

PETER BOGDANOVICH (30 July 1939, Kingston, New York, USA) most notable recent job has been playing Tony Soprano's psychiatrist's psychiatrist. "Many French cineasts and film critics went on to become major filmmakers, but in America only one such scholar made that transition: Peter Bogdanovich. This lifelong film buff wrote dozens of articles, books, and program notes about Hollywood before settling there in the mid 1960s. He fell in with producer Roger Corman, becoming a jack-of-all-trades on *The Wild Angels* (1966) and reworking a Russian sci-fi epic into *Voyage to the Planet of Prehistoric Women* (1967). Bogdanovich's first real film was the suspenseful *Targets* (1968), which he directed, produced, and cowrote with then-wife Polly Platt. After making a documentary, *Directed by John Ford* (1971), he directed the melancholy Larry McMurtry story *The Last Picture Show* (1971), which became a major critical and commercial hit....

"Celebrated as Hollywood's latest wunderkind, he made two more big hits: the screwball farce *What's Up, Doc?* (1972) and another period piece, *Paper Moon* (1973), which brought an Oscar to debuting Tatum O'Neal. Both films were very much dependent on references to earlier films and directors, but there was no denying his superb craftsmanship and assured handling of actors. But it was perceived that his relationship with Cybill Shepherd led to his undoing. Two Shepherd vehicles-*Daisy Miller* (1974) and *At Long Last Love* (1975)-were major stiffs, and the well-intentioned *Nickelodeon* (1976) was pronounced D.O.A. at the box office. After a return to the Corman fold for the low-budget *Saint Jack* (1979), he made a colorful romantic comedy, *They All Laughed* (1981), which ultimately devastated him both emotionally and financially. By the time the film was released, costar Dorothy Stratten, who'd become his companion, was murdered; Bogdanovich then went bankrupt trying to regain the rights to the film from its original distributor. After a period of self-imposed exile, he began to work again, though his output has been small: the excellent *Mask* (1985), a comedy misfire, *Illegally Yours* (1988), a *Picture Show* sequel, *Texasville* (1990), the all-star farce *Noises Off* (1992), and the Nashville-based *The Thing Called Love* (1993). In 1991 Bogdanovich reedited *The Last Picture Show* for video release, and participated in a fascinating documentary, *Picture This: The Times of Peter Bogdanovich in Archer City, Texas* (released in 1992) about the making of *Picture Show* and its sequel 20 years later." *Leonard Maltin's Film Encyclopedia*

LARRY MCMURTRY was born in Archer, Texas, where *The Last Picture Show* was filmed. His books are: *Horseman, Pass By* 1961 (filmed as *Hud*), *Leaving Cheyenne* 1963, *The Last Picture Show* 1966, *In a Narrow Grave* 1968, *Moving On* 1970, *All My Friends Are Going To be Strangers* 1972, *Terms of Endearment* 1975, *Somebody's Darling* 1978, *Cadillac Jack* 1982, *Desert Rose* 1983, *Lonesome Dove* 1985 (Pulitzer Prize), *Texasville* 1987, *Flim Flam* 1987, *Anything for Billy* 1988, *Some Can Whistle* 1989, *Buffalo Girls* 1990, *The Evening Star* 1992, *Streets of Laredo* 1993, *Pretty Boy Floyd* 1994 (with Diane Ossana), *Dead Man's Walk* 1995, *The Late Child* 1995, *Comanche Moon* 1997, *Crazy Horse* 1999, *Duane's Depressed* 1999, *Roads* 2000, *Boone's Lick* 2000. For the *NY Times* 1 Nov 1988 interview: <http://www.nytimes.com/books/99/01/10/specials/mcmurtry-texan.html>

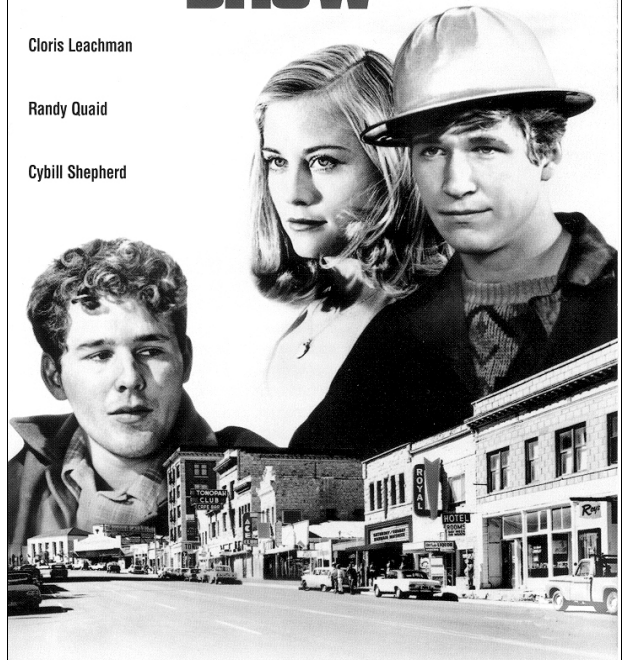
ROBERT SURTEES (9 August 1906, Covington, KY - 5 January 1985) won Oscars for his cinematography on *King Solomon's Mines* (1950), *The Bad and the Beautiful* (1952), and *Ben-Hur* (1959). He received nominations for *Thirty Seconds Over Tokyo* (1944, shared with Harold Rosson), *Quo Vadis?* (1951), *Oklahoma!* (1955), *Mutiny on the Bounty* (1962), *Doctor Dolittle*, *The Graduate* (both 1967), *The Last Picture Show*, *Summer of '42* (both 1971), *The Sting* (1973), *The Hindenburg* (1975), *A Star Is Born* (1976), and *The Turning Point* (1977).

TIMOTHY BOTTOMS (30 August 1951, Santa Barbara,

California) is currently playing George W. Bush in the tv series, "That's My Bush!". He reprised his role of Sonny Crawford in Bogdanovich's *Texasville* (1990). He's generally regarded as a better actor than his brothers Joseph and Sam, but for most of his career he's acted in made-for-tv films or dumb thrillers, like *Rollercoaster* (1977) and *Invaders*

Timothy Bottoms
 Jeff Bridges
 Ellen Burstyn
 Ben Johnson
 Cloris Leachman
 Randy Quaid
 Cybill Shepherd

THE LAST PICTURE SHOW



THE LAST PICTURE SHOW (1971)
 118 minutes

Timothy Bottoms Sonny Crawford
Jeff Bridges Duane Jackson
Cybill Shepherd Jacy Farrow
Ben Johnson Sam the Lion
Cloris Leachman Ruth Popper
Ellen Burstyn Lois Farrow
Eileen Brennan Genevieve
Clu Gulager Abilene
Sam Bottoms Billy
Randy Quaid Lester Marlow
Grover Lewis Mr. Crawford

Director Peter Bogdanovich
Script Peter Bogdanovich and Larry McMurtry, based on McMurtry's novel
Producer Stephen J. Friedman
Cinematographer Robert Surtees
Editor Donn Cambern (sort of)
 BBS Productions
 Columbia Pictures Corporation

from Mars (1986). His earlier work was more notable: *Johnny Got His Gun* 1971, *The Paper Chase* 1973, and *The White Dawn* 1974.

JEFF BRIDGES (4 December 1949, Los Angeles) son of actor Lloyd Bridges and brother of Beau, appeared in his first film before he was a year old in *The Company She Keeps* 1950. Two years later he started appearing in his father's tv series. He done a lot of tv an filmw ork since. Some of his films are *The Big Lebowski* 1998, *White Squall* 1996, *The Fisher King* 1991, *Texasville* 1990, *The Fabulous Baker Boys* 1989, *Tucker: The Man and His Dream* 1988, *Jagged Edge* 1985, *Starman* 1984, *Against All Odds* 1984, *Cutter's Way* 1981, *Heaven's Gate* 1980, *Winter Kills* 1979, *King Kong* 1976, *Thunderbolt and Lightfoot* 1974, *Bad Company* 1972, *Fat City* 1972.

CYBILL SHEPHERD (18 February 1950, Memphis, Tennessee) won the Miss Teenage Memphis in 1966 and 1968. She got the role of Jacy Farrow after Bogdanovich saw her on a magazine cover. In recent years she has acted primarily in made-for-tv movies and the two series in which she starred, "Cybill" and "Moonlighting." She revisited Jacy Farrow in *Texasville*, had an interesting role in Scorsese's *Taxi Driver* 1976, and starred in two awful Bogdanovich films, *At Long Last Love* 1975 and *Daisy Miller* 1974.

BEN JOHNSON (13 June 1918, Pawnee, Oklahoma – 8 April 1996, Mesa, Arizona, apparent heart attack) first appeared in *The Outlaw* (1943); his last role was in "Ruby Jean and Joe," a made-for-tv film the year of his death. In 1953, he was World's Champion Steer Roper. He went to Hollywood herding cattle for Howard Hughes, stayed to do stunt and double work, and eventually began acting, first with an uncredited role in Hughes' *The Outlaw* 1943, and in almost every Western John Ford made from 1948 on, as well as many other notable films. Some of them are: *The Sugarland Express* 1974, *Dillinger* 1973, *The Getaway* 1972, *Chisum* 1970, *The Wild Bunch* 1969, *Will Penny* 1968, *Hang 'em High* 1967, *Major Dundee* 1965, *Cheyenne Autumn* 1964, *One-Eyed Jacks* 1961, *Shane* 1953, *Rio Grande* 1950, *Wagonmaster* 1950, *She Wore a Yellow Ribbon* 1949, *Three Godfathers* 1948.

CLORIS LEACHMAN (30 April 1926, Des Moines, Iowa), a Miss America runner-up, is the only actress who has won five Emmys in five separate categories. She's a great character actor, perhaps best known in recent years for her work for Mel Brooks in *Young Frankenstein* 1974, *High Anxiety* 1977, and *History of the World, Part 1* 1981. In 1977 she posed nude on the cover of *Alternative Medicine Digest*, body painted like a fruit basket, a parody of Demi Moore's famous nude *Vanity Fair* cover. She appeared for years on "The Mary Tyler Moore Show" 1970-77, and "Phyllis" 1975-77. She won an Oscar for her work in *The Last Picture Show*.

ELLEN BURSTYN (Edna Rae Gilhooley, 7 December 1932, Detroit): "Earthy, appealing star of the 1970s who acted...on stage and in TV shows during the late 1950s and early 1960s. A student of Lee Strasberg at the Actors'

Studio, she debuted on-screen in 1964's *For Those Who Think Young* billed as Ellen McRae. Later adopting her (then third) married name, Burstyn, she appeared in several other nondescript pictures throughout the 1960s, hitting the jackpot with 1971's *The Last Picture Show*. Burstyn's role as a free-spirited woman in a dying Texas town brought her the New York Film Critics' and National Film Critics' awards for Best Supporting Actress, although she lost the Best Supporting Actress Oscar to her costar, Cloris Leachman. The critical kudos enabled Burstyn to exercise greater control over her roles; already in middle age, she found herself in the enviable position of having movies written and developed with her in mind. Her two biggest successes were *The Exorcist* (1973), for which she snagged another Oscar nomination as Linda Blair's worried mother, and *Alice Doesn't Live Here Anymore* (1974), a project she packaged and sold to Warner Bros. herself. Good move: she finally won an Academy Award as the single mother struggling to get along. Among her other films are *Tropic of Cancer*, *Alex in Wonderland* (both 1970), *The King of Marvin Gardens* (1972, in a moving performance as an aging chippie), *Harry and Tonto* (1974, as Art Carney's daughter), and *Providence* (1977). She earned additional Oscar nominations for her role as an adulterous wife in *Same Time, Next Year* (1978, recreating her Tony Award-winning stage performance) and as a faith healer in the underrated *Resurrection* (1980). She found more opportunities on TV than in features during the 1980s, and starred in the high-profile telefilms "The People vs. Jean Harris" (1981, as murderess Harris), "Pack of Lies" (1987), and "Mrs. Lambert Remembers Love" (1991)." *Leonard Maltin's Film Encyclopedia*.

RANDY QUAID (1 October 1950, Houston), older brother of Dennis. "His ungainly bulk and jowly, hangdog countenance rule out this fine actor for the conventional leading-man assignments such as those given his younger brother Dennis, but Randy has done pretty well for himself as a supporting player and offbeat character lead. Director Peter Bogdanovich more or less discovered him as a drama student and featured him in several of his early films: *Targets* (1968), *The Last Picture Show* (1971), *What's Up, Doc?* (1972), and *Paper Moon* (1973). He earned an Oscar nomination for his role as a hapless sailor in *The Last Detail* (1973), and over the years has landed a series of multifaceted roles that attest to his versatility: Chevy Chase's addlebrained relative in *National Lampoon's Vacation* (1983) and *National Lampoon's Christmas Vacation* (1989), Lennie to Robert Blake's George in a TV remake of "Of Mice and Men" (1981), Mitch in a distinguished TV version of "A Streetcar Named Desire" (1984), President Lyndon Johnson (an inspired piece of casting) in "LBJ: The Early Years" (1987, telefilm), and the Frankenstein monster in a cable TV version of "Frankenstein" (1993). He also spent one season on TV's "Saturday Night Live" (1985-86). He's appeared with brother Dennis on stage in Sam Shepard's play "True West," and on film in *The Long Riders* (1980) with several other sets of acting brothers. He also starred in his own TV sitcom, "Davis Rules" (1990-92)." *Leonard Maltin's*

From Peter Bogdanovich, *Who The Devil Made It: Conversations with Legendary Film Directors* (Ballantine. NY 1998):

In sixth grade, I got the title role of Finian in our Collegiate School production of *Finian's Rainbow*, for which my mother served as uncredited director, the first I can remember: she kept telling me my Irish accent needed work. At the start of that year, 1952, at twelve and a half, I began to keep a private card file on every movie I saw: a rating (between Poor and Exceptional), some credits (researched at the public library if necessary), at what place I'd seen the film, and some brief comments. If I saw a film again, I noted that; if I thought differently of it, I noted that too. I kept the typed file cards religiously through 1970, when I was thirty and a half and had just finished directing *The Last Picture Show*, the film that would make my career. During those eighteen years I saw 3,661 features, plus repeated viewings of some of these totalling another 1,066 screenings. There were also shorts (one- through four-reelers) and cartoons that added up to another 589 cards. Total, on file: 5,316.

When I once pointed out to Welles that he had begun *Citizen Kane* the day I turned one year old, he said, "Oh, shut up!"

The first time I came to Hollywood was in January 1961, just as the golden age of movies was coming to an end—by my calculations, having lasted fifty years, 1912-1962. When subsequently I bemoaned its passing to Welles, he said: "Well, what do you want? After all, the height of the *Renaissance* only lasted sixty years!" The final film of this treasured period – and the most profoundly appropriate in its evocative feeling of requiem—was John Ford's *The Man Who Shot Liberty Valance* (1962). Released the same year Marilyn Monroe died, and one year before the murder of John F. Kennedy, it is a deceptively simple Western which

concludes, metaphorically, with a U.S. that has buried its heroes in legends that are false, that has built out of the wilderness an illusory garden and left us tragically longing for the open frontiers and ideals we have lost.

[quoting Orson Welles] "Because it's only in your twenties and in your seventies and eighties that you do the greatest work.... The enemy of life is middle age. Youth and old age are great times—and we must treasure old age and give genius the capacity to function in old age – and not send them away." ... And then Welles cast me in his last (as yet unedited) film, *The Other Side of the Wind* (shot 1970-1976), as the young director who supplants and outlives John Huston's old director.

By the end of 1970, I was finishing *The Last Picture Show*, based on a novel which Sal Mineo had given me to read; he had always wanted to act in it but felt he was too old by then. The author, Larry McMurtry, was at this time a little-known Texas writer; although *Hud* had been based on one of his books, I doubt if his novels sold six thousand copies in hard cover.... We made the film for \$1.3 million on location in Texas, received eight Academy Award nominations During the filming, two personal events altered my life forever: my father died suddenly of a stroke midway through, and around the same time Cybill Shepherd and I fell in love. When the picture ended, so did my marriage to Polly, an extremely sad event, though we still managed to work together on a couple more films.

In 1915, when President Wilson was asked for his reaction to Griffith's new picture—*The Birth of a Nation*—was the first film ever shown at the White House—the president is recorded as having said: "It is like writing history with lightning."

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