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LOS ANGELES
CONSERVANCY

June 4 - 18, 2022

**SERIES
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 **LOS ANGELES
CONSERVANCY**

**LAST
REMAINING
SEATS
2 0 2 2**

Details and tickets at laconservancy.org/lrs

JUNE 4

TO SIR, WITH LOVE (1967)

JUNE 12

THE IMMIGRANT / THE KID (1917 / 1921)

BLADE RUNNER: THE FINAL CUT (1982)

JUNE 18

THE WOMEN (1939)

NOTORIOUS (1946)

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ABOUT *LAST REMAINING SEATS*

Our popular series of classic films in historic theatres began in 1987 as a way to draw attention to the spectacular yet underused historic theatres of Los Angeles.

The series has since become a summer tradition, drawing thousands of people from the region, the nation, and outside the U.S.

Last Remaining Seats (LRS) presents classic films as they were meant to be seen: on the big screen, in a beautiful theatre, surrounded by fellow fans, special guests, and more. Our 2020 and 2021 seasons were unfortunately canceled due to the COVID-19 pandemic, so we're thrilled

to finally be back with all of you!

Last Remaining Seats wouldn't be possible without our amazing volunteer committee, who work tirelessly to put this show together and select each season's lineup.

From film selection to staffing concession stands to creating photo ops (and more!), these volunteers are integral to all the behind-the-scenes work that makes LRS such a memorable experience. Thank you to our amazing 2022 team: see page 7 for the full list of our movie miracle workers. To get involved, visit:

laconservancy.org/volunteer.

WHO WE ARE

We are the Los Angeles Conservancy, a nonprofit organization devoted to recognizing, preserving, and revitalizing architecturally and culturally significant places throughout L.A. County.

What began as a small group of concerned citizens in 1978 now has nearly 5,000 member households, the largest membership of any local preservation group in the nation. We have hundreds of volunteers and a dedicated staff of sixteen.

We're people who love Los Angeles County's people and places: its history, its architectural treasures, and the hidden gems that make it special.

We believe these places are worth protecting for future generations.

Our work is grounded in the belief that historic preservation empowers and nourishes communities by creating meaningful connections between people.

We work through education and advocacy to raise awareness of historic places, prevent their needless demolition, work with community members to save the places they love, and foster strong preservation laws and incentives.

Support our work by becoming a member! Membership starts at \$40/year or \$5/month. Join here at a *Last Remaining Seats* screening, or online at laconservancy.org/join.

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ABOUT THE FILMS



TO SIR, WITH LOVE (1967)

Sidney Poitier stars in this heartwarming coming-of-age story about a group of tough London teens and the teacher determined to turn them into adults. Tackling issues of race and British class consciousness, the film quietly but adeptly navigates complex societal issues with respect and heart.



THE KID (1921)

Written, directed and starring Charlie Chaplin, this sublime comic drama follows “the little tramp” as he gets more than he bargained for when he saves an abandoned child. One of Chaplin’s most beloved movies, like many other silents it also gives the viewer an opportunity to see 1920s Los Angeles, including Olvera Street. Included in the program is the acclaimed Chaplin short, *The Immigrant* (1917), with a theme as timely now as it was a century ago.



BLADE RUNNER: THE FINAL CUT (1982)

Ridley Scott’s dark, dystopian vision of a futuristic Los Angeles blends cutting-edge visual effects with edge-of-your-seat storytelling. Starring Harrison Ford, this sophisticated neo-noir is a visually sumptuous journey through the dark shadows of L.A., and the even darker shadows of human nature.



THE WOMEN (1939)

Claws out! Joan Crawford and Norma Shearer headline a star-studded, all-female cast in this razor-sharp comedy about high-society gossips whose insults are as fierce as their fashion. Follow the first-ever *real housewives* as these Manhattan socialites wisecrack their way through a series of messy mishaps.



NOTORIOUS (1946)

Perhaps Alfred Hitchcock’s most stylish thriller, *Notorious* is a white-knuckle tale of high-stakes espionage starring Cary Grant and Ingrid Bergman. Featuring sumptuous sets, stellar performances, and exquisite cinematography, this sophisticated spy thriller showcases the Master of Suspense at his best.

The films in this series are presented as originally created and may contain negative attitudes, language, and depictions of people and/or cultures. The L.A. Conservancy does not condone these representations.

SPOTLIGHT ON:

SIDNEY POITIER (1927 - 2022)



When the late, great Sidney Poitier passed away in January 2022 at the age of 94, he left with us an indelible legacy on film as one of the most important actors of his—or any—generation.

Born into poverty, a young Poitier started out doing janitorial work in order to attend classes at the American Negro Theatre in Harlem. Buoyed by a tireless ambition, the tall, talented, and handsome actor honed his craft on the stage before arriving in Hollywood with his knock-out screen debut *No Way Out* in 1950.

Refusing to play stereotypes, Poitier would achieve what few, if any, Black working actors in Hollywood could claim in the 1950s: consistent work as a leading man. In 1963, he became the first Black actor to win an Oscar in a leading role for *Lilies of the Field*, ushering in a decade of high-profile hits. In 1967, Poitier had a banner year with *To Sir, with Love*, *In the Heat of the Night*, and *Guess Who’s Coming to Dinner*: a string of films that made him the most popular actor in America. In addition to his work as an actor and director, Poitier was also a dedicated civil rights advocate, leveraging his celebrity to bring awareness to important causes. In 2001, his advocacy was recognized by the National Civil Rights Museum with a Freedom Award and in 2009 he received the Presidential Medal of Freedom.

Dignified, sophisticated, and fearless, Poitier’s roles opened doors for actors of color everywhere and we are honored to open *Last Remaining Seats* with one of his best.

- SCAVENGER HUNT -

Our audience fan favorite is back! Join us on an epic photo scavenger hunt at every *Last Remaining Seats* screening.

1. Find the scavenger hunt images on the theatre information pages of this program.
2. Look around the theatre and find the places or details pictured.
3. Take a photo of each place or detail, and post your images on Instagram or Twitter using the hashtags #LRS and #LRSscavengerhunt.
4. When you’ve completed the scavenger hunt, visit us by the membership table in the lobby and show an L.A. Conservancy volunteer your photos.
5. The first 10 people to complete the scavenger hunt at each screening will win a free pair of tickets for any regular L.A. Conservancy walking tour of their choice!

• REGENCY VILLAGE THEATRE •

961 BROXTON AVENUE, WESTWOOD

Percy Parke Lewis, 1931

Once known as the Fox Westwood Village Theatre, the Regency Village Theatre was the brainchild of Hollywood movie mogul William Fox. In 1929, Fox announced his intention to build a movie theatre in the rapidly growing university area of Westwood Village.

Designed by Percy Parke Lewis, The theatre opened as the Fox Westwood Village in the summer of 1931.

The theatre's Mediterranean design reflected the area's prevailing style of architecture. The UCLA colors of blue and gold were used in the building's lighting and decorative elements. The

stage curtain depicting college coeds in classical dance formations and school sports further emphasized the university connection. The foyer originally featured murals depicting the California Gold Rush.

The building's soaring "wedding cake" tower, with chimera guards facing each direction, dominated the neighborhood skyline and can still be seen from Wilshire Boulevard.

Although remodeled a number of times, it still retains its classic Art Deco style. Mann Theatres took over this and the nearby Bruin Theatres in 1973; Regency Theatres assumed operation of both venues in 2010.



TO SIR, WITH LOVE

AT THE REGENCY VILLAGE THEATRE

JUNE 4, 2022 — 8 P.M.

PROGRAM

WELCOME

Linda Dishman, *President and CEO, Los Angeles Conservancy*

OPENING REMARKS

Paul Koretz, *Los Angeles City Councilmember, 5th District*

HOST

Michael Des Barres, *actor, radio host, artist, and songwriter*

FEATURE

To Sir, with Love

Columbia Pictures, 1967, 105 minutes
Color / Digital Projection

STARRING

SIDNEY POITIER as Mr. Thackeray **JUDY GEESON** as Pamela

DIRECTED BY James Clavell

Film courtesy Sony Pictures Entertainment

VIP OPENING NIGHT RECEPTION AT
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• ORPHEUM THEATRE •

842 S. BROADWAY, DOWNTOWN LOS ANGELES

G. ALBERT LANSBURGH, 1926

This opulent theatre and office building is the fourth and final home of the famed Orpheum vaudeville circuit in Los Angeles. Its Beaux Arts-style façade is clad in gray terra cotta, with winged helmets and a series of griffins along the cornice. The theatre's original electric rooftop sign continues to illuminate Broadway, along with its neon blade sign from the 1930s and the 1941 marquee.

The Orpheum's lavish French interior includes a two-story foyer with marble-clad walls. The auditorium features cast plaster detailing, stained-glass rosettes, and two immense chandeliers suspended from the gilded ceiling. In contrast, the theatre's more modest basement lounge boasts dark-stained wood paneling, a mock fireplace, and a tile floor. But

perhaps The Orpheum's most famous feature is its Mighty Wurlitzer Organ which dates from 1928!

In 2001, the Orpheum underwent a \$3 million renovation that upgraded production capabilities and audience amenities while cleaning and restoring the theatre's historic elements. The renovation team adapted the upper floors of the former office building into live/work spaces.

The Conservancy holds an easement on the building, which protects this historic theatre in perpetuity. The easement includes the exterior and its historic signage, interior features of the office building's entrance lobby and upper-floor hallways, and interior features and finishes throughout the theatre.



THE IMMIGRANT / THE KID

AT THE ORPHEUM THEATRE

JUNE 12, 2022 — 1 P.M.

PROGRAM

WELCOME

Linda Dishman, *President and CEO, Los Angeles Conservancy*

HOST

Clark Wilson, *acclaimed silent film organist*

SHORT FILM

The Immigrant

First National, 1917, 20 minutes

Black and White / Digital Projection

FEATURE

The Kid

First National, 1921, 53 minutes

Black and White / Digital Projection

STARRING

CHARLES CHAPLIN as The Immigrant

EDNA PURVIANCE as The Woman

DIRECTED BY Charles Chaplin

STARRING

CHARLES CHAPLIN as The Tramp

JACKIE COOGAN as The Kid

DIRECTED BY Charles Chaplin

Featuring live music on the Orpheum's Mighty Wurlitzer Organ!

The Immigrant courtesy Flicker Alley; *The Kid* courtesy Janus Films / Criterion Collection

MUSIC SPONSOR:



SCAVENGER HUNT



SEE PAGE 9 FOR INSTRUCTIONS

BLADE RUNNER: THE FINAL CUT

AT THE ORPHEUM THEATRE

JUNE 12, 2022 — 7 P.M.

PROGRAM

WELCOME

Linda Dishman, *President and CEO, Los Angeles Conservancy*

HOST

Ross Melnick, *author and professor of Film and Media Studies at University of California, Santa Barbara*

SPECIAL GUESTS

Alexis Rhee, *actor and director*

Kevin Thompson, *actor*

M. Emmet Walsh, *actor and comedian*

FEATURE

Blade Runner: The Final Cut
Warner Bros., 1982, 117 minutes
Color / Digital Projection

STARRING

HARRISON FORD as Rick Deckard

RUTGER HAUER as Roy Batty

DIRECTED BY Ridley Scott

Film courtesy Swank Motion Pictures

SCREENING SPONSORED BY

CATHY AND STEVE NEEDLEMAN

DID YOU KNOW?

Although *Blade Runner* features many filming locations around L.A., including Union Station and the Ennis House, its most famous location is the Bradbury Building. The National Historic Landmark, built in 1893 and is famous for its magical, light-filled Victorian style court and ornate ironwork, has appeared in more than 20 films. You can see the Bradbury in person on the Conservancy's Historic Downtown Walking Tour! Visit laconservancy.org/tours to learn more!

- THANK YOU -

Thank you to everyone who helped make the 2022 season of Last Remaining Seats possible

PRODUCTION TEAM

Production Manager: Bud Coffey

Photographer: Mike Hume

Announcer: Rob McManeus

Vintage Projector Specialist: Tom Ruff

2022 SERIES COMMITTEE

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Scavenger Hunt photos

Douglas Hill, Jessica Hodgdon/L.A. Conservancy, Mike Hume, Amanda Lao, Annie Laskey/L.A. Conservancy, Ben Miller, Helen D. Ramirez, Stephen Russo, Don Solosan, and Larry Underhill

Cover photos

To Sir, with Love courtesy Sony Pictures; *The Kid* courtesy Roy Export Company Ltd.; *Blade Runner: The Final Cut* courtesy Warner Bros.; *The Women* courtesy Warner Bros.; *Notorious* courtesy Swank Motion Pictures.

Interior photos

1968 Sidney Poitier portrait courtesy Masheter Movie Archive; *To Sir, with Love* courtesy Sony Home Entertainment; *The Immigrant* and *The Kid* courtesy Roy Export Company Ltd.; *Blade Runner: The Final Cut* courtesy Warner Bros.; *The Women* courtesy Warner Bros.; *Notorious* courtesy Walt Disney Pictures.

Major funding for the Los Angeles Conservancy's educational programming is provided by the LaFetra Foundation and the Kenneth T. and Eileen L. Norris Foundation.

• LOS ANGELES THEATRE •

615 S. BROADWAY, DOWNTOWN LOS ANGELES

S. Charles Lee, 1931

Originally billed as “the world’s finest and most luxuriously appointed cinema playhouse,” the Los Angeles Theatre is the last and most ornate of Broadway’s great movie palaces.

Its grand opening on January 30, 1931 featured Charlie Chaplin’s *City Lights*, with Albert Einstein as the guest of honor. From the elaborate terrazzo sidewalks outside the entrance to the stage curtain decorated with three-dimensional figures, the Los Angeles Theatre demonstrates S. Charles Lee’s axiom, “the show starts at the sidewalk.”

The theatre’s five-story façade boasts huge terra cotta columns, angels, and vines. Its majestic lobby features mirrors, sparkling chande-

liers, detailed plaster ornament, and a sunburst motif alluding to France’s “Sun King,” Louis XIV. A grand central staircase leads to a crystal fountain and a French-inspired mural painted by Candelario Rivas.

The lower level houses a playroom and a glamorous ladies’ restroom with sixteen private compartments, each finished in a different marble. In the walnut-paneled lounge, a periscope-like system of prisms relayed the film from the auditorium to a secondary screen, allowing patrons to watch the film while socializing.

In 1994, the Los Angeles Theatre closed its doors as a regularly operating theatre and now serves as a popular filming location.



PHOTOGRAPH BY JESSICA PATRICK

THE WOMEN

AT THE LOS ANGELES THEATRE

JUNE 18, 2022 — 2 P.M.

PROGRAM

WELCOME

Linda Dishman, *President and CEO, Los Angeles Conservancy*

HOST

Cari Beauchamp, *author and film historian*

FEATURE

The Women

MGM, 1939, 133 minutes

Black and White / 35mm

STARRING

NORMA SHEARER as Mary Haines

JOAN CRAWFORD as Crystal Allen

DIRECTED BY George Cukor

Film print courtesy Swank Motion Pictures

SCAVENGER HUNT



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