

**AMERICAN CINEMATHEQUE
NOVEMBER/ DECEMBER CALENDAR**

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Egyptian Theatre
6712 Hollywood Boulevard
Los Angeles, CA 90028

Aero Theatre
1328 Montana Avenue
Santa Monica, CA 90403

EGYPTIAN THEATRE:

**Wednesday November 30 - 7:00 PM & 9:00 PM
OUTFEST - QUEER YOUTH NATION**

This accomplished program curated by QYN Youth Collective/REACH LA represents some of the best work made by queer youth today. Hector Flores and REACH LA's "**Riot Faggots**" (2005, 10 min.) Three gay men move to fight machismo, starting a new breed of femmes - Revolution Faggot Style. Michael Andrews & Boston Glass's "**Two Sides, One Familiar Story**" (2005, 6 min.) A video diary connects the L.A. and Boston LGBT youth scenes. Kristin Wygal & Sunset Neighborhood Beacon Center's "**Skate Her**" (2005, 6 min.) Explores the joys and challenges of a queer woman of color skateboarder. Isabel Ramirez & REACH LA's "**Boy Wonder**" (2005, 6 min.) A young man struggles as a straight male provider by day and a transsexual prostitute by night. George Thomas & Boston Glass's "**The Re-enactment**" (2005, 9 min.) A dramatic re-enactment of George's 'coming out' to his family;. Harjant Gill & Sunset Neighborhood Beacon Center's "**Everything**" (2005, 7 min.) A young, gay South Asian man negotiates culture, prejudice and identity. Hector Flores & REACH LA's "**Blue Torn Petals**" (2005, 3 min.) A visually poetic expression of frustration through a clouded window. Raquel Garcia & REACH LA's "**Miss-Understanding**" (2005, 2 min.) A woman grows to understand her sexuality in this experimental video poem. Maria Cruz & Catey McSweeny & REACH LA's "**Queer Mexicana**" (2005, 2 min.) Through spoken word a Mexican American woman accepts herself in an atmosphere of opposition. Linda OíCampo & REACH LA's "**A Lo Mejor**" (2005, 5 min.) A transgender Mexican immigrant ventures through harsh, unpromising Los Angeles. Cassie & Ive Taylor-Crib & Boston Glass's "**Family Beginnings**" (2005, 7 min.) With the birth of their daughter Kailani, two young parents learn lessons in patience. Alfredo Garcia & REACH LA's "**He Did It**" (2005, 5 min.) Overcoming domestic violence and drug abuse, a boy takes control of his life. Daniel Flores & REACH LA's "**Perceptions Of Liberation**" (2005, 5 min.) Challenging accepted notions of self, how do we allow ourselves to inhale life and exhale death? *Winner: Outfest 2005 Audience Award, Outstanding Documentary Short* : Christopher Harris & REACH LA's "**This Is How I Love You**" (2005, 15 min.) A young man from South Los Angeles explores what its like to be black and gay.

Presented by the American Cinematheque and SabuCat Productions, in association with Technicolor:

TECHNICOLOR'S 90th ANNIVERSARY – A TRIBUTE TO DYE-TRANSFER PRINTING

Friday, December 2 – Sunday, December 11 at The Egyptian Theatre

Friday, December 9 – Sunday, December 11 at The Aero Theatre

When Dr. Herbert Kalmus and his team of scientists and technicians invented Technicolor in 1915, they changed cinema forever. There had certainly been color moving images since almost the beginning of cinema, but only very labor intensive (and not particularly accurate) color renditions had been available. That all changed, first with "2 color" printing, and finally, dye-transfer printing of all three colors, in which the three color records are "soaked into" on one strip of film – "dye imbibition". The term "Glorious Technicolor" was coined for this, and as the examples in this festival show, the colors, so bright and vivid, almost bounce off the giant movie screen.

Dye transfer printing had the added advantage of not fading, and we'll be running 35mm prints of most of these films from their original issues. The festival will include such rarely screened classics as **THE MUSIC MAN** (in 4-track mag stereo), **THE JOLSON STORY** and **COBRA WOMAN** (original nitrate prints), **EL CID**, **FALL OF THE ROMAN EMPIRE**, as well as numerous others. Also be sure to join us for "The Archive Experts Seminar," and hear anecdotes and fascinating information from the major studios' leading archivists and film preservationists regarding their experiences with Technicolor.

Original dye-transfer prints (in superb, runnable condition) are becoming scarcer every year. Many of the prints that will be presented are over 50 years old. Try not to miss this "Last Technicolor Picture Show" - most of these prints will never be publicly screened again. **We are very excited to welcome in-person guest, legendary British cinematographer, Jack Cardiff for a screening of THE AFRICAN QUEEN (at The Egyptian Theatre only.)**

Series Compiled by Martina Palaskov-Begov, Jeff Joseph, Gwen Deglise, Dennis Bartok and Chris D.

Special thanks to: Bob Hoffman and Tiffany Leopard/ TECHNICALOR; Marilee Womack/WARNER BROTHERS CLASSICS; Paul Ginsburg/UNIVERSAL; Mike Schlesinger/COLUMBIA PICTURES REPERTORY; Nanine Funicello and Elizabeth Nock/ELEGANT FILMS; Amy Lewin & Tracy Cargile/PARAMOUNT REPERTORY. Fritz Herzog at the Academy of Motion Pictures and Ray Regis at the Moving Image Archives

Friday December 2 - 7:30 PM

Opening Night:

EL CID, 1961, Elegant Films, 184 min. Of all the massive Hollywood costume films of the early 1960's, we'll pick this as our favorite: **Charlton Heston** (who else could play this role??) and **Sophia Loren** co-star as the legendary Spanish warrior and his wife, in director **Anthony Mann's** epic masterpiece. *"I'll never forget how I woke up one morning and there was a misty fog over the whole of Valencia ... I yelled at Heston, 'Look, I'll never capture this again. Put on this armour and ride with a white horse across the sands ...' And in ten minutes we got it."* – Anthony Mann.

An Egyptian Theatre Exclusive!

Saturday December 3 – 5:00 PM

Cinematographer Jack Cardiff In-Person!

THE AFRICAN QUEEN, 1951, Paramount, 105 min. Gin-soaked captain **Humphrey Bogart** decides to take pity on skinny, psalm-singing spinster **Katharine Hepburn** after her brother is killed in a German attack during WWI – and instead, winds up falling in love, and ferrying her downriver to launch a suicidal assault on a German warship! Brilliantly adapted from the C.S.

Forester novel by director **John Huston** and James Agee (with uncredited help from Peter Viertel, whose novel White Hunter, Black Heart was inspired by his time in Africa during filming), and photographed by legendary British cinematographer Jack Cardiff. **Discussion following with Jack Cardiff and color scientist, Dr. Richard Goldberg.**
>>Also showing at the Aero on Thursday, December 9.

Saturday December 3 – 7:30 PM

FALL OF THE ROMAN EMPIRE, 1964, Elegant Films, 188min. Dir. **Anthony Mann**. **Christopher Plummer** and **Stephen Boyd** are former childhood friends who squabble over who will rule the Roman Empire (and get the lovely **Sophia Loren**) when the old emperor dies. Set against a vast canvas of history, the film is something like late-period Kurosawa: a masterful blend of formal action and pure, abstract color. With terrific supporting roles by **Alec Guinness**, **James Mason**, **Omar Sharif** and **Mel Ferrer**.
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Sunday December 4 – 6:00 PM

Ultra-Rare Screening!

MONDO CANE, 1962, 105 min. Were there ever two more controversial Italian filmmakers than **Gualtiero Jacoppetti** and **Franco E. Prosperi**? Both continued on as partners after losing **Paolo Cavara** (the third co-director on MONDO CANE and a critic of the pair later on), making shocking pseudo-documentaries on such subjects as African poverty, exploitation & anarchy (AFRICA ADDIO) and the history of colonialism and American racism in the New World (GOODBYE, UNCLE TOM). But for every aspect of their crusading personas, the filmmaking duo often also attracted poisonous vilification, accused of manipulating real-life events for the camera – accusations they vehemently denied and refuted in court. Who knows where the truth lies? The films speak for themselves as fascinating documents. The first - and some consider best - is a case in point, offering a colorful, bizarre catalogue of weird customs and rituals from all over the world. It also began a prolific, if brief, fad in the 1960s of 'mondo' movies by all variety of filmmakers (most nowhere near as talented). With a beautiful score and theme song by **Riz Ortolani** (both of which were nominated for 1964 Academy Awards).
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Monday, December 5 – 7:30 PM

ALTERNATIVE SCREEN

Wednesday, December 7 - 7:30 PM

Outfest

AUNTIE MAME, 1958, Warner Bros., 143 min. Dir. **Morton DaCosta**. We're thrilled to ring out yet another year with an Outfest holiday tradition, the AUNTIE MAME extravaganza! Beloved comedienne and camp icon **Rosalind Russell** (GYPSY) commands center stage as eccentric socialite Mame Dennis, who throws the best parties and throws back the stiffest martinis you've ever seen. America's favorite rich and eccentric relative, acting as a protector to a lonely young nephew, bravely faces the ravages of poverty, snobby stuffed shirts and romantic rivalry to emerge like a phoenix from her own ashes. Join a high-spirited audience of Mame-lovers as we celebrate the glory of Rosalind Russell and a magnificent supporting cast in this raucous, riotous, interactive screening of a movie masterpiece. This evergreen portrait of fabulousness is a queer classic to end all queer classics!

Pre-Screening Reception Hosted by: Absolut

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Saturday December 10 – 5:00 PM

Rare Original Road Show 24 fps Version In 4-track Magnetic Stereophonic Sound!

AROUND THE WORLD IN 80 DAYS, 1956, Warner Bros., 183 min. Dir. **Michael Anderson**. This winner of five 1957 Academy Awards (one for Best Picture) adapts Jules Verne's world-famous classic following turn-of-the-20th-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!

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Saturday December 10 – 9:00 PM

THE MUSIC MAN, 1962, Warner Bros., 151 min. Dir. **Morton Da Costa**. One of the most rousing musicals ever committed to celluloid in a rare screening! Fast-talking con-man, Professor Harold Hill (**Robert Preston**), blows into sleepy midwestern town, River City, intent on fleecing the citizens with a phony boys' marching band scam. But meeting Marion (**Shirley Jones**), the town librarian and her kid brother, Winthrop, throws a monkey wrench into his scheme. A perfect balance of naivete and nostalgia as well as a gentle spoof of small-town small-mindedness, with a collection of great tunes, including "76 Trombones," "Sadder But Wiser Girl," "Goodnight, My Someone" and a sterling supporting cast made up of Buddy Hackett, Pert Kelton, Paul Ford, Hermione Gingold. Winner of the Academy Award for Best Music (Adaptation). With rare 4-track magnetic stereophonic sound.

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Sunday December 11 – 4:00 PM

ARCHIVE EXPERTS SEMINAR. Please join us for this fantastic opportunity to hear anecdotes and insights on Technicolor from some of the most prominent studio archivists in Los Angeles, including **Schawn Belston** of 20th Century Fox, **Bob O'Neil** of Universal, **Grover Crisp** of Columbia Pictures (Sony), **Dick May** of Warner Bros and **Barry Allen** of Paramount.

Sunday December 11 – 6:00 PM

"Eye-Popping" Nitrate Technicolor Double Bill!

THE JOLSON STORY, 1946, Columbia (Sony), 128 min. Dir. **Alfred E. Green**. This smash hit from 1946, nominated for 6 Oscars (it won two, for Best Music Scoring and Best Sound Recording) is a terrific example of "Glorious Technicolor." Don't come to this expecting Jolson's "true" life story; this is Hollywood gloss all the way. It contains some of the best music of the first part from the 20th century, including "Swanee," "California, Here I Come," "There's a Rainbow 'Round My Shoulder" and dozens of others. And the late, great, **Larry Parks** as Al Jolson shouldn't be missed! This film hasn't been seen in dye-transfer Technicolor on the Big Screen in decades. Don't miss this once-in-a-lifetime chance to see an original nitrate British Technicolor print!

COBRA WOMAN, 1944, Universal, 71min. Dir. **Robert Siodmak**. The mid-40s Universal kitsch quotient spills over-the-top in this gonzo saga of island maiden **Maria Montez** slugging it out with her newly-discovered evil twin sister!! With **Jon Hall, Lon Chaney, Jr.** and **Sabu**. Another nitrate Technicolor gem from the vaults.

Discussion in between films with actress Betty Garrett (Larry Park's widow).

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Thursday, December 15 -- 7:30pm

Alt screen

Margot to provide text

Thursday, December 15 -- 7:00pm & 9:00pm OUTFEST

[Spielberg Theatre]

WTC VIEW, 2005, 102 min. Director **Brian Sloan** (Outfest '97 opener **I THINK I DO**) returns with this warm, moving human drama about friends and neighbors rebuilding a shattered world. Eric is a cute young man who, until September 11, 2001, enjoyed a reasonably happy life in New York, in a nice apartment with a glorious view of the World Trade Center. Since that date, he has been hiding out in his apartment, processing the tragedy -- as well as the recent losses of a boyfriend and a roommate. Encouraged by his friend Josie to shake it off and get back into life, his real chance for renewal comes as he meets with potential new roommates, who bring the craziness of urban life, and even the possibility of tenderness and love, back into his life.

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KONG SESSION

Saturday, December 3 at The Aero Theatre

Friday, December 16 – Sunday, December 18 at The Egyptian Theatre

Whoever thought that King Kong, a big ape on top of the Empire State Building way back in 1933, fueled by stop-motion animation and existing only on celluloid, would still be generating such an incredible film legacy? Sequels (**SON OF KONG**), sort-of-sequels (**MIGHTY JOE YOUNG**), variations (Japan's **KING KONG VS. GODZILLA** and **KING KONG ESCAPES**, Britain's **KONGA**, Hong Kong's **THE MIGHTY PEKING MAN**, to name only a few), remakes (producer, Dino DeLaurentis' **KING KONG**), sequels-to-remakes (the delightfully harebrained **KING KONG LIVES** where the the giant ape receives an artificial heart transplant!) have followed in the original **KING KONG's** wake -- the mind boggles! To help celebrate the release of Peter Jackson's much-anticipated new version of **KING KONG** and Warner Brothers' November 22 DVD release of the newly-restored original film, please join us for this cinematic jam session featuring all manner of tragically-misunderstood giant apes doomed by their friendships with vivacious, human women! We'll be screening the classic original **KING KONG** (out of circulation for the last couple of years) as well as the brand-spanking-new documentary, **I'M KING KONG – THE EXPLOITS OF MERIAN C. COOPER** (about **KING KONG** filmmaker/adventurer, Cooper) directed by Kevin Brownlow and Christopher Bird. ***Film historian and collector Bob Burns will be on hand at The Egyptian Theatre on Friday and Saturday with original props from the three classic Cooper/Schoedsack films, including Ray Harryhausen's stop-motion armature from MIGHTY JOE YOUNG and the only surviving Kong armature built by Marcel Delgado for KING KONG.***

Series Compiled by Martina Palaskov-Begov, Chris D. with assistance from Keith Aiken.

Special Thanks: Marilee Womack/WARNER BROS. CLASSICS; Ronnee Sass/WARNER HOME VIDEO; Kevin Brownlow; Heather Holmes/TURNER CLASSICS MOVIES; Mike Schlesinger/COLUMBIA PICTURES REPERTORY; Elizabeth Nock/MIRAMAX; Lee Cohen/EVERY PICTURE TELLS A STORY; Heather Holmes/ TCM

Friday, December 16 -- 7:30 PM

SON OF KONG, 1933, Warner Bros., 70 min. Dir. **Ernest B. Schoedsack**. Although not possessed of the same pulse-bounding cliffhanger thrills of its predecessor, this sequel has charms all its own. Fast-talking promoter, Carl Denham (**Robert Armstrong**) and Captain Englehorn (Frank Reicher) are blamed for King Kong's swath of death and destruction, and are virtually hounded out of New York City. Deciding to put together a cargo business in the East Indies, the pair are sidetracked in Dakang by a stranded singer (Helen Mack) and a villain named Hellstrom (John Marston) who has a treasure map – for old Kong's home, Skull Island! Once there, the cast find Kong's lonely son instead of riches, as well as an assortment of other giant wild beasts. KING KONG stop-motion wizard, **Willis O'Brien**, returns to animate this sweet-natured, whimsical adventure-fantasy with the kids in the audience definitely in mind.

>> **Also showing at the Aero Theatre, December 3.**

I'M KING KONG - THE EXPLOITS OF MERIAN C. COOPER. 2005, TCM, 57min. Dir. **Kevin Brownlow & Christopher Bird**. This brand-new documentary, produced by Patrick Stansbury for Turner Classic Movies covers KING KONG filmmaker, Cooper's breathless life with a pace to match. From his life-or-death struggles as an aviator in the First World War to the flying sequences that helped launch Cinerama in the 50s, it ties together his three great passions: motion pictures, flying and his country. Interviewees include **Ray Harryhausen, Fay Wray**, and the voices of Cooper and Schoedsack.

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Saturday, December 17 -- 5:00 PM

MIGHTY JOE YOUNG, 1949, Warner Bros., 94 min. Dir. **Ernest B. Schoedsack**. Inspired as a boy by the pioneering stop-motion work of Willis O'Brien on KING KONG, Ray Harryhausen got the chance to work with his hero years later – along with KING KONG co-director Ernest B. Schoedsack – on this marvelous adventure/fantasy story about a beautiful young woman (Terry Moore) and her best friend, a giant, kindhearted gorilla named Joe - ! In the end, Harryhausen wound up handling the majority of the visual effects for the film, including spectacular scenes of Joe destroying a nightclub. Academy Award Winner for Best Visual Effects. *Discussion following with actress, Terry Moore.*

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Saturday, December 17 – 8:00 PM

KING KONG, 1933, Warner Bros., 100 min. Dir. **Merian C. Cooper** and **Ernest B. Schoedsack**. 72 years after it first premiered, KING KONG remains the 8th Wonder of the World, a marvelous, mysterious blend of awesome prehistoric monsters and new-fangled technology (including airplanes, subway trains and the Empire State Building). **Fay Wray** lights up the screen as the Beauty who drives the Beast to distraction, with support from Robert Armstrong, Bruce Cabot and the astounding visual effects work of **Willis O'Brien**. Join us for this special screening of the classic that started it all, a celebration of Warner Brothers' hot-off-the-presses November 22 release of their collector's DVD of the newly-restored film (from rare nitrate film elements and digitally mastered.) Their 2-disc Special Edition also features a documentary with director Peter Jackson (KING KONG (2005), THE LORD OF THE RINGS trilogy); commentary by Ray Harryhausen and Ken Ralston with Merian C. Cooper and Fay Wray; and a feature length documentary on Kong creator Merian C. Cooper, directed by Kevin Brownlow. The KING KONG Collection, featuring two more new-to-DVD titles – THE SON OF KONG and MIGHTY JOE YOUNG - along with the KING KONG Special Edition DVD - is also available.

Saturday, December 17 – 10:15 PM

Additional Screening!!

KING KONG, 1933, Warner Bros., 100 min. Dir. **Merian C. Cooper and Ernest B. Schoedsack**.

[See above for description]

Sunday, December 18 – 6:00 PM

Giant Ape Double Feature!!

MIGHTY PEKING MAN (HSING HSING WANG), 1977, Miramax, 90 min. Dir. **Ho Meng-Hwa**. Disappointed-in-love explorer, Johnny (Danny Lee of John Woo's THE KILLER) agrees to lead a Himalayan expedition for unscrupulous promoter, Lu Tien (Feng Ku) who is searching for the giant ape known as the Mighty Peking Man. They not only capture the gargantuan creature to return to Hong Kong for exhibit, but also discover blonde, leopard-skin-bikini-clad Samantha (Evelyn Kraft), a female Tarzan (!) stranded in the jungle as a child after an airplane crash.

What ensues is an absurd catalogue of Shaw Brothers Studio antics on a cut-rate-epic scale, as the Mighty Peking Man escapes his stadium confines and goes on a building-toppling rampage through the streets. *"I am awarding MIGHTY PEKING MAN three stars, for general goofiness and a certain level of insane genius..."* – Roger Ebert, *Chicago Sun - Times*

New 35mm Print!! **KONGA**, 1960, MGM/UA, 90 min. Dir. **John Lemont**. Psychotic botanist **Michael Gough** injects a gorilla with super-growth serum, in an attempt to impress one of his female biology students and take over England. Wildly deranged monster-ape madness ensues, featuring one of the all-time great "I-hate-mankind-so-why-don't-you-love-me?" performances from Gough.

An Egyptian Theatre Exclusive!

SCREWBALLS, PRATFALLS & CATCALLS: AMERICAN COMEDY CLASSICS OF THE 1930's AND 1940's

December 22 – January 1, 2006 at The Egyptian Theatre

Once upon a time, they had something called "comedy." People told jokes, walked into doors, threw pastry, and found themselves in ridiculous situations where the only possible solution was a tartly-worded insult or a bonk on the noggin'. Today, that world has pretty much vanished, replaced by a barrage of bodily functions, groin injuries and suggestions that someone must be gay because he likes Coldplay. (Not that there's anything wrong with that.) So for the third consecutive year, the Cinematheque serves up a big steaming bowl of holiday cheer by jumping into the ol' time machine and whisking you back to an era when movies were, you know, *funny*. And when we say *funny*, we mean directors like **Preston Sturges** (**LADY EVE**), **Howard Hawks** (**BRINGING UP BABY**), **Ernst Lubitsch** (**NINOTCHKA**) and stars like **Cary Grant** (**TOPPER**), **Claudette Colbert** (**IT HAPPENED ONE NIGHT**), **Carole Lombard** (**TWENTIETH CENTURY**), **William Powell** (**MY MAN GODFREY**), **Bob Hope** (**ROAD TO ZANZIBAR**), **Jean Arthur** (**THE DEVIL AND MISS JONES**), **Laurel & Hardy** (**SONS OF THE DESERT**) and more! Stuff Grandma and the kids into the SUV and c'mon down: it'll feel so good to laugh again.

Series Compiled by Chris D. and Dennis Bartok, with additional invaluable assistance (and program notes) from Mike Schlesinger.

Special Thanks: Amy Lewin/PARAMOUNT REPERTORY; Cary Haber/CRITERION PICTURES (20th CENTURY FOX); Mike Schlesinger/COLUMBIA REPERTORY; Paul

Ginsburg/UNIVERSAL; Marty DeGrazia/HALLMARK ENTERTAINMENT; Marilee Womack/WARNER BROS. CLASSICS.

Thursday, December 22 – 7:30 PM

Preston Sturges Double Feature:

THE LADY EVE, 1941, Paramount (Universal), 97 min. Dir. **Preston Sturges**. **Henry Fonda** is dim-witted ale heir “Hopsy” Pike (“Snakes are my life.”); **Barbara Stanwyck** is Eve, cardsharp and con artist *par excellence*. Can this relationship work? Savage but never mean-spirited, this is Sturges at his best, blending violent slapstick, zesty dialogue and genuine romance into a peerless masterwork. With Charles Coburn, William Demarest, Eugene Pallette and Eric Blore.

THE PALM BEACH STORY, 1942, Paramount (Universal), 88 min. Dir. **Preston Sturges**. Though **Claudette Colbert** still loves failed-architect hubby **Joel McCrea**, she nonetheless leaves him for greener pastures. Enter Rudy Vallee as a mild-mannered zillionaire and Mary Astor as his nympho sister and, well, the possibilities are just endless. Another hysterical Sturges classic, highlighted by the all-star Ale & Quail Club and the unforgettable Wienie King!
>> **Also showing at The Aero Theatre, January 20.**

Friday, December 23 – 7:30 PM

Howard Hawks Double Feature:

BRINGING UP BABY, 1938, RKO (20th Century-Fox), 102 min. Dir. **Howard Hawks**. Perhaps the greatest and most influential screwball comedy of all time, with **Katharine Hepburn** letting her hair down as a madcap heiress and **Cary Grant** putting his up as an absent-minded zoologist she’s decided she’s in love with. It just doesn’t get any more frantic or funnier than this. With Charlie Ruggles, Barry Fitzgerald, May Robson, Walter Catlett, Fritz Feld and Asta as George.

HIS GIRL FRIDAY, 1940, Columbia (Sony), 92 min. Dir. **Howard Hawks**. For decades considered the fastest comedy ever made, this frenzied remake of Hecht and MacArthur’s **THE FRONT PAGE** switches ace newsman Hildy Johnson to a woman (**Rosalind Russell** at her peak), while **Cary Grant** does a complete 180 from **BABY** as cynical editor Walter Burns. If you were teaching film comedy, this would be Lesson #1. The unparalleled cast includes Ralph Bellamy, Gene Lockhart, Porter Hall, Ernest Truex, Roscoe Karns, Cliff Edwards, John Qualen, Billy Gilbert and tons more.
>> **Also showing at The Aero Theatre, January 21.**

Sunday, December 25 – 5:00 PM

Carole Lombard Double Feature:

MY MAN GODFREY, 1936, Universal, 94 min. Dir. **Gregory La Cava**. “*You people have confused me with the U.S. Treasury!*” barks Eugene Pallette to his spoiled, filthy-rich family, including daughter, **Carole Lombard**, who acquires tramp **William Powell** during a scavenger hunt and makes him her butler, whereupon he teaches her a few lessons about being human. Comeuppance for the wealthy was sure-fire material during the Depression, and no film ever did it better than this one. With Alice Brady, Mischa Auer, Gail Patrick and Alan Mowbray.

TWENTIETH CENTURY, 1934, Columbia (Sony), 91 min. Dir. **Howard Hawks**. The granddaddy of all screwballs, as egomaniacal Broadway producer **John Barrymore** makes a star of shopgirl **Carole Lombard** (as this picture did in real life), then goes berserk trying to win her back after she leaves him. Totally uncompromising in every respect, this is a flat-out masterpiece. Hecht and MacArthur’s blistering script is marvelously made flesh by the two stars, as well as Walter Connolly, Roscoe Karns, Charles Lane, Edgar Kennedy and Etienne Girardot.

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Monday, December 26 – 7:30 PM

Cary Grant Double Feature:

TOPPER, 1937, Hal Roach (Hallmark Entertainment), 97 min. Dir. **Norman Z. McLeod**.

Thorne Smith's timeless tale of a banker (Roland Young) whose existence is turned upside down by a married pair of wise-cracking ghosts (**Cary Grant** and **Constance Bennett**) who decide he needs a little more life in his life. Two sequels, a TV series and countless knock-offs later, the original still shines as brightly as ever. With Billie Burke (two years before she became a good witch), Eugene Palette, Alan Mowbray, Arthur Lake and Hedda Hopper.

MR. BLANDINGS BUILDS HIS DREAM HOUSE, 1948, RKO (Warners), 94 min. Dir. **H.C.**

Potter. Another classic that's been endlessly recycled: **Cary Grant** and wife **Myrna Loy** buy a fixer-upper out in the wilds of Connecticut, only to quickly discover they're in way over their heads. **Melvyn Douglas** and Reginald Denny co-star in this side-splitting farce by Norman Panama and Melvin Frank; photographed by James Wong Howe! And remember: "*If you ain't eatin' Wham, you ain't eatin' ham!*"

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Tuesday, December 27 – 7:30 PM

Ernst Lubitsch Double Feature:

NINOTCHKA, 1939, MGM (Warners), 110 min. Dir. **Ernst Lubitsch**. "*Garbo Laughs!*"

screamed the ads, and so will you, as a stuffy Russian commissar (**Greta Garbo**) assigned to Paris matches wits with *bon vivant* **Melvyn Douglas**. She never had a chance. The second and last time Billy Wilder worked with his idol; his script (with Charles Brackett and Walter Reisch) is inspired, and The Lubitsch Touch is in full force. With Ina Claire, Sig Ruman, Felix Bressart and—no kidding—**Bela Lugosi!**

>> **Also showing at The Aero Theatre, January 22.**

HEAVEN CAN WAIT, 1943, 20th Century Fox, 112 min. Dir. **Ernst Lubitsch**. No, not the one with Warren Beatty, but the Glorious-Technicolor fantasy in which newly-deceased **Don Ameche** arrives in Hell and reviews his life to learn if he's going to remain Down There or not. With **Gene Tierney**, Charles Coburn, Marjorie Main, Eugene Palette (Did this guy ever take a vacation?), Spring Byington, and a marvelous turn by Laird Cregar as a very genial...could it be *Satan*???

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Wednesday, December 28 – 7:30 PM

Bob Hope Double Feature:

ROAD TO ZANZIBAR, 1941, Paramount (Universal), 91 min. Dir. **Victor Schertzinger**. The second of the **Bob Hope/Bing Crosby/Dorothy Lamour** Road pictures, and the one that set the tone for the rest: lots of ad-libbing, zany gags, some nice songs, and an anything-goes attitude. Frank Butler and Don Hartman wrote what's left of the script, and there's ace support from Una Merkel, Eric Blore, Douglass Dumbrille and Iris Adrian.

THE PRINCESS AND THE PIRATE, 1944, Goldwyn (Sony), 94 min. Dir. **David Butler**. In this lavish spoof, **Bob Hope's** a ham actor who runs afoul of **Victor McLaglen's** band of cutthroats, unaware that fellow hostage **Virginia Mayo** is actually runaway royalty. Notable as the first time Bob made contemporary wisecracks in a period setting; it also has what may be the funniest closing gag in any of his pictures. Also on board: Walter Brennan, Victor Slezak and—no kidding again—Hugo Haas!

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Thursday, December 29 – 7:30 PM

Double Feature:

HARVEY, 1950, Universal, 104 min. Dir. **Henry Koster**. Easily the greatest movie ever made starring a 6'3" invisible rabbit. **Jimmy Stewart** gives his own favorite performance as Elwood P. Dowd, a perfectly nice guy whose best pal nobody can see, leading his sister (Oscar-winner Josephine Hull) to try to get him committed. A warm, wonderful and truly ageless comedy. Based on Mary Chase's play (in which Stewart had already starred), and featuring Cecil Kellaway, Wallace Ford, and in his film debut, Jesse White.

>> **Also showing at The Aero Theatre, January 22.**

THE DEVIL AND MISS JONES, 1941, RKO, (Paramount), 92 min. Dir. **Sam Wood**. The world's richest and meanest man (the ubiquitous Charles Coburn) secretly takes a job in his own department store to try and learn why people despise him. Clerk **Jean Arthur** befriends him and unknowingly teaches him what it's like to be human. Unseen for many years but now back again, this marvelous romp benefits from Norman Krasna's luminous script and top support from Bob Cummings, Edmund Gwenn, S.Z. "Cuddles" Sakall, William Demarest and many, many more.

An Egyptian Theatre Exclusive!

Friday, December 30 – 7:30 PM

Double Feature:

IT HAPPENED ONE NIGHT, 1934, Columbia (Sony), 105 min. Dir. **Frank Capra**. The first film to win all five major Oscars (like a comedy could ever pull that off today) remains a jewel of timing and charm, as runaway bride **Claudette Colbert** finds herself saddled with pushy reporter **Clark Gable**, who smells the story of his career. The legendary hitchhiking and "Walls of Jericho" scenes are only the tip of this matchless comic tour de force. Screenplay by Robert Riskin; with Walter Connolly, Alan Hale and Roscoe Karns.

>> **Also showing at The Aero Theatre, January 19.**

THE HORN BLOWS AT MIDNIGHT, 1945, Warner Brothers, 78 min. Dir. **Raoul Walsh**. "My last picture!" exclaimed **Jack Benny**, who turned this delightful and very funny fantasy (though notorious flop) into a running gag for the rest of his career. Off-key session horn player, Benny, falls asleep during a radio gig and dreams he's the angel Gabriel sent to destroy sinful, decadent earth on the stroke of midnight with his trusty trumpet! Take our word for it that this amazingly-rare big-screen showing shouldn't be missed. With Alexis Smith, Dolores Moran, Allan Joslyn, Reginald Gardner, Franklin Pangborn, Mike Mazurki, a 12-year-old Robert Blake, and (on leave from the Marx Bros.) Margaret Dumont.

An Egyptian Theatre Exclusive!

Sunday, January 1 – 5:00 PM

Laurel & Hardy Double Feature:

WAY OUT WEST, 1937, Hal Roach (Hallmark Entertainment), 65 min. Dir. **James W. Horne**. In what half-of-their-fans consider their best feature, **Stan and Ollie** travel, well, out west to deliver the deed to a gold mine to the daughter of its late owner. Naturally, they don't reckon with perennial nemesis Jimmy Finlayson trying to snatch it for himself. Endlessly entertaining, with Rosina Lawrence, Sharon Lynne, Stanley Fields, and the boys' legendary soft-shoe to "At the Ball, That's All" and duet of "Trail of the Lonesome Pine."

SONS OF THE DESERT, 1933, Hal Roach (Hallmark Entertainment), 68 min. Dir. **William A. Seiter**. In what the other half-of-their-fans consider their best feature, **Stan and Ollie** want to sneak off to their annual lodge convention, but the wives are having none of it. A wonderful farce with a deep layer of truth that raises it above other, more "respectable" marital comedies.

With Mae Busch, Dorothy Christy, and a hilarious Charley Chase as an obnoxious drunk; see if you can spot a young Bob Cummings in the crowd.

An Egyptian Theatre Exclusive!

AERO:

Saturday, November 26 – 7:30 PM

Romantic Classics Double Feature:

New 35 mm print! **LETTER FROM AN UNKNOWN WOMAN**, 1948, Paramount. 86 min. Was there ever a more swooningly romantic film than pantheon French director **Max Ophuls'** American masterpiece? *And* a love story that sidesteps all the sentimental Hollywood contrivances too often afflicting movie romances of the era? Shy young girl, Lisa (**Joan Fontaine**) grows into womanhood while nurturing a lifelong love-from-afar for debonair composer and worldly lothario, Stefan Brand (**Louis Jourdan**) who lives upstairs in her building. Even after she enjoys a brief tryst with Brand, Lisa's dreams seem destined to evaporate into thin air. Ophul's device of Brand, finally learning of Lisa's deep feelings from a letter to him as he readies for a duel-at-dawn, bookends the narrative with a tragic anguish that is extremely moving.

CAUGHT, 1949, Paramount, 88 min. Dir. **Max Ophuls**. Young **Barbara Bel Geddes**, buying into the myth that marrying wealthy is the best hope for a woman's success, has her dreams crushed when her rich new spouse, **Robert Ryan**, proves to be an emotionally abusive paranoid. Thwarted in her attempts at divorce, Bel Geddes moves out, getting a job with a poor, hardworking doctor (**James Mason**). The two fall in love, but Ryan soon re-enters the picture to disrupt the affair. A complex, rewardingly truthful vision of American values at the time, the selling-out of true love for security, and, some say, a thinly-veiled look at director Ophuls' dealings with mogul, Howard Hughes, at RKO. *Restored 35mm print of the preserved film courtesy of UCLA Film & Television Archive.*

An Aero Theatre Exclusive!

Sunday, November 27 – 4:00 PM

Cinema Classic:

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

An Aero Theatre Exclusive!

Wednesday, November 30 – 7:30 PM

Marilyn Monroe Double Feature:

NIAGARA, 1953, 20th Century Fox, 89 min. Jealous husband **Joseph Cotten** frets that luscious wife Marilyn is cheating on him at honeymoon paradise Niagara Falls. He's got good reason to worry, in director **Henry Hathaway's** gorgeous Technicolor noir – Marilyn's first film as a headliner (and her greatest bad-girl performance!) With Jean Peters, Casey Adams.

RIVER OF NO RETURN, 1954, 20th Century Fox, 91 min. Director **Otto Preminger's** lusty Cinemascope western stars **Robert Mitchum** as an ex-convict battling raging waters, rampaging Indians – and saloon singer Marilyn - ! Spectacular outdoor photography (courtesy of d.p. Joseph LaShelle) and the can't-miss pairing of Monroe and Mitchum make this one great, guilty pleasure. With Rory Calhoun, Tommy Rettig.

An Aero Theatre Exclusive!

Friday, December 2 – 7:30 PM

Street Fair Classic Christmas Movie!

SCROOGE, 1970, Hollywood Classics, 113 min. **Albert Finney** is a gleefully wicked Scrooge in this glorious musical adaptation by Leslie Bricusse of Dicken's ode to brotherhood and the terrible power of karma. Director **Ronald Neame** was a long-time Dickens veteran, having produced David Lean's GREAT EXPECTATIONS and OLIVER TWIST. Co-starring **Alec Guinness**, Edith Evans and Kenneth More. **Special admission price \$5.00!**

An Aero Theatre Exclusive!

KONG SESSION

Saturday, December 3 at The Aero Theatre

Friday, December 16 – Sunday, December 18 at The Egyptian Theatre

Whoever thought that King Kong, a big ape on top of the Empire State Building way back in 1933, fueled by stop-motion animation and existing only on celluloid, would still be generating such an incredible film legacy? Sequels (**SON OF KONG**), sort-of-sequels (**MIGHTY JOE YOUNG**), variations (Japan's KING KONG VS. GODZILLA and KING KONG ESCAPES, Britain's **KONGA**, Hong Kong's **THE MIGHTY PEKING MAN**, to name only a few), remakes (producer, Dino DeLaurentis' KING KONG), sequels-to-remakes (the delightfully harebrained KING KONG LIVES where the the giant ape receives an artificial heart transplant!) have followed in the original **KING KONG's** wake -- the mind boggles! To help celebrate the release of Peter Jackson's much-anticipated new version of KING KONG and Warner Brothers' DVD release of the newly-restored original film, please join us for this cinematic jam session featuring all manner of tragically-misunderstood giant apes doomed by their friendships with vivacious, human women! Plus we'll be screening the brand-spanking-new documentary, **I'M KING KONG – THE EXPLOITS OF MERIAN C. COOPER** (about KING KONG filmmaker/adventurer, Cooper) directed by Kevin Brownlow and Christopher Bird.

Series Compiled by Martina Palaskov-Begov with assistance from Keith Aiken.

Special Thanks: Marilee Womack and Ronnee Sass/WARNER BROS. CLASSICS; Kevin Brownlow; Heather Holmes/TURNER CLASSICS MOVIES; Mike Schlesinger/COLUMBIA PICTURES REPERTORY; Elizabeth Nock/MIRAMAX; Lee Cohen/EVERY PICTURE TELLS A STORY

Saturday, December 3 – 7:30 PM

SON OF KONG 1933, Warner Bros., 70 min. Dir. **Ernest B. Schoedsack**. Although not possessed of the same pulse-pounding cliffhanger thrills of its predecessor, this sequel has

charms all its own. Fast-talking promoter, Carl Denham (**Robert Armstrong**) and Captain Englehorn (Frank Reicher) are blamed for King Kong's swath of death and destruction, and are virtually hounded out of New York City. Deciding to put together a cargo business in the East Indies, the pair are sidetracked in Dakang by a stranded singer (Helen Mack) and a villain named Hellstrom (John Marston) who has a treasure map – for old Kong's home, Skull Island! Once there, the cast find Kong's lonely son instead of riches, as well as an assortment of other giant wild beasts. KING KONG stop-motion wizard, **Willis O'Brien**, returns to animate this sweet-natured, whimsical adventure-fantasy with the kids in the audience definitely in mind.

Preceding the screening at 5:00 PM -- Every Picture Tells A Story will present an exciting evening of King Kong events, beginning with an exhibit of original 1930's King Kong production art by Willis O'Brien and Byron Crabbe and new Kong art by Joe DeVito. Also join special guest panelists Joe DeVito, author/illustrator of Kong, King of Skull Island; Mark Cotta Vaz, author of Living Dangerously: The Adventures of Merian C. Cooper, creator of King Kong; and film historians, Rudy Behlmer and Arnold Kunert --
>> Also showing at The Egyptian Theatre, December 16.

Monday, December 5 – 7:30 PM

Sneak Preview!

MEMOIRS OF A GEISHA, 2005, Columbia Pictures (Sony). Set in a mysterious and exotic world that still casts a potent spell today, this sweeping romantic epic begins in the years before WWII when a penniless Japanese child is torn from her family to work as a maid in a geisha house. Despite a treacherous rival who nearly breaks her spirit, the girl blossoms into the legendary geisha Sayuri (**Ziyi Zhang**). Beautiful and accomplished, Sayuri captivates the most powerful men of her day, but is haunted by her secret love for the one man who is out of her reach (**Ken Watanabe**). Directed by Academy Award® nominee **Rob Marshall** (CHICAGO) and produced by Lucy Fisher, Douglas Wick and Steven Spielberg, from a screenplay by Robin Swicord and Doug Wright, this adaptation of the popular international bestseller by Arthur Golden features an all-star international cast that also includes **Michelle Yeoh** (CROUCHING TIGER, HIDDEN DRAGON), Koji Yakusho (CURE), Youki Kudoh (SNOW FALLING ON CEDARS) and Gong Li (RAISE THE RED LANTERN.) **Discussion following with actress, Ziyi Zhang and director, Rob Marshall.**

An Aero Theatre Exclusive!

Tuesday, December 6 – 7:30 PM

CROUCHING TIGER, HIDDEN DRAGON - tbc

An Aero Theatre Exclusive!

The American Cinematheque and SabuCat Productions, in conjunction with Technicolor, present:

TECHNICOLOR'S 90th ANNIVERSARY – A TRIBUTE TO DYE-TRANSFER PRINTING

Friday, December 2 – Sunday, December 11 at The Egyptian Theatre

Friday, December 9 – Sunday, December 11 at The Aero Theatre

When Dr. Herbert Kalmus and his team of scientists and technicians invented Technicolor in 1915, they changed cinema forever. There had certainly been color moving images since almost the beginning of cinema, but only very labor intensive (and not particularly accurate) color renditions had been available. That all changed, first with "2 color" printing, and finally, dye-transfer printing of all three colors, in which the three color records are "soaked into" on one strip of film – "dye imbibition". The term "Glorious Technicolor" was coined for this, and as

the examples in this festival show, the colors, so bright and vivid, almost bounce off the giant movie screen.

Dye transfer printing had the added advantage of not fading, and we'll be running 35mm prints of most of these films from their original issues. The festival will include such rarely screened classics as **THE MUSIC MAN** (in 4-track mag stereo), **THE JOLSON STORY** and **COBRA WOMAN** (original nitrate prints), **EL CID**, **FALL OF THE ROMAN EMPIRE**, and numerous others. Also be sure to join us for "The Archive Experts Seminar," and hear anecdotes and fascinating information from the major studios' leading archivists and film preservationists regarding their experiences with Technicolor.

Original dye-transfer prints (in superb, runnable condition) are becoming scarcer every year. Many of the prints that will be presented are over 50 years old. Try not to miss this "Last Technicolor Picture Show" - most of these prints will never be publicly screened again. **We are very excited to welcome in-person guest, legendary British cinematographer, Jack Cardiff for a screening of THE AFRICAN QUEEN (at The Egyptian Theatre only.)**

Series Compiled by Martina Palaskov-Begov, Jeff Joseph, Gwen Deglise and Chris D.

Special thanks to: Bob Hoffman and Tiffany ; Marilee Womack/WARNER BROTHERS CLASSICS; Paul Ginsburg/UNIVERSAL; Mike Schlesinger/COLUMBIA PICTURES REPERTORY; Nanine Funicello and Elizabeth Nock/ELEGANT FILMS; Amy Lewin & Tracy Cargile/PARAMOUNT REPERTORY.

Friday, December 9 - 7:30 PM

THE AFRICAN QUEEN, 1951, Paramount, 105 min. Dir. **John Huston**. Gin-soaked captain **Humphrey Bogart** decides to take pity on skinny, psalm-singin-g spinster **Katharine Hepburn** after her brother is killed in a German attack during WWI – and instead, winds up falling in love, and ferrying her downriver to launch a suicidal assault on a German warship! Brilliantly adapted from the C.S. Forester novel by Huston and James Agee (with uncredited help from Peter Viertel, whose novel White Hunter, Black Heart was inspired by his time in Africa during filming), and photographed by legendary British cinematographer, Jack Cardiff.

>> Also showing at The Egyptian Theatre, December 3.

Saturday December 10 - 2:00 PM

THE ADVENTURES OF ROBIN HOOD, 1938, Warner Bros., 103 min. Dirs. **Michael Curtiz & William Keighley**. Comparable to opening a gilded storybook in what is commonly acknowledged as one of the most beautiful, spectacular early Technicolor films.

Swashbuckling **Errol Flynn** ("*Welcome to Sherwood-!!*") rescues lovely **Olivia de Havilland** from the evil clutches of **Claude Rains** and **Basil Rathbone** in a rousing adventure for the ages.

An Aero Theatre Exclusive!

Saturday December 10 - 7:30 PM

THE GREATEST SHOW ON EARTH, 1952, Paramount, 153 min. **Cecil B. de Mille's** wildly entertaining big-top spectacle stars **Charlton Heston** as a tight-lipped, two-fisted circus foreman pursued by lonely acrobat **Betty Hutton** and slinky elephant trainer **Gloria Grahame**, while trying to contend with train wrecks, clowns on the lam and more. "*I can't say what*

would've happened if *GREATEST SHOW* hadn't come when it did, but that secured my place as an important performer long enough for me to get a few turns at bat." – Heston.

An Aero Theatre Exclusive!

Sunday, December 11 – 5:00 PM

THE TEN COMMANDMENTS, 1956, Paramount, 220 min. "*Let his name be stricken from every pillar and obelisk!*," orders imperious pharaoh **Yul Brynner**, as favored son-turned-religious rebel Heston prepares to lead his people from bondage in Egypt. **Cecil B. De Mille's** glorious remake of his earlier 1923 *TEN COMMANDMENTS* emphasized the colossal spectacle of the Biblical epic, but never downplayed the tremendous human emotions at the core of the story. Look for Heston's three-month old, son Fraser as the baby Moses in the bulrushes.

An Aero Theatre Exclusive!

PASTORAL BADLANDS – A TRIBUTE TO TERENCE MALICK

December 14 – December 18 at The Aero Theatre.

Terrence Malick's movies have always contrasted the seeming tranquility of American rural landscapes (**BADLANDS**, **DAYS OF HEAVEN**) and the innate beauty of nature (in **THE THIN RED LINE**, it's the peaceful vistas of the South Pacific) with the feral, violent and often amoral emotions of his characters. Director Malick has managed to do this with uncommon grace, an intuitive visual sense and a spiritual transcendence, in the end elevating his sagas to cosmically tragic heights – all without becoming the least bit pretentious. To help celebrate the upcoming release of Terrence Malick's newest film, **THE NEW WORLD** -- chronicling the meeting of English explorer, John Smith and Native American princess, Pocahontas -- (which we'll feature here in a Special Sneak Preview!), please join us for a look back at the unusual masterpieces from this one-of-a-kind filmmaker.

Series compiled by Gwen Deglise.

Special Thanks: NEW LINE CINEMA; Marilee Womack/WARNER BROS. CLASSICS; Amy Lewin & Tracy Cargile/PARAMOUNT REPERTORY; Cary Haber/CRITERION PICTURES (20th CENTURY FOX); Fritz Herzog/ACADEMY OF MOTION PICTURES AND TELEVISION ARCHIVE.

Wednesday, December 14 – 7:30 PM

Brand New 35mm Print! **BADLANDS**, 1974, Warner Bros., 95 min. The first feature from visionary maverick **Terrence Malick**, based on the Charles Starkweather-Carol Fugate murder spree of the late 1950's, stars **Martin Sheen** and **Sissy Spacek** as a pair of innocent, amoral young killers flashing across the desolate American landscape like brushfire. A violent folk-tale for the modern age, brilliantly written and directed by Malick, and photographed by Brian Probyn, Tak Fujimoto and Stevan Lerner.

An Aero Theatre Exclusive!

Thursday, December 15 – 7:30 PM

DAYS OF HEAVEN, 1978, Paramount, 95 min. Director **Terrence Malick's** lyrical tone poem set at the turn of the 20th century tracks impoverished Chicago couple, **Richard Gere** and **Brooke Adams** as they migrate to the Texas Panhandle and masquerade as brother and sister to find farm work. When their smitten, terminally ill boss (**Sam Shepard**) proposes to Adams, the couple see an eventual way out of their poverty if Adams accepts. But after the

marriage, Shepard seemingly recovers, and a set of tragic complications gradually unfold. Gorgeous, thoughtful and at times achingly romantic, this ambitious working class epic set the standard for Malick's future films – passionate, moody and serene meditation on the human condition set in a tragic dimension. Nestor Alemendros won the Oscar for Best Cinematography. Co-starring Linda Manz.

An Aero Theatre Exclusive!

Saturday, December 17 – 7:30 PM

Sneak Preview!

THE NEW WORLD, 2005, New Line, min. An epic adventure set amid the encounter of European and Native American cultures during the founding of the Jamestown settlement in 1607. Inspired by the legend of John Smith (**Colin Farrell**) and Pocahontas (a striking debut by **Q'orianka Kilcher**), acclaimed filmmaker **Terrence Malick** transforms this classic story into a sweeping exploration of love, loss and discovery, both a celebration and an elegy of the America that was...and the America that was yet to come. The stellar cast includes Christopher Plummer, Christian Bale, David Thewlis, August Schellenberg (**BLACK ROBE**), Wes Studi (**GERONIMO**), Ben Chaplin, Jonathan Pryce, John Savage, Irene Bedard. With exquisitely beautiful cinematography by Emmanuel Lubezki (**Y TU MAMA TAMBIEN.**)

An Aero Theatre Exclusive!

Sunday, December 18 – 5:00 PM

THE THIN RED LINE, 1998, 20th Century Fox, 170 min. Director **Terrence Malick's** adaptation of James Jones' novel is an intensely poetic vision of paradise lost in the South Pacific during WWII, a cosmic vision of man at war with himself and nature. With a mindboggling cast including **Sean Penn, Adrien Brody, Jim Caviezel, George Clooney, Woody Harrelson, Elias Koteas, Nick Nolte** and **John C. Reilly**. "*One of the most curious and perversely brilliant films ever made!*" -- Michael Wilmington, Chicago Tribune.

An Aero Theatre Exclusive!

Wednesday, December 21 – 7:30 PM

Cinema Classic - New 35 mm Print!

GREMLINS, 1984, Warner Bros., 106 min. Dir. **Joe Dante**. When Billy (Zach Galligan) breaks the cardinal rules for the keeping of his rare new pet – no water, no food after midnight and no bright light -- chaos is unleashed in his idyllic small town. What was once cute-and-fuzzy-wuzzy, transforms and multiplies into a horde of dangerous, mayhem-loving creatures. With Hoyt Axton, Phoebe Cates, Dick Miller, Corey Feldman. ***Discussion following with Joe Dante [schedule permitting].***

An Aero Theatre Exclusive!

TOO MUCH MONKEY BUSINESS!: THE MARX BROS. AND THE THREE STOOGES!!

December 22 – January 1, 2006 at The Aero Theatre

So many wonderful things have regrettably disappeared from pictures today, but perhaps the most baffling one is The Comedy Team. As thick as thieves from the 30's to the 50's, they've been all but extinct from movie screens since the Eisenhower Administration (not exactly a big bundle of yuks itself). So, to celebrate that golden age of hilarity — and provide a welcome Holiday respite to all those depressing Oscar-wannabes showing everywhere else — we present for your big-screen pleasure, two of the best: one quartet and one trio, with nothing in common but their flawless abilities to reduce you to a helpless puddle of guffaws. (Perhaps a result of their differing roots: the Marx Bros. came from Broadway, the Stooges from

vaudeville.) And because these movies were meant to be seen in theatres with an audience, their immaculate timing frequently seems off when watched alone on TV. So forsake your DVD player, come to our all-you-can-laugh buffet and load up your plate...and be sure to bring the kids: they're probably starved for some *real* comedy!

Series Compiled by Gwen Deglise.

Special Thanks: Marilee Womack/WARNER BROS. CLASSICS; Mike Schlesinger/COLUMBIA PICTURES REPERTORY; Paul Ginsburg/UNIVERSAL.

Thursday, December 22 – 7:30 PM

A NIGHT AT THE OPERA, 1935, MGM (Warner Bros), 92 min. Dir. **Sam Wood**. **The Marx Brothers'** first film for MGM, first without Zeppo, and their biggest box office hit. Heck, you know the plot, so just enjoy the stateroom scene, the contract routine, and tons of great one-liners. And remember: there ain't no sanity clause! Numerous writers (many uncredited) include George S. Kaufman, Morrie Ryskind, Al Boasberg and even Buster Keaton. With Kitty Carlisle, Allan Jones, Sig Rumann, Walter Woolf King, and of course, Margaret Dumont.
An Aero Theatre Exclusive!

Friday, December 23 – 7:30 PM

Marx Brothers Double Feature!

AT THE CIRCUS, 1939, MGM (Warners), 87 min. Dir. **Edward Buzzell**. **Groucho Marx** aka J. Cheever Loophole, shady lawyer, and pals Antonio (**Chico Marx**) and Punchy (**Harpo Marx**) try to save the circus they work for when the naïve young manager, Jeff (Kenny Baker) has the business bankroll stolen by dastardly James Burke. One of the boys' most underrated films, with priceless scenes (Harpo playing cards with a seal and Chico's adventures with the midgets to name just two!) Co-starring Florence Rice, Eve Arden (as Peerless Pauline), Margaret Dumont and Fritz Feld.

ANIMAL CRACKERS, 1930, Paramount (Universal), 97 min. Dir. **Victor Heerman**. **The Marx Brothers'** second film finds them running amuck at a swanky Long Island estate where a priceless painting has been stolen. This invaluable record of their last Broadway show features Groucho's immortal theme song, "Hooray For Captain Spaulding," the classic bridge game and dictating-a-letter routines, and delightful support from the legendary Lillian Roth, plus Louis Sorin, Robert Greig, and of course, Margaret Dumont. **Discussion in between films by writer, Irving Brecher (AT THE CIRCUS).**

An Aero Theatre Exclusive!

Sunday, December 25 – 5:00 PM

Marx Brothers Double Feature!

HORSE FEATHERS, 1932, Paramount (Universal), 68 min. Dir. **Norman Z. McLeod**. **The Marx Brothers'** zaniest film finds Groucho as the new president of Huxley College, where his son (Zeppo!) is romancing Thelma Todd and Harpo and Chico have to kidnap the star football players from rival Darwin. Co-written by S.J. Perelman, whose literate wordplay makes this a special treat, and containing the classic speakeasy and singing lesson routines. With David Landau, Nat Pendleton and Robert Grieg (for once, not cast as a butler).

A DAY AT THE RACES, 1937, MGM (Warner Bros), 111 min. Dir. Sam Wood. **The Marx Brothers'** second (and most expensive) MGM film serves up Groucho as Dr. Hugo Z. Hackenbush, who arouses all sorts of suspicion as the new head of a posh sanitarium—and with good reason: he's actually a veterinarian! Includes the celebrated "tootsie-fruitsie" and

examination routines, and a tremendous cast including Maureen O'Sullivan, Allan Jones, Douglass Dumbrille, Sig Rumann, Esther Muir, and of course, Margaret Dumont.

An Aero Theatre Exclusive!

Wednesday, December 28 – 7:30 PM

THE COCOANUTS, 1929, Paramount (Universal), 96 min. Dirs. **Robert Florey** and **Joseph Santley**.

The Marx Brothers' very first film finds Groucho trying to save his sinking-fast Florida hotel with the aid of Chico and Harpo, but things don't go the way he planned (largely thanks to his two crazy helpers). Co-starring Kay Francis, Zeppo Marx and of course Margaret Dumont.

Preceded by the Three Stooges short: "You Nazty Spy!" 1940, Columbia (Sony), 18 min. Dir. Jules White. Anticipating Chaplin's THE GREAT DICTATOR, The Stooges introduce us to Moe Hailstone, supreme dictator of Moronica. Perhaps their most critically-acclaimed short, this has a slightly surrealist feel that's rare for the boys; it was the personal favorite of both Moe and producer/director White. With Lorna Gray, Richard Fiske and Don Beddoe.

An Aero Theatre Exclusive!

Thursday, December 29 – 7:30 PM

THE THREE STOOGES MEET HERCULES, 1962, Columbia (Sony), 89 min. Dir. **Edward Bernds**. *Newly Restored 35mm print!* The boys are druggists in Ithaca (New York), where pal Quinn Redeker has constructed a time machine — which promptly whisks them all back to Ithaca (Greece). From the *BEN-HUR* take-offs to the two-headed Cyclops to the droll ribbing of sporting events, this is one of their most consistently amusing features (and Larry's favorite, despite being knocked unconscious during the chariot chase!), with another solid script by Elwood Ullman.

Preceded by the Three Stooges short: "We Want Our Mummy," 1939, Columbia (Sony), 18 min. Dir. **Del Lord**. The Stooges are detectives sent to Egypt to recover the mummy of King Rutentuten and the treasure therein. (There's always treasure hidden somewhere in a Mummy movie.) With Bud Jamison, James C. Morton, Dick Curtis and Ted Lorch.

An Aero Theatre Exclusive!

Friday, December 30 – 7:30 PM

THE THREE STOOGES' 70TH ANNIVOISARY! Columbia (Sony), 106 min. We know, we know, just one at a time ain't enough, so to commemorate their signing with The Torch Lady in 1934, here are six more Stooage epics to keep you "nyuking" through the holidays!

"Men In Black" (1934, Raymond McCarey) brought them their only Oscar nomination and gave the world "Calling Dr. Howard, Dr. Fine, Dr. Howard!" **"Horses' Collars"** (1935) sends them out west to help a sweet young thing recover the stolen deed to her ranch; their only short directed by the legendary Clyde Bruckman. In **"From Nurse To Worse"** (1940, Jules White), the only way Curly can get health insurance is if he's mentally ill, so he acts like a rabid dog! **"Squareheads Of The Round Table"** (1948, Edward Bernds) finds them as medieval troubadours helping blacksmith Jock Mahoney elope with King Arthur's daughter...or at least trying to. **"An Ache In Every Stake"** (1941, Del Lord) is a gag-crammed masterpiece in which they play icemen recruited to cook a last-minute birthday dinner for Vernon Dent. And the quintessential **"In The Sweet Pie and Pie"** (1941, Jules White) concludes with one of the screen's all-time colossal pie-fights; there's also a bunk-bed gag later swiped for THE GREAT ESCAPE. Spread out, knuckleheads!

An Aero Theatre Exclusive!

Sunday, January 1 – 5:00 PM

Marx Brothers Double Feature!

DUCK SOUP, 1933, Paramount (Universal), 68 min. Dir. **Leo McCarey**. What better way to spend New Years than with the **Marx Brothers** in the AFI's #5 Funniest Film (and #1 among movies made before 1959). Groucho is newly-appointed Prime Minister Rufus T. Firefly, who promptly declares war on a neighboring country for no particular reason. (Hmm, sounds vaguely familiar.) This absolutely merciless satire was a flop in its day, but by the 1960's had taken its place as one of the unconditional giants of film comedy. Written by Bert Kalmar & Harry Ruby (who also wrote the songs), Arthur Sheekman and Nat Perrin. With Louis Calhern, Raquel Torres, Charles Middleton, Edgar Kennedy, and of course, Margaret Dumont; it was also Zeppo's last film.

MONKEY BUSINESS, 1931, Paramount (Universal), 77 min. Dir. **Norman Z. McLeod**. **The Marx Brothers'** first original screenplay — by S.J. Perelman and an uncredited Ben Hecht, among others — is perhaps their most bizarre (and the only one in which they have no character names). They're stowaways on an ocean liner, wreaking havoc and getting mixed up with rival gangsters as well as Thelma Todd. Includes the famous scene where all four try to get through customs by pretending to be Maurice Chevalier. With Rockliffe Fellows, Harry Woods, Ruth Hall and Tom Kennedy (no relation to Edgar).

An Aero Theatre Exclusive!

Wednesday, November 23 – 7:30 PM

Thanksgiving Classic:

HANNAH AND HER SISTERS, 1986, MGM/UA (Sony), 103 min. **Michael Caine's** Oscar-winning performance sees him shed the icy veneer of his early work to become the epitome of director and co-star **Woody Allen's** neurotic New York tribe in this genuinely warm and funny film. A series of marital misunderstandings and emotional complications mushroom as Hannah (**Mia Farrow**) and sisters (**Barbara Hershey** and **Dianne Wiest** – the latter won a Best Supporting Actress Oscar) tangle with mates, parents and friends over the Thanksgiving holiday. Allen also won an Oscar for Best Screenplay. With **Maureen O'Sullivan, Max Von Sydow, Lloyd Nolan, Carrie Fisher.**
An Aero Theatre Exclusive!

CLASSICS ORSON WELLES

Wednesday, January 4 – 7:30 PM

CITIZEN KANE, 1941, Warner Bros., 119 min. **Orson Welles** was only 25 when he directed this masterpiece, and it remains one of the most phenomenal motion pictures ever made. Trailblazing in so many aspects, from Gregg Toland's complex camera and lighting to Bernard Herrmann's score to one of the finest ensemble casts (including Welles, **Joseph Cotten, Everett Sloane** and **Agnes Moorehead**) ever assembled. With an Academy Award-winning script by Welles and Herman Mankiewicz.

Thursday, January 5 – 7:30 PM

New 35 mm print! **MACBETH**, 1948, Paramount, 107 min (tbc)

Friday, January 6 – 7:30 PM

1 year opening Anniversary –
brainstorming on airplane movie

Saturday, January 7 – 7:30 PM

TOUCH OF EVIL, 1958, Universal, 111 min. **Orson Welles'** hallucinatory, off-kilter masterwork stars **Charlton Heston** in one of his finest roles as a Mexican policeman trapped on the wrong side of the border, where a corpulent, corrupt cop (Welles) tries to stop him from digging into the past. **Janet Leigh** co-stars as Heston's newlywed wife, menaced by leather-clad Mercedes McCambridge and her gang of juvenile delinquents. Co-starring Akim Tamiroff, Marlene Dietrich, Joseph Calleia. We're screening the restored version, reconstructed in 1998 according to Welles' original notes. *Discussion following with restoration producer Rick Schmidlin.*

THE LADY FROM SHANGHAI, 1948, Columbia, 87 min. The camera is the star in one of director **Orson Welles'** most phantasmagorical films, a dazzling noir thriller about a seaman, a crippled lawyer and his homicidal wife pursuing each other through a "bright, guilty world" of infidelity, deception and murder. The hall of mirrors climax is riveting. With **Orson Welles, Rita Hayworth** and Everett Sloane.

GOLDEN GLOBE FOREIGN LANGUAGE NOMINEES SERIES

History of the Golden Globe Awards

In early 1944, a number of movie stars went to 20th Century Fox Studios to see what a small group of foreign journalists, reporting from Hollywood back to their homelands, had found to be especially interesting and worthwhile during the turbulent preceding year. Lunch was served in the commissary, and all applauded when "The Song of Bernadette" was declared best motion picture and Jennifer Jones and Paul Lukas took home the honors (in form of scrolls) in the leading actress/actor categories. The journalists, all members of the Hollywood Foreign Press, decided that this would be a yearly event for the purpose of delivering an impartial view on motion pictures and their impact. In order not to be swayed and influenced by the powers in Hollywood--not even the Academy Award choices--it was important to them that they give their awards before the Oscars. The basic awards for motion picture, leading and supporting actors and actresses were supplemented with a director's award the second year, an award that became permanent.

Since 1955, the Golden Globes have honored achievement in television as well as film. By 1962, the general public was invited to share in the celebration when KTTV in Los Angeles first televised the awards. The Golden Globes Awards from the very first were born out of a wish to create bridges between countries and cultures all around the globe and have, over the years, kept alive, a feeling of celebration rather than competition.

Monday, January 9 – 7:30 PM (this could be Wednesday if Sony doesn't rent the Aero)

Golden Globe Foreign Language Nominees:

Film # 1 (the longest film)

Discussion following with director (or director to introduce screening)

Tuesday, January 10 – 7:30 PM (this could be on a double bill on Thursday if both Sony & KCET rent the theatre)

Golden Globe Foreign Language Nominees:

Film # 2

Discussion following with director (or director to introduce screening)

Wednesday, January 11 – 7:30 PM (this could be on a double bill on Thursday if both Sony & KCET rent the theatre)

Golden Globe Foreign Language Nominees:

Film # 3

Discussion following with director (or director to introduce screening)

Thursday, January 12 – 7:30 PM (this could be double feature)

Golden Globe Foreign Language Nominees:

Film # 4

Discussion following with director (or director to introduce screening)

Friday, January 13 – 7:30 PM (this could be a double feature)

Golden Globe Foreign Language Nominees:

Film # 5

Discussion following with director (or director to introduce screening)

Saturday, January 14 – 7:30 PM

INDIANA JONES AND RAIDERS OF THE LOST ARK, 1981, Paramount, 115 min.
Archaeologist Harrison Ford battles occult-obsessed Nazis and former girlfriend Karen Allen as he attempts to wrest the Ark of the Covenant from the lost Egyptian city of Tanis. Brilliant, non-stop adventure from director **Steven Spielberg** and producer George Lucas that mixes 1930's-style matinee thrills with the ominous threat of Hitler's henchmen controlling one of history's most powerful objects. With terrific support from Paul Freeman as Indy's suave nemesis Belloq, Ronald Lacey as the sinister Nazi officer Toht, and John Rhys-Davies as Indy's right-hand man Sallah. Imaginatively written by Lawrence Kasdan (based on Lucas and Philip Kaufman's original story), aided by a typically stirring John Williams score, one of his very best. Even if you've seen RAIDERS a dozen times - come back and see it again, in a gorgeous new 35 mm. print courtesy of Paramount Pictures!!

Sunday, January 15 – 5:00 PM

INDIANA JONES AND THE TEMPLE OF DOOM, 1984, Paramount, 118 min
INDIANA JONES AND THE LAST CRUSADE, 1989, Paramount, 127 min

Wednesday, January 18 – 7:30 PM

Cinema Classics!

I.B. print! **THE GANG'S ALL HERE**, 1943, 20th Century Fox, 103 min. Dir Busby Berkeley

SCREWBALLS, PRATFALLS & MADCAPS: AMERICAN COMEDY CLASSICS OF THE 1930's and 1940's

Thursday, January 19 – 7:30 PM

IT HAPPENED ONE NIGHT, 1934, Columbia, 105 min. Dir. Frank Capra.

>> **Also showing at The Egyptian Theatre, December**

Friday, January 20 – 7:30 PM

Preston Sturges Double Feature:

THE LADY EVE, 1941, Paramount (Universal), 97 min. Dir. Preston Sturges.

THE PALM BEACH STORY, 1942, Paramount (Universal), 88 min. Dir. Preston Sturges.

>> **Also showing at The Egyptian Theatre, December**

Saturday, January 21 – 7:30 PM

Howard Hawks Double Feature:

HIS GIRL FRIDAY, 1940, Columbia, 92 min. Dir. Howard Hawks.

BRINGING UP BABY, 1938, RKO (Fox/Criterion), 102 min. Dir. Howard Hawks.

>> **Also showing at The Egyptian Theatre, December**

Sunday, January 22 – 5:00 PM

NINOTCHKA, 1939, MGM (Warners), 110 min. Dir. Ernst Lubitsch.

HARVEY, 1950, Universal, 104 min. Dir. Henry Koster.

>> **Also showing at The Egyptian Theatre, December**

ELIA KAZAN WEEKEND

Following up on our screening of ON THE WATERFRONT and A STREETCAR NAMED DESIRE....

(it's why I'm not showing those again)

Thursday, January 26 – 7:30 PM

I.B. print! EAST OF EDEN, 1955, Warner Bros., 115 min. Dir. Elia Kazan

Friday, January 27 – 7:30 PM

I.B. print! SPLENDOR IN THE GRASS, 1961, Warner Bros., 124 min.. Wood won her second Oscar nomination (of three) as Best Actress, in director **Elia Kazan's** heart-wrenching portrait of 1920's America. Her performance as an anguished teenager desperately in love with high-school beau **Warren Beatty**, and her tormented cries of "*I'm a good girl, mama,*" come from some haunted place few actresses ever reach. "*She worked like she was saving her life.*" -- Elia Kazan, on SPLENDOR IN THE GRASS.

Saturday, January 28 – 7:30 PM

BABY DOLL, 1956, Warner Bros., 114 min Dir. Elia Kazan

Elia Kazan's controversial 1956 film BABY DOLL starring Carroll Baker in a ground-breaking performance as a thumb-sucking, child bride in the deep south. Karl Malden stars as Archie Lee Meighan, her middle-aged husband, a cotton gin owner who eagerly awaits his bride's 20th birthday when they will finally consummate their marriage. But rival cotton business man Silva Vaccaro (Eli Wallach in his film debut) suspects Archie of burning down his gin and takes an erotic form of Sicilian vengeance in this gothic tale of pride and perversity. Based on a Tennessee Williams' play, BABY DOLL garnered Oscar nominations for Carroll Baker (Best Actress); for Boris Kaufman (Best Cinematography Black & White); Mildred Dunnock (Best Supporting Actress) for and Tennessee Williams (Best Writing, Best Screenplay adapted for script). BABY DOLL was condemned by the Legion of Decency upon its release. Rip Torn also makes his film debut in an uncredited role.

try to get Carroll Baker

Sunday, January 29 – 5:00 PM

AMERICA, AMERICA, 1963, Warner Bros., 174 min. Dir. Elia Kazan

A MATTER OF LIFE AND DEATH:
THE FILMS OF MICHAEL POWELL AND EMERIC PRESSBURGER

Wednesday, February 1 – 7:30 PM

Restored print! BLACK NARCISSUS, 1947, MGM/UA (Sony), 99 min. Written, produced and directed by Michael Powell and Emeric Pressburger. Powell and Pressburger's exquisite (and surprisingly erotic) drama of spiritual devotion and earthly temptation stars the luminous **Deborah Kerr** as a nun nearly overwhelmed by the physical beauty of her new Himalayan home, and the worldly charms of rugged David Farrar. Widely hailed as one of the most visually stunning films ever made (courtesy of d.p. Jack Cardiff's Oscar-winning cinematography). Co-starring Sabu, Jean Simmons, Flora Robson. "*Color, sex, exotic locations – it was a big hit in austerity-stricken England!*" – Michael Powell.

Thursday, February 2 – 7:30 PM

A MATTER OF LIFE AND DEATH (aka STAIRWAY TO HEAVEN), 1946, Columbia Repertory, 104 min. Written, produced and directed by Michael Powell and Emeric Pressburger. A breathtaking meditation on the mercies of love and the cruelties of fate, A MATTER OF LIFE AND DEATH stars **David Niven** as a WWII pilot pleading his case in Heaven, claiming that he was not meant to die and should be allowed to return to lovely **Kim Hunter** on earth. Roger Livesey co-stars as the doctor who becomes Niven's solicitor on the astral plane, with the delightful Marius Goring as a dandified angel.

Friday, February 3 – 7:30 PM

THE RED SHOES, 1948, MGM/UA (Sony), 133 min. Written, produced and directed by Michael Powell and Emeric Pressburger. A delirious, shimmering Technicolor dream of a movie, THE RED SHOES stars Scottish dancer-turned-actress **Moira Shearer** (in her film debut) as an aspiring ballerina caught between the maniacal, domineering passion of impresario **Anton Walbrook** and the equally-controlling love of composer Marius Goring. An awesome, superbly fluid blending of music, dance and cinematography (courtesy of the great Jack Cardiff.)

Sunday, February 5 – 5:00 PM

PEEPING TOM, 1960, Rialto Pictures, 101 min. Dir. Michael Powell. Almost universally reviled by critics on its initial run, but now looked on as a masterpiece of psychological horror, PEEPING TOM all but killed Powell's career when it was released. In an unforgettably creepy and affecting performance, **Carl Boehm** stars as a shy, gentle photographer, who is really a tormented serial killer filming his female victims at their moment of death. Boehm's crush on boarding house tenant Helen (Anna Massey) brings on a crisis that can result only in redemption or destruction. Insightful and subversive, PEEPING TOM poses difficult questions about the universal desire for voyeuristic thrills and the very nature of watching film.

Wednesday, February, 8 – 7:30 PM

GONE TO EARTH, 1950, David O. Selznick Prod. (Walt Disney Co.), 110 min. Written, produced and directed by Michael Powell and Emeric Pressburger. One of Powell and Pressburger's most gloriously mystical films, GONE TO EARTH stars the enchanting **Jennifer Jones** as an orphaned country girl, who lives surrounded by magic, superstition and wild forest animals. **David Farrar** (BLACK NARCISSUS) co-stars as the aristocratic squire who finds himself bewitched by Jones' charms. Released in a tragically-shortened version in the U.S. as THE WILD HEART, this is a brand-new print of the full-length British version!

Thursday, February 9 – 7:30 PM

THE EDGE OF THE WORLD, 1937, Milestone Films, 73 min. Dir. Michael Powell. A major rediscovery, recently restored by the British Film Institute and Milestone Films, THE EDGE OF THE WORLD was Michael Powell's first truly personal picture, as well as one of his most wildly poetic. Set on the remote, rocky crag of Foula (called in the film "Hirta") in the Scottish Shetland Islands, EDGE OF THE WORLD follows three young friends (Niall MacGinnis, Eric Berry and Belle Chrystall) struggling against the inevitable end of their ages-old way of life. The weather on Foula was so fierce that young director Powell and crew had to be airlifted off after two weeks of storms – but not before he captured some of the most unforgettably lovely black-and-white images ever put to film.

Friday, February 10 – 7:30 PM

Saturday, February 11 – 7:30 PM

Saturday, February 12 – 5:00 PM

Wednesday, February 15 – 7:30 PM

CANCELLED

Monday, December 12 – 7.30pm

Sneak preview!

FREEDOMLAND, 2005, Columbia Pictures (Sony). Dir. **Joe Roth**. Adapted by **Richard Price** from his best-selling novel, **FREEDOMLAND** is a volatile drama about an alleged carjacking and a missing child, a racially charged episode that drives two neighboring New Jersey towns to anarchy as long-simmering tensions ignite. **Samuel L. Jackson** and **Julianne Moore** star in the incendiary tale, and **Edie Falco** (**THE SOPRANOS**) has a key supporting role as a community activist.

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