saturday, May 27 - 7:30 PM**

#### *Double Feature:*

**LIFEFORCE**, 1985, Sony Repertory, 101 min. Sex-starved space vampire **Mathilda May** terrorizes the world while looking for something to wear, in director **Tobe Hooper's** gleeful, over-the-top sci-fi flick – one of the great pulp movies of the 1980's. **Steve Railsback** co-stars as the lovestruck astronaut dazzled by May's charms, with help from **Frank Finlay** and **Patrick Stewart**.

**THE THING**, 1982, Universal, 108 min. Director **John Carpenter** re-imagined the 1951 sci-fi classic **THE THING FROM ANOTHER WORLD** as something darker, fiercer and altogether more disturbing, pitting sombrero-wearing helicopter pilot **Kurt Russell** and a crew of Arctic scientists against a ravenous, shape-shifting alien being. From the haunting opening shots of a sled dog fleeing across the snow, to the apocalyptic, fire-and-ice ending, this ranks with Ridley Scott's **ALIEN** as one of the finest and most beautifully-crafted sci-fi films of the past 25 years.

**Discussion in between films with director Tobe Hooper.**

**Sunday, May 28 - 6:30 PM**

*John K in Person!*

**JOHN KRICFALUSI TRIBUTE.** With his landmark 1991 TV series "Ren & Stimpy," featuring the demented, wildly anti-social and hilariously inappropriate antics of the two title characters, Canadian-born animator John Kricfalusi (b. 1955) kicked modern cartooning in its underpants, starting a myriad of trends: the gross-out subversive cartoon ("Beavis and Butthead," "South Park"), the thick-lined flat retro cartoon ("Dexter's Lab," "Fairly Odd Parents," etc.), the caricatured revival of classic characters cartoon ("Boo Boo Runs Wild," "The Flintstones On The Rocks"). After revolutionizing TV cartoons, Kricfalusi followed up by inventing internet cartoons in 1996 with "The Goddamn George Liquor Program" and developed the techniques for Flash animation that are used at practically every studio today. A selection of "Ren & Stimpy" by the animated cartoon's modern pioneer. [Approx. 2 hrs. total.] *John Kricfalusi will introduce the screening. At Every Picture Tells A Story at 4:00 PM, John K. introduces his new exclusive exhibit "The Art of John Kricfalusi," May 27 - June 24, original art and prints from the hilarious and controversial animated programs of the creator of the landmark TV series "Ren & Stimpy." Following the Aero film program, Every Picture Tells A Story will be open for a special "nite-owl" look at the exhibit!*

**Wednesday, May 31 - 7:30 PM**

**EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX (BUT WERE AFRAID TO ASK),** 1972, Sony Repertory, 87 min. Dr. David Reuben, who wrote the now nearly-forgotten bestseller of the same name, could never have guessed how director **Woody Allen** would transform his sexual infotainment tome into a hilariously tasteless, episodic comedy about the birds and the bees. With a gigantic cast of greats, including Allen, **Lynn Redgrave, Tony Randall, Burt Reynolds, Gene Wilder, Louise Lasser, John Carradine (!)** and more.