

CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN  
ASSOCIATE: HARRIS DEW

**APRIL 20-  
MAY 17**  
**FOUR WEEKS!**  
 (NO SCREENINGS ON TUESDAY, APRIL 26)

# HAROLD LLOYD

SPECIAL THANKS TO  
 SUZANNE LLOYD, GRANDDAUGHTER  
 OF HAROLD LLOYD, AND  
 CHUCK JOHNSON OF THE  
 HAROLD LLOYD TRUST;  
 MICHAEL SCHLESINGER,  
 SUSANNE JACOBSON AND  
 GROVER CRISP (SONY PICTURES);  
 BOB O'NEIL AND PAUL GINSBURG  
 (NBC UNIVERSAL); ROBERT GITT  
 AND TODD WENNER (UCLA FILM  
 & TELEVISION ARCHIVE);  
 AND RUSTY CASSELLON.  
 ALL FILMS IN THIS SERIES  
 (WITH THE EXCEPTION OF  
 PROFESSOR BEWARE AND  
 THE SIN OF HAROLD DIDDLEBOCK)  
 ARE RELEASED BY  
 SONY PICTURES REPERTORY.  
 PRESENTED WITH  
 GENEROUS SUPPORT FROM  
 THE IKA M. RESNECK FOUNDATION.

HAROLD LLOYD (1893-1974), the third genius of silent comedy, made more films than Chaplin and Keaton combined, out-paced both at the box office, and, as for gags and laughs, "few people have equaled him and nobody has ever beaten him" (James Agee). Remembered as The Man on the Clock, Lloyd's legendary "thrill pictures" were but a small part of an extraordinary career. Luckily, Lloyd carefully preserved his negatives and, through the restoration efforts of The Harold Lloyd Trust, the UCLA Film & Television Archive and Sony Pictures, all of his feature-length silent masterworks, along with most of his talkies and the crème de la crème of his shorts, are available in glistening new 35mm prints — most with new stereo orchestral scores.

ALL FILMS MADE BEFORE 1930 ARE SILENT,  
 PRESENTED WITH LIVE OR RECORDED MUSIC.  
 LIVE PIANO ACCOMPANIMENT BY STEVE STERNER  
 AT SHOWTIMES FOLLOWED BY ASTERISK (\*)

APRIL 20-23 WED-SAT

## SAFETY LAST

(1923) Salesclerk Harold's "human fly" publicity stunt goes sour when, with the real climber on the lam from a cop, he gets stuck scaling the building himself. Shot without trick photography on rooftop sets, the oft-excerpted skyscraper climb/clock-hanging sequence is a deserved legend, but only the *topper* to a relentless succession of priceless gags. "To see it today with an audience alternately roaring with laughter and gasping is one of the greatest experiences of cinema." — David Shipman. Plus *Get Out and Get Under* (1920). 1:35, 3:30, 5:25, 7:20\*, 9:15

APRIL 24/25 SUN/MON

## THE KID BROTHER

(1927) Lloyd's most unusual masterpiece, as mild-mannered but resourceful Harold assembles the domestic chores for his rough-neck brothers, tenderly romances the girl from a visiting medicine show, and at last wins his sheriff father's respect, after a hair-raising battle aboard a derelict ship. Plus thrill short *High and Dizzy* (1920). 1:05, 3:10, 5:15, 7:20\*, 9:25



THE KID BROTHER

TUESDAY, APRIL 26 — SPECIAL EVENT!

2 FILMS FOR 1 ADMISSION  
**2 PRE-CODE RE-DISCOVERIES!**

## BABY FACE: THE UNCENSORED VERSION!

(1933, ALFRED E. GREEN) Back by popular demand! Barbara Stanwyck turns tricks out of her dad's dreary Erie speakeasy, then hops a freight for NYC, where she sleeps her way to the top. One of the raucous series of the early 30s is now even rarer with the recent discovery of this longer pre-censorship version. Followed by scenes from the censored version for comparison. Courtesy Warner Bros. and Library of Congress. 2:00, 6:00, 9:20

## THE SIN OF NORA MORAN NEW 35mm RESTORATION!

(1933, PHIL GOLDSTONE) Zita Johann's (*The Mummy*) enigmatic Nora descends into a downward spiral of degradation in this lightning-fast (65 min.) melodrama told in a complex series of "flashbacks, flash-forwards and flashbacks-within-flashbacks... assuming a free-form, dream-like quality" (UCLA notes). Restored by the UCLA Film & Television Archive. 3:40\*, 7:40\*  
 ADVANCE TICKETS FOR DOUBLE FEATURE AVAILABLE ONLINE FROM APRIL 20.  
 TICKETS PURCHASED FOR 3:40 AND 7:40 SHOWS GOOD FOR NORA MORAN ONLY.

APRIL 27/28 WED/THU (2 FILMS FOR 1 ADMISSION)

## WHY WORRY?

(1923) Rich hypochondriac Harold's health cruise includes a bithe saunter into a Latin American revolution. Foot for foot, HL's most gag-laden work, and with his greatest foil — an eight-and-a-half foot giant. "An absurdist film, a serene exercise in primitive surrealism and perhaps the most consistently lunatic feature Lloyd ever made." — Richard Schickel. 1:00, 4:15, 7:30\*

## MOVIE CRAZY

(1932) Mistakenly recruited for a Hollywood talent search, Harold finds himself at a formal party wearing a surprise-filled magician's coat, botching take after take in his screen test, and attracted to both a rain-soaked girl and a Latin spitfire (Constance Cummings in a brilliantly ambiguous performance as both). Perhaps Lloyd's best talkie; he was satisfied when a deaf audience was baffled only twice. 2:20, 5:35, 8:50



SPEEDY

APRIL 29/30 FRI/SAT

## SPEEDY

(1928) Jazz Age idols meet, as baseball crazy soda jerk/cabbie Harold and passenger Babe Ruth (the Sultan of Swat playing himself) hurtle to old Yankee Stadium. Extensive New York location work is highlighted during a frenzied finale, as Harold races Gotham's last horse-drawn trolley right through Washington Square Arch! "No filmmaker had ever made such flamboyant use of New York." — Kevin Brownlow. Plus *Haunted Spooks* (1920). 1:00, 3:10, 5:20, 7:30\*, 9:40

MAY 1/2 SUN/MON

## GIRL SHY

(1924) In "arguably the greatest chase in film history" (Richard Schickel), stuttering bumpkin Harold, author of how-to-love-making guide *The Boob's Diary*, desperately tries to reach his girl's wedding to a bigamist via car, police car, firetruck, trolley, motorcycle, horse wagon, *ad infinitum*. Plus *Never Waaken* (1921). 1:10, 3:15, 5:20, 7:25\*, 9:30



HOT WATER

MAY 3 TUE (2 FILMS FOR 1 ADMISSION)

## HOT WATER

(1924) Morning, afternoon and evening of "one of those days": Harold, with an armful of packages and a live turkey in a jam-packed streetcar; first spin in the new Butterfly 6, with back-seat driver from the front seat by Mother-in-Law-from-Hell; and the dinner-time chloroform micky that goes awry. 1:00, 4:00, 7:00\*, 10:00

## PROFESSOR BEWARE

(1938) Egyptologist Lloyd finds himself on a 3,000-mile chase from L.A. to N.Y. to escape a fate foretold on an ancient tablet, en route trying to change clothes in a car with a drunken William Frawley, disguising his car as a tent, and running atop railroad cars to escape an impending tunnel. *Print courtesy NBC Universal.* 2:15, 5:15, 8:15

MAY 4/5 WED/THU (2 FILMS FOR 1 ADMISSION)

## GRANDMA'S BOY

(1922) Spineless coward Harold is inspired by grandma's magic talisman and his "hero" granddad — in a Civil War flashback that reportedly inspired Keaton's *The General* — to finally take on the fearsome tramp terrorizing the neighborhood. Re-shot to add gags to his first feature with "heart," this was Lloyd's personal favorite. "One of the best constructed screenplays I have ever seen." — Chaplin. Plus *An Eastern Westerner* (1920). 1:00, 4:25, 7:50\*

## FEET FIRST

(1930) To impress his girl, ambitious shoe clerk Harold Horne, graduate of the "Personality Plus" success course, finds himself on a Hawaiian liner sans money, cabin, or change of clothes — then in a mail sack on the side of a downtown L.A. building, in a harrowing talkie remake of the *Safety Last* thrill sequence. 2:35, 6:00, 9:30



GRANDMA'S BOY

MAY 6/7 FRI/SAT (2 FILMS FOR 1 ADMISSION)

## THE FRESHMAN

(1925) Eager-to-please frosh Harold introduces himself with a nifty-keen jig, goes broke on soda shop treats, makes the team as a tackling dummy, but finally gets his chance at the Big Game. Harold's satire of 20s college and football mania was his biggest silent success. See the "sequel" on May 12. "One of the authentic comedy classics of the American screen." — Andrew Sarris. Plus *1 Do* (1921). 1:30, 3:30, 5:30, 7:30\*, 9:30



THE FRESHMAN



FOR HEAVEN'S SAKE

MAY 8/9 SUN/MON (2 FILMS FOR 1 ADMISSION)

## FOR HEAVEN'S SAKE

(1926) "A man with a mansion — A miss with a mission." Zillionaire Harold nonchalantly wrecks a few of his roadsters, then for love, proves a surprisingly effective recruiter for a slum mission. With a chase climax — this time to his own wedding. "A comedy of gags that follow upon each other with amazing rapidity." — *New York Times*. 2:05, 5:05, 8:05\*

## THE MILKY WAY

(1936, LEO McCAREY) Lloyd essays 30s screwball comedy as a mild-mannered Brooklyn milkman ballyhooed by promoter Adolphe Menjou into a contender for the middleweight crown. 3:20, 6:20, 9:20



DOCTOR JACK

MAY 10/11 TUE/WED (2 FILMS FOR 1 ADMISSION)

## DOCTOR JACK

(1922) Country doc "Jack" Jackson goes on a house call to a sick doll, then releases "Stick-Little-Well-Girl" Mildred Davis from the clutches of quack Ludovic von Salsburg — by scaring the living daylight out of her. Plus *Billy Blazes, Esq.* (1919). 1:00, 4:25, 7:50\*

## THE CAT'S PAW

(1934, SAM TAYLOR) Lloyd's most bizarre comedy is a blend of 30s idealism and proto-fascism, as naïve Chinese missionary's son Ezekiel Cobb is persuaded by a political machine to run for mayor of a graft-ridden town. From a story by the author of *Mr. Deeds Goes to Town*. 2:25, 5:50, 9:15

MAY 12 THU (2 FILMS FOR 1 ADMISSION)

## THE SIN OF HAROLD DIDDLEBOCK

(1947, PRESTON STURGES) Icon of the 40s Sturges directs icon of the 20s Lloyd. Opening with *The Freshman's* football finale, it then reveals Harold 22 years later as a soon-to-be-fired dead-end bookkeeper. But then, trying his first drink ever, Harold suddenly goes nuts. Produced by Howard Hughes, who re-edited it and re-released it as *Mad Wednesday*. 1:00, 3:50, 6:40, 9:40

## A SAILOR-MADE MAN

(1921) Oblivious lounge lizard Harold decides to "join your Navy," then finds himself saving his sweetheart from a lascivious sheik's harem. Lloyd's accidental first feature: intended as a two-reeler, but test audiences howled all the way through the four-reel rough cut. 2:45, 5:35, 8:25\*



THE SIN OF HAROLD DIDDLEBOCK

MAY 13-17 FRI-TUE 5 DAYS

## THE UNSEEN HAROLD LLOYD SILENT FEATURE!

FIRST SCREENINGS IN 75 YEARS!

# WELCOME DANGER

NEW 35mm RESTORATION!



(1929) Mild-mannered botanist Harold Bledsoe — recruited because dad was the former police chief — goes fingerprint happy to help quell the San Francisco gang wars and track down Chinatown dope kingpin The Dragon. Completed as a silent, but scrapped when sound loomed, *Welcome Danger* was largely re-shot and turned into a weird part-talkie hybrid that, due to the public's fascination with hearing Lloyd's voice for the first time, became the comedian's biggest money-maker ever. While the original silent version is lost, the camera negative of a silent, intertitled version of the talkie — made for "unwired" theaters — did survive in Harold Lloyd's vaults for 75 years. This version has now been restored by the UCLA Film & Television Archive in a glowing print that looks like it was made yesterday (it may rate as the best-preserved silent film in existence). But, photographic brilliance apart, this silent version — although using much the same footage as the talkie, plus some extended sequences and a few minor cast differences — is a much brighter, much funnier, much more alive work than the rather primitive sound film. As UCLA's Jere Guldin wrote recently, "*Welcome Danger* works better as a silent. Snappier and better-paced than its sound double, it proves an enjoyable coda to a silent film career that was among the cinema's brightest." Suppose a lost Louis Armstrong solo were suddenly to surface, or a number cut from an Astaire-Rogers musical? For movie lovers, the discovery of an unseen silent feature by one of the screen's greatest comic geniuses is cause for equal celebration.

## A SONY PICTURES REPERTORY RELEASE

1:00, 3:15, 5:30, 7:45\*, 10:00

MAY 18-26\* EIGHT DAYS • NEW 35mm PRINT! \*NO SCREENINGS ON MONDAY, MAY 23

**"A CINEMATIC MASTERPIECE! A RESTORED TREASURE!"**  
 — JANET MASLIN, THE NEW YORK TIMES

**ACADEMY AWARD® WINNER, BEST FOREIGN FILM 1957**

**FEDERICO FELLINI'S  
NIGHTS OF CABIRIA**

STARRING GIULIETTA MASINA CANNES BEST ACTRESS WINNER

**MONDAY, MAY 23 — SPECIAL EVENT!**  
 2 FILMS FOR 1 ADMISSION  
**SCREEN DECO**  
 CELEBRATING ART DECO WEEK  
 IN NEW YORK

**TOP OF THE TOWN  
& Screen Deco: An Illustrated Talk**  
 (1937, RALPH MURPHY) Art vs. "hotcha" differences complicate Doris Nolan and George Murphy's romance, but after her Russian sart mine number bombs, he brings on the hot stuff. John Harkrider's incredible Moonbeam Room nightclub set was designed to outdo his own work on *Swing Time*. Preceded by a 45-minute talk, illustrated with stills and film clips, by Eric Myers and Howard Mandelbaum, authors of *Screen Deco*. 2:45, 7:00

**REACHING FOR THE MOON**  
 (1930, EDMUND GOULDING) Wall Street wiz Douglas Fairbanks, made a chump by aviatrix Bebe Daniels, pursues her around a High Deco transatlantic liner designed by the legendary William Cameron Menzies. Intended as a musical, but Bing Crosby still croons Irving Berlin's "When the Folks High Up Do the Mean Lowdown." 1:00, 5:15, 9:30

**MONDAY, MAY 23 — SPECIAL EVENT!**  
 2 FILMS FOR 1 ADMISSION  
**SCREEN DECO**  
 CELEBRATING ART DECO WEEK  
 IN NEW YORK

**MAY 27-JUNE 9 TWO WEEKS**

FROM THE DIRECTOR OF JEAN DE FLORETTE AND MANON OF THE SPRING

**CLAUDE BERRI'S**

**THE TWO OF US**

★★★★  
 "I love this movie!"  
 — ROGER EBERT

PLUS BERRI'S OSCAR-WINNING "LE POULET"

**NEW 35mm PRINT!**

(1967) "I was 8 years old and already a Jew." Occupied France, 1944, and the Langmann family — father, mother, and hyperactive scamp Claude (Alain Cohen) — realize their pose as "Alsations" is wearing thin when the loser of a wooden-sword meleé calls Claude "sala juif." The solution: give the boy a crash course in Catholicism (mostly memorizing the Lord's Prayer) and in the spelling of his new *français* surname — Claude knows enough to keep his circumcised "birdie" out of sight — and ship him off to the farm of a friend's elderly parents. There, Grandma proves to be a rabbit stew connoisseur while crusty, craggy Gramps is a vocal vegetarian ("Cannibal!" he barks when Claude digs in) who constantly rails against "the enemies of France" — the English, the Masons, the Bolsheviks, and especially the Jews (even Jesus is suspect) — but gets teary-eyed at the mere mention of Marshal Pétain. But he also tenderly spoon-feeds his ancient mutt at the dinner table, plays a knife-chomping pirate to Claude's delight, dandles him on his knee during BBC broadcasts, and absolves him from school attendance after he gets a head-shaving punishment for a silly prank. Hailed by François Truffaut as a film in the great humanist tradition of Jean Renoir, the first feature by Claude Berri (né Langmann), based on his own wartime childhood, is a triumph of tactful sentiment over mawkish sentimentality and one of the cinema's most accurate recreations of life in occupied France. For 72-year-old Michel Simon, who won the Berlin Film Festival's Best Actor award for his performance, it capped a 50-year career that included towering performances in classic films by Renoir, Clair, Duvivier, Carné, and Vigo (*L'Atlantide*), to name but a few. Known as a *monstre sacré* who terrorized journeyman colleagues, Simon instantly bonded with newcomer Alain Cohen, on-screen and off. (Among the film's many comic highlights is Simon's agonized mirror-gazing after the impish Claude points out that the old man's big nose and curly hair clearly mark him as a Jew.) With a memorably lyrical score by the great Georges Delerue (*Contempt, Jules and Jim*), his new print features complete new subtitles by Lenny Borger. "A triumph of humorous, humane acting... Simon turns a Sunday lunch into a bibulous balustrade... Young Alain Cohen survives country living with the help of two sharp eyes, an impish grin, and a pair of the most perkily prominent ears in France." — *Time*. "For twenty years I have been waiting for a film about the real France during the real Occupation... Now *The Two of Us* makes the long wait worth it... [It's] one of those emotional stories that are truer and stronger than any love story." — Truffaut. Shown with Berri's Oscar-winning short *Le Poulet* (1962), in which little boy finds an egg is the best protection from the Sunday stew pot for his beloved rooster.

A RIALTO PICTURES RELEASE  
 1:20, 3:25, 5:30, 7:35, 9:40

**JUNE 10-23 TWO WEEKS**

**JAMES DEAN**

in observance of the 50th anniversary of his death

ALL 3 FILMS RELEASED BY WARNER BROS.

**JUNE 10-16 ONE WEEK**

**EAST OF EDEN**

(1955, ELIA KAZAN) In California's Salinas Valley, as World War I looms, two sons, one good and one bad, battle each other for the love of their father Raymond Massey — of course the bad one's James Dean, in his electrifying debut, and the only one of his three legendary hits released before his death. Kazan's adaptation of just the last 80 pages of John Steinbeck's lengthy novel was in a way a metaphorically autobiographical portrait of himself as Dean's age; the father trouble that both Kazan and Dean had in real life was fomented on the set: Massey couldn't stand Dean, the resulting tension contributing to the "misunderstood kid" image that turned Dean into an international icon. On a different plane was Dean's relationship with Julie Harris as the gentle Abra; her sympathy and understanding both on and offscreen was what kept Dean going throughout the picture. This was Kazan's first film in Scope and color, both of which he used with experimental mastery. Long unavailable due to rights issues, this is the film's first theatrical engagement in over ten years. "Feverishly poetic... Dean seems to go just about as far as anybody can in acting misunderstood." — Pauline Kael. 1:00, 3:10, 5:25, 7:40, 9:50

**JUNE 17-21 FRI-TUES FIVE DAYS**

**REBEL WITHOUT A CAUSE**

(1955, NICHOLAS RAY) "You're tearin' me apart!" wails James Dean's Jim Stark to his apron-clad dad Jim Backus, and a generation of frustrated Eisenhower-era teens chimed in. Fifty years later, the icon of tormented youth Dean incarnated more potent than ever, perhaps because, unlike the leather-clad punks of more exploitive 50s j.d. flicks, *Rebel's* trio of maladjusted high-schoolers (Dean, Natalie Wood and Sal Mineo) are suburban every-kids, the poignancy of their performances now heightened by the real-life violent deaths that would later befall all three. Director Nick Ray's fable of adolescent angst is heightened by a garish CinemaScope palette, a touch of the Tragic Unities (the action unfolds within 24 hours), and, in the celebrated planetarium scene, the elevation of teen torment to the cosmic plane. 1:00, 3:10, 5:20, 7:30, 9:40

**JUNE 22/23 WED/THU TWO DAYS**

**GIANT**

(1956, GEORGE STEVENS) As Dimitri Tiomkins' pop hit score thumps, James Dean stalks along the horizon line, marking out the boundaries of his land; then when a gusher hits, he rushes off to tell his former boss's wife Elizabeth Taylor, leaving a black hand print on Rock Hudson's pristinely white front porch. The epic battle between Texas cattle ranchers (old money) and Texas oil barons (new money), as Hudson's Jordan Benedict is goaded both by Dean's rough-hewn Jett Rink, formerly his hand, now his rival, and his Maryland horse country wife Taylor. Ten Oscar nominations, including both Hudson and Dean for Best Actor, with Stevens winning his second Best Direction. 1:00, 4:40, 8:20