



Left: Silent Film Star Louise Brooks (right) Actor Ronald Colman

at the Egyptian & Aero Theatres

For detailed information: www.americancinematheque.com



Photo: Barry Guttler

Photo: Tom Bower

American Cinematheque
1800 N. Highland Avenue, Suite 717
Los Angeles, CA 90028

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AMERICAN CINEMATHEQUE
MEMBERSHIP

Annual Membership Benefits

- Student/Senior (65+): \$50**
(With Valid I.D.)
- Individual Member: \$60**
>> Ticket discount (one per regular performance).
- >> Discounts on Cinematheque merchandise.
- Dual Membership: \$110**
>> Ticket discount (two per regular performance).
- >> Discounts on Cinematheque merchandise.
- Friend: \$150**
>> Ticket discount (two per regular performance), plus two complimentary tickets.
- >> Discounts on merchandise.
- >> FREE T-shirt.
- >> Invitations to all private screenings.
- Contributing: \$300**
>> Friend benefits, with four complimentary tickets.
- >> FREE tote bag.
- >> Invitations to VIP receptions.
- Supporting: \$600**
>> Contributing Benefits, with 8 complimentary tickets.
- >> Acknowledgment in a Cinematheque publication.
- Sustaining: \$1,200**
>> Supporting Member benefits.
- >> Two tickets to the Cinematheque's annual black-tie, celebrity fundraiser.
- Corporate: \$2,500**
>> Supporting Member benefits & 200 complimentary tickets.
- >> Discount on theatre rental.

*Additional benefits become available throughout the year. Discounts on film festivals, cultural events, free screenings, retail & much more!

AMERICAN CINEMATHEQUE
GENERAL INFORMATION

Ticket Prices: \$9 General; \$8 Seniors (65 & over) & students with current I.D. and \$6 for American Cinematheque Members.

Buying Tickets: No handling charge on advance or same day tickets purchased in person at the box office. Only cash, Visa & Mastercard are accepted at the box office. Tickets go on sale up to 30 days in advance. There is a \$1 handling fee per ticket on faxed orders for non-members. Tickets will not be held without payment. We do not sell tickets on the web. We reserve the right to refuse service. For student, senior, KCRW, etc. discounts, valid I.D. and/or membership card must be presented at the time of purchase. Only one ticket at this price will be sold unless otherwise specified on offer. *Special prices for certain films may be listed. No refunds or exchanges.

Vouchers: Only original vouchers, discount coupons, passes, etc. will be accepted and only if the users name and address is filled out on the back (or on a mailing list form). The Box Office reserves the right to refuse passes at any time.

Cinematheque Membership: Admission fees only cover a portion of the cost of presenting our programs. Support the American Cinematheque by becoming a member. You can increase your support with corporate matching funds. Ask at your office to see if your company has a program to match charitable donations. To join call Andrew at 323.461.2020, x-110.

No outside food, autographs or photography permitted in the theatre without authorization.

The Egyptian Theatre & the Aero Theatre are Wheel Chair accessible. Please see our website www.americancinematheque.com or call 323.466.FILM for added screenings and guests, as well as longer film descriptions, membership information and much more.

The American Cinematheque is a non-profit 501 (C) (3) organization.

at 10 PM Sun, Mon, Tue and Thu & at 2 AM Wed, Fri and Sat. Free street parking after 6 PM. Municipal lot on Cherokee Avenue (north of Hollywood Blvd. on east side of street, 1 blk. east of theatre). First 2 hours \$1. Pay in advance.

Aero Theatre Information



Aero Theatre Marquee Photo: Barry Guttler

1328 Montana Ave Santa Monica, CA (at the Corner of 14th Street)

Temporarily, tickets will be sold at the door only. Daily Box Office hours will be 6 PM - 8 PM. Further information about purchasing tickets is posted on our website and at the Aero Box Office.

Ticket prices & policies are the same at the Aero & at the Egyptian Theatre. Memberships are valid at both locations. The Aero originally opened in 1940.

E-Mail Newsletter: To join, send your first and last name & phone number to adme@americancinematheque.com Subject line must say "mailing list" or your message won't be read.

If you signed up for our e-mail list and are not getting e-mail from us, it may be because you use a program like "spam arrest" which is blocking our e-mail. Please be sure to add info@americancinematheque.com to your allowed addresses list so that our messages can get through. If you wish to contact us please use info@americancinematheque.com.

Longer film synopses and updates are posted at www.americancinematheque.com

This calendar is mailed monthly to members of the American Cinematheque as a membership benefit. Non-members may receive occasional mailings based on programs they have previously expressed interest in. If you would like to have a quantity of calendars mailed to you each month to distribute at your school, workplace, etc. please e-mail us to make arrangements: info@americancinematheque.com

ANGELS & DEVILS:
THE FILMS OF JOSEF VON STERNBERG
& MARLENE DIETRICH

February 11 - 20, 2005

Aero Theatre & Egyptian Theatre

Pantheon film director **Josef von Sternberg** was born in Vienna, Austria in 1894, but divided his childhood between New



York and Europe. Bilingual from the start, his first films were silents produced in New York and Hollywood. Von Sternberg was drafted by actor Emil Jannings (THE LAST COMMAND, 1928) and producer Erich Pommer in 1930 to helm Germany's first sound motion picture, DER BLAUE ENGEL (THE BLUE ANGEL). It was the initial meeting of the imperious filmmaker and actress **Marlene Dietrich**. Although Dietrich later revised her filmography so that THE BLUE ANGEL was her "first movie" - a sign of the movie's epochal importance to her and screen history - she was in fact already one of German cinema's rising young stars. But it's safe to say that without von Sternberg, there would have been no "Dietrich" as we know her - and certainly von Sternberg without Dietrich was a far different (and many would argue, lesser) filmmaker.

The collaboration between von Sternberg and Dietrich remains a one-of-a-kind marriage of Olympian movie gods. The seven films they made between 1930 and 1935 are an intoxicating, international hybrid: unmistakably European in outlook but as baroquely opulent as the most epic of early Hollywood. Von Sternberg, especially in his films with Dietrich, achieves a kind of mysterious splendor, a lushly decadent sensuality mingled with spiritual transcendence, an ambivalence merged with a surprisingly warmhearted compassion -- even love -- for his wonderfully egocentric characters. Here is a world hanging by a thread over the abyss separating paradise and the inferno, a realm populated with incendiary nightclub singers, disgraced soldiers, sultry spies, jilted lovers and jaded royalty. The mix is astonishingly effective, the aura of barely-in-control sexuality still shocking today.

Series compiled by Dennis Bartok. Additional program notes: Chris D.

IF I WERE KING -- RONALD COLMAN,
HOLLYWOOD'S FORGOTTEN
SUPERSTAR

February 25 - March 5, 2005

Aero Theatre & Egyptian Theatre

In this age of ready access to films on DVD and cable TV, is it really possible for an actor to be "forgotten?" Perhaps not - but there are certain performers who deserve far-greater iconic status than they have with today's audiences. Certainly, the British-born actor **Ronald Colman** (1891 - 1958) belongs on this list.



One of the few silent film stars who made the successful transition into the sound era, Colman practically created the prototype for the self-deprecating romantic hero later followed by Cary Grant, David Niven and others. In his finest roles in A TALE OF TWO CITIES, LOST HORIZON and IF I WERE KING, Colman was unmatched, showing one brave face to the world, and another far more melancholy, introspective one to themselves.

He also added a self-aware sense of humor that makes his work seem modern (look at his Bulldog Drummond to see the earliest glimmer of James Bond). Colman's maturity - he was already well into his mid-30's by the time of his greatest films - lent a resonance to his performances, but also meant that his leading man career was essentially over by the time Grant, Gable et. al. emerged in the late 1930's. Colman won the Best Actor Oscar for A DOUBLE LIFE in 1948 - but it's for his earlier films, where he seems willing to take on the world and all its problems (and suffer the consequences), that he deserves to be remembered, and treasured.

Series Compiled by Dennis Bartok.

ELEGIES OF MOONLIGHT AND RAIN:
THE CINEMA OF KENJI MIZOGUCHI

March 4 - 12, 2005

Aero Theatre & Egyptian Theatre

Sponsored by the Japan Foundation

Born impoverished in 1898 Tokyo and exposed from an early age to the oppression of women in Japanese society - his sister was sold as a geisha and his father abused his mother and sister - pantheon film director **Kenji Mizoguchi** had numerous influences molding his worldview. From his early silent films through his first sound masterworks such as OSAKA ELEGY (NANIWA EREJI, 1936) through such final treasures as UGETSU (1953), Mizoguchi emerged with a body of work that is as timeless as it is transcendental, rising above the venality of the world-at-large. A painstaking attention to period detail as well as lighting, frame composition and long takes coupled with his intuitive empathy for his characters, reveals a poetry of supernatural power.



Along with Akira Kurosawa and Yasujiro Ozu, Mizoguchi remains at the pinnacle of not just Japan's motion picture legacy, but of international cinema. "He is the Japanese director I admire and respect the most... he continually pushed every element until it reached his own vision." - Akira Kurosawa. We are pleased to present this short retrospective of some of Mizoguchi's most enduring masterpieces.

Series compiled by Chris D. and Dennis Bartok

THE RULING CLASS - A TRIBUTE TO
DIRECTOR PETER MEDAK IN PERSON

March 11 - 20, 2005

Aero Theatre & Egyptian Theatre

One of the most fascinating and still criminally-underrated directors to emerge from the British film scene of the mid-1960's, Hungarian-born Peter Medak (b. 1937) has brought a bracing, hard-edged realism and a ferocious satirical bite to such films as THE RULING CLASS, THE KRAYS, LET HIM HAVE IT and

ROMEO IS BLEEDING. Medak has managed to transform genre material into his own particularly exhilarating take on the British class system and the ways in which people are assaulted - and sometimes annihilated - by the turbulent forces around them, and inside their own personalities.



George C. Scott in THE CHANGELING

We are thrilled to welcome director **Peter Medak** to the Egyptian and Aero Theatres for the first major Los Angeles Retrospective of his films - !

Series compiled by Chris D.

LES CLASSIQUES DU CINEMA

On-Going Series at the Aero Theatre & Egyptian Theatre

An ongoing series of justifiably famous or unjustly overlooked classics of international cinema -- some from all-time "Best Of" lists, and others, hidden nuggets that haven't seen the light of a projector in many years.



MARKETA LAZAROVA

This month's discoveries include the hallucinatory Polish film THE SAND-GLASS and MARKET LAZAROVA, voted the best Czech Film Ever Made in a 1998 Critic's poll.

OUTFEST WEDNESDAYS

Weekly Series at the Egyptian Theatre

Outfest Wednesdays is the only gay and lesbian-themed weekly screening series in the country. Founded in 1999, the programming features favorites from past festivals, Hollywood revivals, filmmaker retrospectives and sneak preview/word of mouth screenings of upcoming releases.

For more information about Outfest see www.outfest.org.



ROUND TRIP

The Alternative Screen:
Independent Film Showcase

Monthly Series at the Egyptian Theatre

This bi-monthly series showcases the best of new, undistributed American Independent Cinema from the far reaches of the film festival circuit to the Egyptian Theatre.

Featured work is provocative, innovative and fiercely independent with an emphasis on filmmaking that displays a strong sense of personal style, spirit and vision. On select Thursdays.

Filmmakers, actors and industry are encouraged to join us for an opportunity to discover new talent, to offer feedback and to network with the Los Angeles independent film community. The next screenings are **The Best of the 2005 Slamdance Film Festival** (which wrapped Jan. 28th in Park City, Utah) and **SAY YES QUICKLY** on March 10th. Details on reverse.



Producers: Margot Gerber. Programming Committee: Cecil Castellucci, Andrew Crane, Bernadette DeJoya, Flint Esquerre, David Shultz.

To submit independent feature length films for consideration, send a 1/2" VHS tape to: Margot Gerber, American Cinematheque, Alternative Screen, 1800 N. Highland Avenue, Suite 717, Hollywood, CA 90028. Tapes will not be returned unless a self-addressed, stamped envelope is provided. Send short film titles: Andrew Crane.

FOREVER HOLLYWOOD

The Most Star-Studded Film In Theatres Anywhere!
Exclusively at the Egyptian Theatre!

Directed by **Todd McCarthy** & **Arnold Glassman**, FOREVER HOLLYWOOD (55 min.) celebrates a century of movie-making, as related by some of today's most popular actors and filmmakers.

Featuring over 400 movie and archival clips (including footage from the famous Hollywood Hotel & the Hollywood Canteen) - plus celebrity interviews shot exclusively for this film. Narrated by Sharon Stone. Screening Saturday & Sunday at 2:00 PM & 3:30 PM and with behind the scenes historic theatre tours (see below for details). Tickets: \$5. Tour & movie: \$10. Call 323.461.2020, ext. 3 for schedule changes.



Brian Archives



Brian Archives

For the total "Old Hollywood" experience add a tour of the legendary 1922 Egyptian Theatre. See what it would have been like to be in a Grauman stage show with a visit to the dressing rooms and singers' boxes. Check out our state-of-the-art projection booth and more! Discover the painstaking restoration work and the marriage of modern technology with a landmark of Hollywood history. Offered one weekend per month on a Saturday and Sunday morning at 10:30 AM. Tours are approximately one hour long. Group tours can also be arranged.

We're Saving A Seat For You!

Become a founding contributor to the American Cinematheque at the Aero Theatre by naming a seat by March 24th.

Support the on-going preservation of the 1922 Egyptian Theatre, recognized with a permanent name plate on the seat of your choice (subject to availability). Your donation will ensure that cinema enthusiasts years from now will have the privilege of watching movies on the big screen - under the Egyptian's original sunburst ceiling, just as you do today... just as Charlie Chaplin, Mary Pickford and Douglas Fairbanks did over 80 years ago at the first Hollywood movie premiere!

A one-time \$1000, tax-deductible contribution will ensure your front row seat as a champion of Hollywood History! Call 323.314.7000 for details.



Egyptian Theatre Location: All films scheduled for the Egyptian are in the 616-seat Lloyd E. Rigler Theater at the Egyptian (unless otherwise specified). The Spielberg Theatre has 78 seats. Egyptian Theatre, 6712 Hollywood Boulevard (between McCadden Place & Las Palmas Avenue).

Egyptian Theatre Box Office Hours: Tues. - Sun. 1:00 PM to 4:00 PM. On nights of Cinematheque programs box office remains open past 4 PM until 30 minutes after the last program of the evening has started.

Advance Ticket Sales for Cinematheque Members: Advance tickets can be purchased by phone (for the Egyptian only at this time). Call 323-692-3431 and follow the prompts. Mail orders must be received a full 7 days prior to the screening. Checks okay. Or, order by fax with a credit card: 323.467.0163 (2 full business days prior to the screening). Details on member ticket policy sheet.

Advance Ticket Sales for the General Public: Fax orders to 323.467.0163. Include the name of the film(s), date, time and # of tickets, your full name, mailing address, phone number, e-mail, credit card # and exp. date and your name as it appears on the card. Checks and mailed orders will not be accepted.

Egyptian Theatre Parking: Validation for Hollywood and Highland, \$2 for 4 hours, each additional 20 minutes is \$1 & for the following Prestige Parking locations north of Hollywood Blvd: 1735 Las Palmas; 1720 McCadden; 1735 Highland. \$3 with validation. Pay \$5 in advance; \$2 refund at lot with theatre validation. Attendee leaves