



FEBRUARY-MAY 2015 ADMISSION: \$13 NON-MEMBERS / \$7.50 MEMBERS

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A Nonprofit Cinema Since 1970



BRUCE GOLDSTEIN



FEBRUARY 4/5/6/7 WED/THU/FRI/SAT **Alfred Hitchcock's** JAMAICA INN

(1939) Even as Leslie Banks and his wreckers loo and plunder a ship they've lured onto the rocks, newly-orphaned Maureen O'Hara finds the coach doesn't stop at her aunt's Jamaica Inn - but Charles Laughton's luxury-loving squire Sir Humphrey Pengallan can take her in. Based on the novel by Daphne du Maurier, author of Rebecca and The Birds. Several sharp and entertaining images remain vivid in our memories; the heroine taking down a hanged man, a pirate whistling a mazurka as he wipes his bloody cutlass on his shirt, the cariole rolling through the brush... The bizarre protagonist [is] admirably played by the innately and inventively prodigious Charles Laughton in a role actors dream about." Eric Rohmer and Claude Chabrol. Restored by Cohen Media Group/Cohen Film Collection, in collaboration with the BFI. DCP restoration

WED/FRI 12:40, 2:40, 4:50, 7:00, 9:10 THU 12:40, 2:40, 4:50, 10:00 SAT 12:30, 7:30, 9:30



Sure, barrister Gregory Peck's defending enigmatic accused husband murderer Alida Valli (The Third Man), but he's made it way too persona for uneasy wife Ann Todd; even as creepy judge Charles Laughton compares a walnut to the human brain and groom Louis Jourdan (Gigi) lurks. 35mm. 2:30 ONLY

FEBRUARY 8 SUN **THE CANTERVILLE** GHOST

(1944, Jules Dassin) 1634, and Laughton becomes the eponymous spirit when walled in by his father for cowardice; 1943, and tiny lady of the manor Margaret O'Brien realizes occupying GI Robert Young is a Canterville, but can she and the ghost save him from the family curse? 35mm. 11:00 am PART OF OUR SUNDAY MO IING FILM FORUM JE



THE CANTERVILLE GHOS ARY 8/9 SUN/MON * DOUBLE FEATURE! **MUTINY ON** THE BOUNTY

(1935, Frank Lloyd) "Missster Christiiiian!!!" Bligh launched a



CHARLES LAUGHTON (1899-1962) once described

nimself (at 44!) as a tired old ham; others called him an actor's actor. At his lowest, he was indeed capable of sending up - often entertainingly - inferior material; with anything decent he was the most expert of character leads; with the greatest, he pulled from his guts monsters of repression, greed, lust so terrifying - and normal men of such realistic simplicity - as to make statements about not just the character, but in a way the whole human race.

SPECIAL THANKS TO CHARLES COHEN, TIM LANZA (COHEN MEDIA GROUP), PAUL GINSBURG (UNIVERSAL PICTURES) NICOLE WOODS, KRISTIE NAKAMURA (WARNER BROS.), FLEUR BUCKLEY (BFI, LONDON), MAY HADUONG, CASSIE BLAKE (ACADEMY OF MOTION PICTURE ARTS AND SCIENCES), CHRIS CHOUINARD (PARK CIRCUS), JOE REID, CAITLIN ROBERTSON BARBARA CRANDALL (20TH CENTURY FOX), BRIAN BELOVARAC, LAURA COXSON (JANUS FILMS), MARY TALLUNGAN (DISNEY AMY HELLER (MILESTONE), TODD WIENER, STEVEN HILL (UCLA FILM & TELEVISION ARCHIVE), AND VICTORIA PREMINGER

PROGRAMMED BY BRUCE GOLDSTEIN

TALES OF

MANHATTAN

O. HENRY'S

FULL HOUSE

(1954, Henry Koster, Howard Hawks

(1942, Julien Duvivier) Six-part star-packed (Charles

Boyer, Rita Hayworth, Henry Fonda, Edward

G.Robinson, Paul Robeson) anthology film, with

Laughton's impoverished composer's turn at the

podium for his Big Break going sour when his straight

out-of-hock tails start to ... 35mm. 12:30. 5:10. 9:50

15

ISLAND OF LOST SOULS

FEBRUARY 18 WED ★ DOUBLE FEATURE!

(1933, Erle C. Kenton) "Are we not men?" protests

Bela Lugosi, but that's not how those islanders

started out, and when his "experiments" don't quite

take, Laughton's deranged scientist brings out the

whip. Adapted from H. G. Wells' The Island of Dr.

(1933, Stuart Walker)"Alone among outcasts who

hadn't seen a white woman in ten years!" ... and

she turns out to be Carole Lombard! - but Laughton

steals scenes wholesale as supremely cockney Horace

FEBRUARY 19/20 THU/FRI * DOUBLE FEATURE!

WITNESS FOR THE

(1957, Billy Wilder) Agatha Christie courtroom thrille

starring Laughton as a crusty barrister defending

accused murderer Tyrone Power, who gets no help

from wife Marlene Dietrich, with Laughton's own wife

Elsa Lanchester as his unwelcome nurse. 35mm

HOBSON'S CHOICE

(1954, David Lean) Early 20th century Lancashire

bootmaker Laughton lords it over his three daughters

and awkward assistant John Mills while lolling in

the pub, but eldest daughter Brenda de Banzie has

other plans. British Oscar, Best Picture. 35mm.

HOBSON'S

PROSECUTION

THU 2:35. 7:00 FRI 12:30. 4:55

THU 12:30, 4:50, 9:20 FRI 2:45

FEBRUARY 20 FRI * SPECIAL EVENT

CALIFORNIA SPLIT

See Special Events at right. 7:20, 10:00

ALTMAN'S 901H

Prim, "King of the River." 35mm. 2:00, 5:05, 8:15

Moreau. 35mm. 12:30, 3:35, 6:40, 9:45

WHITE WOMAN

ISLAND OF

LOST SOULS



RY II WED ★ DOUBLE FEATURE **ST. MARTIN'S LANE**

(1932) Dying millionaire Richard Bennett (father (1938, Tim Whelan) Busker Laughton, befriending Joan & Constance) chooses his 7 heirs at random runaway orphan and sometime pickpocket Vivie from the phone book, recipients including Gary Cooper, Leigh, makes her part of his street-performing W.C. Fields and, in the memorable Lubitsch-directed quartet. But when they meet posh songwriter Rex sequence hanless clerk Laughton with Bronxly Harrison, who gets the Big Break? Aka Sidewalks of explosive climax. 35mm. 2:25, 6:00, 9:35 London, 35mm, 12:35, 4:10, 7:50

THE BEACHCOMBER

(1938, Erich Pommer) "Here we go gathering nuts in May," trills prim missionary Elsa Lanchester to the natives, but what's she gonna do with drunken, sponging, womanizing bum Charles Laughton? A Somerset Maugham African Queen in the Indies - with

THE DEVIL AND THE DEE

EBRUARY 21/22/23 SAT/SUN/MON * DOUBLE FEATURE! **THE HUNCHBACK OF NOTRE DAME** William Dieterle) Laughton's Quasimodo, the

beir miger of motic burne,	
saves gypsy girl Maureen	
O'Hara from accusations of	
witchcraft-and then must	
defend her from lecherous	6 I J Ko
Cedric Hardwicke. One of	×:
Laughton's greatest, most	S MAG
tortured performances.	
35mm.	
CAT 3-EO 7-30 CUN 7-00	MON 12:20 4.5

:50, 7:20 SUN 7:00 MON 12:30, 4:50, 9:40* (*Monday's 9:40 show is a single feature)

LES MISÉRABLES

(1935, Richard Boleslawski) Condemned to the prison galleys, Fredric March's Jean Valjean escapes, makes two fortunes, battles blackmailers, weaves his way past the bullet-ridden barricades of a revolution to rescue the love of his adopted daughter - but no case is closed for bullet-headed inspector Charles Laughton. 35mm. SAT 12:40. 5:10. 9:40 SUN 9:20 MON 2:40

FEBRUARY 22 SUN (SEPARATE ADMISSIO THE EPIC THAT **NEVER WAS**

(1965) One of cinema's most tantalizing unrealized rojects: Josef von Sternberg's 1937 adaptation of Robert Graves' I. Claudius, to have starred Laughton (in the title role), Merle Oberon, and Emlyn Williams (as Caligula), aborted after epic on-set battles and Oberon's near-fatal auto accident. Dirk Bogarde narrates this documentary combining remarkable unused footage and interviews with the survivors. Digital. 1:00 ONLY



(1933. Alexander Korda) Historical pageant/ (A bedroom farce, as Laughton's Henry (first non-Hollywood Oscar winner) romances and dispatches six wives while taking apart a capon in the classic banquet scene, plus wedding night card game with real-life wife Elsa Lanchester's Anne of Cleves. 35mm print courtesy BFI. 2:35 ONLY



OF THE CROSS

(1932, Cecil B. Demille) Emperor's mistress Claudette Colbert bathes in asses's milk; virginal Christian Elissa Landi shrinks from often-cut "Dance of the Naked Moon"; pagan Fredric March races his chariot through the teeming Roman streets; while Laughton's campy Nero chortles while Rome burns and salivates over "delicious debauchery," Restored uncut, uncensored version. 35mm. 4:35

FEBRUARY 23 MON (SEPARATE ADMISSION) (1929, E. A. Dupont) Steamy Anna May Wong guadrangle melodrama, written by literary titan Arnold Bennett and directed by German



(1969) In a surprisingly green Yorkshire mill town, David Bradley's feckless Billy Casper is the runtiest of the runtiest: sleeping two to a bed, he's ruthlessly awakened two hours early by his Big Brother from Hell; casually "nicks" smokes and snacks on his paper route - "nicking" a book on falconry when he decides to train a kestrel hawk he's spotted - nailed in class for talking when he's quoting the BBC; picked last for football, then terrorized by the coach; can't pay attention, constantly makes excuses, can't wait to split from an important meeting - but when sympathetic teacher Colin Welland actually goads him to speak in class, he eventually mesmerizes the "bleeding carpers" with an electrifying monologue on the taming and training of "Kes." And then, in "the thrill of a lifetime," Welland gets to watch. Loach's adaptation of Barry Hines' story is a triumph of austere realism, with Chris Menges' natural light camerawork rendering lyrical an all-too-typical mill town, and a dead-on true cast of nonpros and first-timers (Welland, later an Oscar winner for his Chariots of Fire screenplay, was the sole working actor). A huge critical and modest commercial success in Britain, Kes couldn't even get a U.S. commercial release, in part perhaps due to the seeming impenetrability of the authentic Yorkshire accents, later re-dubbed for more general release (we are showing the original version, accents and all). DCP restoration. "'Marked a new maturity and stillness in Loach's work, which doesn't mean it's without energy or humor - it has both in spades. One of the most astute, engaged films about what it takes for kids to be excited about learning or passionate about anything, whether in the classroom or roaming the fields with a feathered friend." - Dave Calhoun, Time Out (London). "Loach is still championing the resourcefulness and bravery of those poor people who refuse to buckle down

and know their place in society. In Kes, it's there in the lyricism of Menges's cinematography and John Cameron's gorgeous score. It's there in the comedy. And, most of all, it's there in Billy himself: his smart-aleck witticisms, monkey-like climbing skills, his eloquence when describing his kestrel: even most importantly his ability still to feel hurt." - Sukhdev Sandhu, The Telegraph. "Superb, as are individual scenes, seemingly improvised, that erupt with enormous vérité," - Vincent Canby, The New York Times,

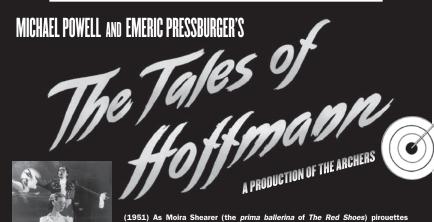
"STILL CUTS LIKE A KNIFE!" - The Telearaph **"A MASTERPIECE!**

MORE LUMINOUS, MORE IMPASSIONED THAN EVER! A RICH FILM OF FLESH AND BLOOD." - The Guardian





ELLEN HOVDE, MUFFIE MEYER & SUSAN FROEMKE (1976) Mrs. Edith Bouvier Beale -an Fill



MARCH 13-19 ONE WEEK \star NEW 4K RESTORATION

ugh the Dragonfly *pas de deux*, a scheming Robert Helpmann inte ackstage *billet-doux*, as Robert Rounseville's Hoffmann recounts cronies in a smoky next-door tavern the tales of his three lost loves: Shearer again as the mechanical protégée of Diaghilev legend Leonide Mas milla Tchérina as a Venetian courtesan: and Ann Avars' Greek-islande ano who mustn't sing. Casting dancers (except for Rounseville and Ayars) ody the choreography of Frede rick Ashton against the de coded gold, red, and blue respe of Hein Hec

- with a menacing Helpmann Hoffmann's nemesis throughout. Powell and Pressburger's on of comic operetta roi Jacques Offenbach's sole opera realized Powell's dream of a com d film," what he had achieved in the climax of *Black Narcissus*, the whole of the *mise en scèn* edited to a pre-recorded score, in this case conducted by Sir Thomas Beecham (see Unfaithfully Yours, April 15), who had originally suggested the work, glimpsed in a telling cameo at the finale, with a wry vis ual gag as per. A favorite film of both Powell and Pressburger booster Martin Scorses

and, more surprisingly, horror icon George Romero, who first saw it at age eleven 'It just took me into another world in terms of its innovative cin It really got me going." This new restoration, supervised by Thelma Scho Powell, wife of the director and Scorsese's longtime film editor, is the most com ver seen in this country. DCP. "This revelatory 4K restoration (co n footage) from the original 3-strip Technicolor negative rish colors straight from the candy box: a cacophony of clashing vellows and ing as they are enchanting. Out of this decadent world of surreal, al delights, Ludmilla Tchérina seduces us as a 19th-century dominatrix



BESTORED BY THE

FILM FOUR

cing chorus of pan-sexual mannequins appear to have raided the dressing-up box of Marc Bolan and, ng of all, there's the image of Moira Shearer's dismembered head as it blinks back at us." – Robin Baker, London Film Festival. "Reveals a kaleidoscope of references, not only to German roma to cinema, painting and theater. Here, truly, 'all art is one'... Emerges as the *locus classicus* of all of Powell burger's most distinctive ideas and images. Here the graphic fantasy of Disney and Eisenstein's esia' join forces — as those two great artists once hoped they would... Flaunts its evident economy of means, creating sumptuous décor from simple drapes, a grand

> se merely painted in perspective on the floor its stylization becomes a constant metaphor for the transforming power of imagination through art." - Ian Christie. "The perfect comb pination of dance, song, acting, design and beautiful women. As Cecil B. DeMille had said, you can have

DAILY (except SUN/MON) 12:30, 3:30, 7:00, 9:40 SUN 1:00. 3:40. 6:10. 8:50 MON 12:40. 3:30

A RIALTO PICTURES RELEASE

'SUMPTUOUS SPECTACLE! **REVELS IN RICH COLORS.** FANTASTIC COMPOSITIONS

AND SWOONING MOVEMENTS!' – Geoff Andrew, Time Out (London) **INTENSELY EXPRESSIONISTIC!**

WILDLY SENSUAL!" – Michael Atkinson, The Village Voice

RULY UNLIKE ANYTHING <u>'D EVER SEEN BEFORE! EVER</u> ELEMENT TRANSFIXED ME!"





OSCAR® SUNDAY!



thousand imitations, while Clark Gable set bare chested he-man records as Fletcher Christian, in this adaptation of Nordhoff and Hall's novelization of the 1789 South Seas uprising. Best Picture Oscar, with Laughton taking the NY Film Critics' Circle prize, his stentorian kiss-off on a hobbing boat a memorable highlight. 35mm. SUN 3:10, 7:50 MON 12:30, 5:10, 9:30* (*MONDAY'S 9:30 SHOW IS A SINGLE FEATURE.)

THE BARRETTS OF WIMPOLE STREET

(1934, Sidney Franklin) The legendary romance of Fredric March's Robert Browning with Norma Shearer's reclusive, invalided fellow poet Elizabeth Barrett, resolutely road blocked by stern patriarch Laughton. Hollywood muffled the play's ambiguities, but as Laughton chuckled, "They can't censor the glint in the



REMBRANDT

(1936, Alexander Korda) Moody character portrait of the great painter, with Laughton at his simplest and most naturalistic, reading the Bible aloud, bowling at night with candles on the pins, and finding brief happiness with Elsa Lanchester, amid Vincent Korda's sets and Georges Périnal's Rembrandtian photography. 35mm print courtesy BFI. 7:40 ONLY



FEBRUARY IO TUE * DOUBLE FEATURE! **THIS LAND IS MINE** (1943, Jean Renoir) Nerd teacher Charles Laughton blubbers during an air raid, yearns for Maureen O'Hara, truckles to nerve-ridden collaborator George Sanders, shrinks from Nazi Walter Slezak, but finds a kind of heroism at last, in Renoir's study

of Occupation guilts. 35mm. 2:45, 7:00

FOREVER AND A DAY (1943, René Clair, Edmund Goulding, Robert Stevenson, et al.) 140 years in the life of a London house, a Brits in the U.S. propaganda piece featuring 78 stars and 7 directors, with highlight 1850s butler Laughton directing two bumbling plumbers Cedric Hardwicke and Buster Keaton. DCP restoration 12:40, 4:50, 9:10

THIS LAND IS MINE

stage directing great Tyrone Guthrie as La brother. Aka Vessel of Wrath. 35mm. 2:15, 6:00, 9:35



FEBRUARY 12 THU ★ DOUBLE FEATURE! **THE OLD DARK** HOUSE

Henry King, et al.) With winter (1932, James Whale) Raymond Massey, Gloria Stuart coming on, it's bum's luck for and Melvyn Douglas seek refuge in a creepy mansion, Laughton's Soapy Throckmorton: to be greeted by hulking mute butler Boris Karloff and 90 days in a nice warm cell is broadly-accented Laughton, and with household head the plan, but he can't even get arrested for soliciting Ernest Thesiger presiding over "the most awful dinne Marilyn Monroe! Five-part omnibus introduced and party in the history of the movies" (Simon Callow). narrated by John Steinbeck, 35mm. 2:50. 7:30 Nothing better in this vein has been done before or since." - William K. Everson. 35mm print courtesy

THE DEVIL **AND THE DEEP**

(1932, Marion Gering) At a North African submarine base, captain Charles Laughton is so insanely jealous of wife Tallulah Bankead's supposed affair with Cary Grant that he drives her right into the arms of Grant's replacement... Gary Cooper! 35mm. 2:05, 5:20, 8:35

Library of Congress. 12:30, 3:45, 7:00, 10:15

FEBRUARY 13/14 FRI/SAT ★ DOUBLE FEATURE! **THE BIG CLOCK** (1948, John Farrow) Murdering magazine mogu

Laughton orders Crimeways editor Ray Milland to track down an elusive witness - Milland himself. "Will remind you of Graham Greene and Hitchcock, with

a dash of Hammett and Ambler." - David Shipman. 35mm. 12:30, 4:10, 7:50 THE SUSPECT

(1944, Robert Siodmak) Mild-mannered, turn-of-20th-century shopkeepe Laughton at last finds what he's looking for in sweet young Ella Raines, but what

to do with his shrewish wife and nosy, blackmailing neighbor Henry Daniell? "Realistic yet bone chilling. - Pauline Kael. 35mm. 2:25, 6:05, 9:45



FEBRUARY 15 SUN THE NIGHT OF THE HUNTER

(1955, Charles Laughton) "Leaning, leaning, leaning on the everlasting arms," sing both shotgun-toting child protector Lillian Gish and lurking psycho preacher Robert Mitchum, sporting a pocket switchblade and fingers tattooed "Love" and "Hate." Fairy tale and nightmare combine in Laughton's sole directorial effort, written by legendary critic and screenwriter James Agee. "Haunting and highly personal... clearly the

work of a master." - New York Times. DCP restoration 1:20, 3:15, 5:10, 7:05, 9:00





IT STARTED WITH EVE

(1941, Henry Koster) With zillionaire dad Laughton or his death bed, and his real fiancée out of town. Robert Cummings recruits hat-check girl Deanna Durbin to fulfill Laughton's last wish; only trouble is, Laughton is crazy about her, recovers, and the fiancée returns. 35mm. 2:30. 6:10

BECAUSE OF HIM

(1946, Richard Wallace) Stagestruck waitress Deanna Durbin steals Broadway great Laughton's signature on a letter of introduction, to the rage of playwright Franchot Tone: with a glimpse of Laughton's Cyrano and snatches of King Lear. 35mm. 12:40, 4:20

FEBRUARY 24 TUE (SEPARATE ADMISSIO **ARCH OF TRIUMPH**

(1948, Lewis Milestone) In pre-war Paris, Austrian refugee doctor Charles Boyer rescues would-be bridge jumper Ingrid Bergman, but even as love looks possible, is that ...? Yes, it's boozing, monocled German officer Charles Laughton, his former girlfriend's torturer – and then there's the war. From the author (Erich Maria Remarque) and director of All Quiet on A the Western Front. 35mm preservation print courtesy UCLA Film Archive. 8:00 ONLY

FEBRUARY 25 WED ★ DOUBLE FEATURE! **THE BRIBE**

(1949, Robert Z. Leonard) It's a 10 grand offer from Laughton's seedy waterfront fixer J.J. Bealer to federal agent Robert Taylor to drop his investigation of a Central American arms surplus racket... and his romance with Ava Gardner! Noir sleeper featuring Vincent Price and a pyrotechnic finale. 35mm. 12:30, 4:30, 8:30

THE MAN ON THE **EIFFEL TOWER**

(1949, Burgess Meredith) Laughton's Inspector Maigret thinks murder suspect Burgess Meredith's just a patsy, and then it's a cat and mouse game with taunting Franchot Tone, climaxed by hair-raising stunts on a location-shot Tower. First color and English adaptation from Georges Simenon's great series, and Laughton's first (uncredited) direction (the opening and close). 35mm restored print courtesy UCLA Film Preservation Archive. 2:30, 6:30

FEBRUARY 26 THU **THE SIGN OF THE CROSS**

(1932, Cecil B. Demille) See February 22. 12:30

FEBRUARY 26 THU (SEPARATE ADMISSION) **ADVISE AND** CONSENT

(1962, Otto Preminger) Secretary of State confirmation hearings, as Henry Fonda and Burgess Meredith re-create Alger Hiss and Whittaker Chambers amid lengthy single-take shots, most notably with President Franchot Tone on a destroyer; and with Laughton's final performance, as an impeccably-accented, sleepily-smiling Southern senator, 35mm, Restored by the Academy Film Archive with funding from the Andrew J. Kuehn Jr. Foundation. 3:00, 8:10

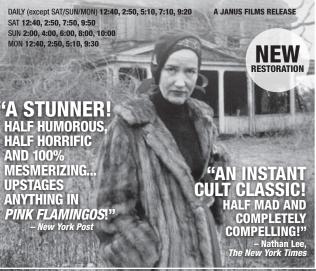
FEBRUARY 26 THU (SEPARATE ADMISSION) THE NIGHT **OF THE**

HUNTER (1955 Charles Laughton See February 15. 6:10

ADVISE AND CONSENT



was a born aristocra sister of "Black Jack" Bouvier, Jackie O's father. "Little Edie" was a model and aspiring actress of striking beauty who put her New York career on hold to care for her aging mother — and never went back. Together they descended into a strange life of recrimination and companionship. Little Edie - a still-attractive woman at 56 - parades about conjunctionally in fishnet stockings, bathing suit and improvised turban, feeds the raccoons in the attic, and breaks out into impromptu song-anddance routines, never losing hope that her Big Chance and Big Romance are still just around the corner. While semi-invalid Big Edie, a trained soprano in bohemian days. trills romantic songs of yesteryear in a slightly wobbly, but still rich voice, as she cooks corn on the cob perched up in bed. The women bicker like characters out of Tennes Williams or Eugene O'Neill - with a nod to Whatever Happened To Baby Jane? In the wake of eviction threat headlines, Albert and David Maysles (Salesman, Gimme Shelter) brought their Direct Cinema approach to Grey Gardens for a five-week shoot, with the resulting 50 hours of footage edited into a cinéma vérité epic. DCP restoration. "It's sad, it's funny, it's disturbing - but Grey Gardens reminds us that the camera can be used for dramatic effect, even when the drama is rooted in real life." - Arthur Knight. "It's about two classic eccentrics who refuse to live the way they're supposed to, but by the film's end we see that they live fully, in ways of their own choosing ... And out of this existence comes a movie that, curiously enough, is comic and bright, as well as sobering." - Roger Ebert. "A stark, haunting documentary, which like both Beales has grown more bizarre and commanding with age." - Janet Maslin, The New York Times.



FEBRUARY 20 FRI ALTMAN'S 901H CALIFORNIA **TOO MUCH JOHNSON** SPLIT (1938) Welles' first

in person KATHRYN ALTMAN & GIULIA (1974, Robert Altman) Manic Elliott Gould and gloomy George Segal breakfast on Fruit Loops and beer and team up for action, from the VALLAN poker table to the track to the

fights to pick-up basketball games to bets on the Seven Dwarfs to run-ins with muggers in late-night parking lots; and ultimately to Vegas for craps, oulette and blackjack in an obsessive search for that one big score. 35mm archival print of the original theatrical version, including three minutes of scenes deleted from the DVD (due to music rights issues) On this 90th anniversary of Robert Altman's birth, we're pleased to welcome the director's wife Kathryn and author Giulia D'Agnolo Vallan for a conversation before the screening, with Q&A following film. Copies of their lavish new book ALTMAN (published by Abrams) will be available for sale at our concession, with a book signing in lobby to follow the event. 7:20, 10:00*





(1967) Post-tryst at Socialist Party headquarters, accountant Paolo Graziosi tells secretary Daniela Surina they're too poor to ge narried – but she may have another, admittedly repulsive, way out: the annoying advances of their boss, aristocrat-turned-socialis council member candidate professor Glauco Mauri. But then Mauri's got problems of his own: elder, unmarried sister Elda Tattoli (the co-scenarist), who runs the family businesses while making sure her own, appropriate lover observes iron-clad discretion; his younger brother Pierluigi Apra, a dogmatically Maoist seminarian; and his train crash of a campaign: a nobody-shows-up rally that ends in a fist fight in the street and his car being vandalized; the bomb set off in a locked-in and barricaded Socialist HQ; and then, when at the end of a trimmer's speech of a lifetime, as he describes his smooth but oh so idealistic glide through all the Center-Left parties to arrive at socialism, he's attacked by... A very 60s left-wing political satire in which every side takes a beating, done with an astonishing mastery of cinema technique from second-time director Bellocchio (following Fists in the Pocket, his sensational debut feature) and all in the darkest, the inkiest, of black humor. DCP. "Directed by the prodigiously talented 27-year-old Marco Bellocchio in a fluid style that is full of surprises. Bellocchio's characters are as much a private zoo as Buñuel's. The five principals are so awful they're funny... As the pairs of lovers combine and recombine and the five become one big, ghastly family (with a yapping little house pet as an emblem of domesticity), Bellocchio makes it all rhyme. The camera glides in and out and around the action; it moves as simply and with as much apparent ease as if it were attached to the director's forehead." - Pauline Kael. "[Bellocchio's] visuals are stripped of all extraneous ornamentation; his characters are not explained, they exist. The result is filmmaking that is at once demanding and stimulating, original without being in the least pretentious." - Arthur Knight. "A stinging political satire which bears the same bizarre hallmarks as Fists in the Pocket. A dazzling and curiously foreboding comedy of manners, it shares with Godard's La Chinoise a sense of May 1968 just around the corner." - Tom Milne, Time Out (London).

DAILY (except SUN/MON) 12:30, 2:40, 4:50, 7:00, 9:15 SUN 1:00, 3:10, 5:20, 7:30, 9:40 MON 12:30, 2:40, 4:50, 9:50

MARCH 7 SAT

BOOM

(PUBLISHED BY KNOPF). COPIES OF THE BOOK WILL BE

ON, WITH BOOK

AVAILABLE FOR SALE AT OUR CONCESSI SIGNING TO FOLLOW SCREENING.

SPECIAL EVENIS

THE UNCUT ORIGINAL THEATRICAL

68

A SONY PICTURES REPERTORY RELEASE

BEGGARS OF LIFE **Introduced by** William Wellman, Jr. (1928, William Wellman) On the run after killing a molesting stepfather, dressed-as-a-boy Louise Brooks is befriended by Richard Arlen and falls in with

Wallace Beery's band of hoboes. Long-thought-lost silent classic, with Brooks' best pre-German work and dazzling location work on speeding trains. 35mm print courtesy George Eastman House. Preservation funded by The Film Foundation.



WILLIAM WELLMAN JR. UTHOR OF A NEW MEMOII WILD BILL WELLMAN HOLLYWOOD REBEI SHED BY PAR AILABLE FOR SALE AT CESSION, WITH BOOK



MAY 4 MON



professional film

starring Joseph Cotter

in a role combining

Buster Keaton and

Harold Lloyd - was

intended to be used

in conjunction with his

new staging of William

Gillette versions. Produced by Bruce Goldstein. Film preserved by George Eastman House, Cinemazero, Cineteca del Friuli with partial funding from the National Film Preservation Foundation. Special thanks to Paolo Cherchi Usai, Caroline Yeager, Daniela Currò and Anthony L'Abbate

SPECIAL ADMISSION: \$25 non-members,

\$13 members. 7:30

FEBRUARY 5 THU

ENCORE!

Orson Welles'

MAX OPHÜLS' FROM MAYERLING TO SARAJEVO 35mm

(1940) In the wake of the murder-suicide of Prince Rudolph at Mayerling, John Lodge's stiff, but broad-minded Archduke Franz Ferdinand becomes the heir presumptive to the Austrolungarian empire, to the distinct unhappiness of its emperor, Franz Josef. But then Franz Ferdinand wants to marry Edwige Feuillière, a mere countess — and a Czech! In Ophüls' romantically aristocratic world

MARCH 27-APRIL 2 ONE WEEK

you know where you stand when the morganatically (their children can't inherit) married couple are about to arrive at r first imperial ball together; a functionary murmurs Feuillère must use the Minor Stairs. Made in France and premiering just before it fell to the Nazis, this was Ophüls' last picture before Hollywood and a surprisingly faithful, and lavishly produced, account of a Romeo and Juliet passion hindered not by family enmity, but by levels of nobility, a way of life to be wiped out by events then only 25 years in the past - the same distance in time we have to the fall of the Berlin Wall. (Historical footnote: This would be the last film of American actor Lodge - of the Boston Lodges; he'd been co-star to Katharine Hepburn, Marlene Dietrich, and Shirley Temple before eventually becoming congressman and governor of Connecticut, as well as U.S. ambassador to Spain, Argentina, and Switzerland.) 35mm. "As in his later masterpieces, Ophüls

"ONE OF OPHÜLS" MOST NEGLECTED AND FINEST WORKS!

elishes the absurdity while delighting in the elegance of court life – and of his own camerawork." Archive notes. "Resurrects from a dim and dusty past the pitiful, romantic story of two of the most pathetic minor figures in history, and it does so with admirable restraint, tender affection and essential fidelity. The final sequence - the fateful

one of history's most tragic events — the beginning, not the end, of a terrible drama." - Bosley Crowther, The New York Times. "Of particular importance in its explicit extension of the Ophülsian viewpoint to the world of politics: while its consciously defined political position falls within the bounds of progressive liberalism, its vision of love as in itself a revolutionary force is far more radical." - Robin Wood. "Ophüls' technique is never less than dazzling. His camera is never still and he has a predilection for choosing settings that demand a aximum of movement (such as staircases) ... The patterns of construction in his films reflect Ophüls' conception of society as a spectacle scarcely concealing... a frenzied pursuit of hollow enjoyment." - Roy Arnes, French Film DAILY (except SUN/MON) 12:40, 2:50, 5:10, 7:20, 9:30 SUN 1:20, 3:20, 5:20, 7:20, 9:20 MON 12:40, 2:50, 5:10 A FILM DESK RELEASE

episode of Sarajevo - is enacted with amazing idness. Here, at last, on the screen is

APRIL 3-9 ONE WEEK

Douglas Sirk's

starring

LANA TURNER

SUSAN KOHNER

"THE APEX OF 50s HOLLYWOOD MELODRAMA! **GROWS RICHER AND DEEPER WITH THE YEARS!** - FOSTER HIRSCH "A COLDLY BRILLIANT WEEPIE!" EOFF ANDREW, TIME OUT (LONDON) "A GREAT, CRAZY MOVIE!" RAINER WERNER FASSBINDER

Tife

and Faithful Friend. But then the betrayals multiply, as Turner singlenindedly pursues Broadway super-stardom - while blind to Dee and Gavin getting overly-chummy - and Moore's daughter Susan Kohner ("giving one of the most desperate performances in Sirk's work" -David Thompson) breaks her mother's heart by "passing for white." Sirk's remake of a Fannie Hurst tear-ierker (filmed in 1934 with Claudette Colbert) was one of its studio's biggest hits ever and the director's farewell to Hollywood, subconsciously symbolized by its grandiose final funeral, featuring gospel great Mahalia Jackson. With competing Best Supporting Actress nominations for Moore and the in-life Hispanic/Jewish Kohner. This new 4K restoration showcases the lush Technicolor cinematography of Russell Metty, who'd shot the supremely b&w Touch of Evil only a year before. DCP. "Some have surmised that Sirk was preparing to leave America and that he added hints of summing up what he guessed would be a smash hit... The strength of the film is in Susan Kohner's great performance... as a girl who elects to lead that duplicitous life. And so Sirk took the old Hurst melodrama and turned it into a critique of racial identity in America... As usual with Sirk, the fine aesthetic control of so many sterical scenes is the heart of the picture." - David Thompson. "Drun on the lies and gross assumptions of its characters and the way they feed off of deceptive surfaces... Every word and image comes with a mitation double meaning." - Ed Gonzalez, Slant. "One of the most intellectually demanding films ever made in Hollywood... By emphasizing brilliant surfaces, bold colors, and the spatial complexities of 50s moderne rchitecture, Sirk creates a world of illusion, entrapment, and emotional desperation." - Dave Kehr. "Forget those who

(1959) "I'm going up and up and up. And no one's going to

pull me down!" When single mother Lana Turner loses her daughter (eventually growing up to be Sandra Dee) at Coney Island, she winds up

finding equally husband-less African American mother Juanita Moore

and budding photographer John Gavin, gaining both a loyal domestic

decry the '50s Hollywood melodrama; t is through the conventions of tha vper-emotional genre that Sirk is able to make such a devastatingly ittered and pessimistic movie Geoff Andrew, Time Out (London). "You don't believe the happy ending, and you're not really supposed to." - Sirk

DAILY (except SUN/MON) 12:30, 3:00, 5:30, 8:00 SUN 2:30, 5:00, 7:30 MON 12:30, 3:00, 5:30

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 his example inspired others, like Billy Wilder and John Huston, to follow in his footsteps. This series includes all of his Hollywood work as director and no-less-important films he wrote but didn't direct.

Special thanks to PAUL GINSBURG, JANICE SIMPSON . (UNIVERSAL PICTURES), JOE REID, CAITLIN ROBERTSON, BARBARA CRANDALL (20TH CENTURY FOX). JUDY NICAUD (PARAMOUNT), AND TODD WIENER. STEVEN HILL (UCLA FILM & TELEVISION ARCHIVE).

As a child, he cavorted in toga and

he invented kissproof lipstick and

introduced the club sandwich to

sandals with Isadora Duncan. Later,

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Y "THE MOST BRILLIANT AND BIZARRE BURSTS OF CREATION IN CINEMA HISTORY!" - ANDREW SARRIS

APRIL 15 WED ★ DOUBLE FEATURE!

UNFAITHFULLY YOURS (1948) "He can handle Handel like no one can handle Handel!" Murder to the tune of Rossini, Wagner and Tchaikovsky, as insanely jealous conductor Rex Harrison (modelled on Sir Thomas Beecham) fantasizes killing wife Linda Darnell in three different musica modes. 35mm. 12:30, 4:15, 8:00

THE BEAUTIFUL BLONDE FROM BASHFUL BEND (1949) Sturges' only color movie stars Betty

Grable as a brassy, quick-on-the-draw saloon chantootsie mistaken for a prim schoolmarm (are they blind?) after plugging a judge in the behind instead of cheatin' Cesar Ro DCP restoration. 2:35, 6:20, 10:10



THE POWER AND THE GLORY APRIL 16 THU ★ DOUBLE FEATURE!

screenplay stars Edward Arnold as 19th

century tycoon, bon vivant and ultra-

gourmand Diamond Jim Brady, with Binnie

Barnes as Lillian Russell and dual-roled

Jean Arthur as the two loves of Brady's life.

THE POWER AND THE GLORY

(1933, William K. Howard) Sturges' first solo

creenplay tells of the rise and fall of ruthless

industrialist Spencer Tracy in complex,

nulti-flashback "narratage," with the silent

screen's favorite flapper Colleen Moore (Why

Be Good?) as his long-suffering wife. Cited by

Pauline Kael as a major influence on Citizer

35mm. 12:35, 4:05, 7:35

DIAMOND JIM **CHRISTMAS IN JULY** (1935, Edward Sutherland) Unsung Sturges

(1940) Dick Powell thinks he's won \$25,000 in a radio slogan contest (his entry: "If you can't sleep, it isn't the coffee, it's the bunk") and acts accordingly - until he realizes... "The most underrated of Sturges' movies - a riotous comedy-satire about capitalism." - Jonathan Rosenbaum, 35mm, 2:20, 5:40, 9:00

APRIL 10/11 FRI/SAT * DOUBLE FEATURE!

(1942) Slated to shoot the sequel to his boffo

Ants in Your Plants of 1939, director Joel

McCrea would rather make socially-significant

O Brother, Where Art Thou?, so he sets out to

explore Human Misery with peekaboo-hairdoed

Veronica Lake along for the ride. "A brilliant

ntasy in two keys." - James Agee. 35mm

SULLIVAN'S TRAVELS

12:30. 3:50. 7:10. 10:20



APRIL 12/13 SUN/MON * DOUBLE FEATURE! EASY LIVING

faced Ray Milland. 35mm.

APRIL 17/18 FRI/SAT * DOUBLE FEATURE (1940, Mitchell Leisen) Assistant NYC D.A. Fre

2:00

APRIL 21 TUE * DOUBLE FEATURE! MAD WEDNESDAY (1947) Icon of the 40s directs Icon of the 20s Sturges begins with the football finale of Harold Lloyd's 1925 The Freshman, then flashes forward two decades to find Harold as a dead

end, soon-to-be-fired bookkeeper. But trying his first drink ever. Harold suddenly goes havwire. A superior re-edited version of The Sin of Harold Diddlebock. "The slapstick equivalent of Death of a Salesman." - Raymond Durgnat. 35mm



body will digest itself

35mm. 2:10, 5:30, 8:50

within 30 days, so he seeks a cure in a European health spa overrun by rich Americans - surely the invention of Sturges, who worked with two other writers. With Martha Raye. "The most enjoyable film for weeks.. Consistently absurd." - Graham Greene



APRIL 22 WED ★ DOUBLE FEATURE! THE GREAT McGINTY (1940) "If you don't have graft, you'd

have a low type of person in politics. Men with no ambition." Boss Akim Tamiroff helps crooked bum Brian Donlevy become an even more crooked governor, until honesty rears its ugly head. Sturges sold the script for \$10 (upped from \$5) for the chance to direct. Result: his only Oscar (Original Screenplay) and first of seven smash hits

THE GREAT MOMENT

(1944) Joel McCrea, as W.T.G. Morton, the 19th-century dentist who claimed the first use of ether for anaesthesia, plays straight man to the Sturges stock company in a bizarre combination of slapstick and stark drama - told in complicated flashback style. Despite being shelved and tampered with by befuddled studio execs, it's still a rare personal statement, 35mm. 2:10. 5:30. 8:50







LADY EVE

SULLIVAN'S

TRAVELS

(1941) See Apr

10/11. 4:00

THE PALM

BEACH STORY

(1942) See April 17/18

IF I WERE KING

(1938, Frank Lloyd) Ronald Colman, as

swashbucking beggar-poet François Villon,

engages in battle of wits with wily king Basil

Rathbone in superbly-recreated 15th-century

France. For his re-write of the 40-year-old play

Sturges personally translated Villon's poetry

and added some Villonesque verse

of his own. 35mm print

courtesy UCLA Film &

7:50 ONLY

MIRACLE OF

MORGAN'S

CREEK (1944)

See April 19/20. 9:50

THE

(1941) See April 17/18











Live piano accompani by STEVE STERNER MARCH 2 MON THE BIRTH OF A NATION Infroduced by Thomas Allen Harris (1915) And the birth of the cinema. But Griffith's monumental epic of two families,

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North and South (with a cast including Lillian Gish) also remains "a highly inflammatory piece of propaganda" (Kevin Brownlow), as the "heroic" group that rides to that trademark Griffith rescue is... the Ku Klux Klan. Probably the greatest box office hit ever and a revolution in filmmaking that also provoked race riots on first release. 100 years later, it's still perhap

the most highly-charged American film of all time. 35mm. 7:40\$† INTRODUCED BY FILMMAKER THOMAS ALLEN HARRIS, DIRECTOR OF THROUGH A LENS DARKL

MARCH 9 MON **BROKEN BLOSSOMS**

(1919) In London's foggy Limehouse district brutal prizefighter Donald Crisp takes time out between bouts to pummel waifish daughter Lillian Gish, as Chinese outside Richard Barthelmess tries to befriend her, in Griffith's most delicate and tender chambe piece. "I know of no other picture in which so much screen beauty is obtained." - James Agee. 35mm. 7:10;



McGargle and ward Carole Dempster (Griffith's real-life lover/protégée) leave the SALLY OF carny to pursue respectability, but it's hard to quit swindling those suckers. Based on

Fields' stage hit Poppy, with stage legend Alfred Lunt in rare film role; remade in 1936 Extra added attraction! Fields re-created his vaudeville act in Pool Sharks (1915), hi movie debut. Both 35mm. 7:00 \$



THE STORM

MARCH 23 MON **ORPHANS OF THE STORM**

(1922) Amid lavish sets of revolution Paris, orphan sisters Lillian and Dorothy Gis are separated and reunited while menaced by decadent aristocrat Joseph Schildkraut with a memorable last reel race to the guillotine. "Scarcely a moment that is no charged with intense dramatic power. Robert E. Sherwood. 35mm. 7:10 \$

MARCH 30 MON AMERICA

(1924) Griffith's epic of the American Revolution, complete with Bunker Hill, Paul Revere's Ride, and Carol Dempster, until Neil Hamilton has to make a tough moral decision even as Lionel Barrymore's Captain Walter Butler (historical turncoat and renegade) steals the show. "In many ways one of Griffith's best films... one of his most impressi and handsomely mounted spectacles. William K. Everson. 35mm. 7:20 \$



HEARTS OF THE WORLD (1918) Touring the front, Griffith noted sadly, "Viewed as a drama, the war is somewhat disappointing" - so he made his own.



WAY DOWN EAST

with Robert Harron and Lillian Gish as a

by Carl Davis. 8:00

APRIL 13 MON



(1920) Deceived by bounder Lowell Sherman

Lillian Gish finds haven with a puritanical

Maine farm family and their son Richard

Kane. 35mm. 2:30, 6:00, 9:30

(1937, Mitchell Leisen) Working girl Jean Arthur is bonked on the head with a mink coat while riding on an open-air Fifth Ave. bus, mistaker for the mistress of Wall St. lion Edward Arnold, given the ne plus ultra of Manhattan penthouse suites, and finds love in the Automat with fresh

SUN 1:10, 4:55, 8:40 MON 12:30, 4:15 **REMEMBER THE NIGHT**

THE PALM BEACH STORY (1942) Sturges' "Topic A" (S-E-X): under the Colbert kicks her way out of a closet, while a

second, in a bridal gown, hails a cab. Colbert,

on the run from husband loel McCrea is

pursued by amorous zillionaire Rudy Vallee

whose man-crazy sister Mary Astor chases

McCrea. Then Sturges picks up the pace.

APRIL 19/20 SUN/MON

★ DOUBLE FEATURE!

THE MIRACLE OF

MORGAN'S CREEK

(1944) When Betty Hutton's Trudy

Kockenlocker comes home from a soldier's

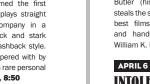
farewell dance in the family way, Eddie

Bracken's perennially hapless Norville Jones

is dragged to the rescue, in Sturges' small

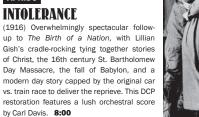












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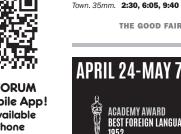
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INVITATIONS TO PRESS SCREENINGS DIRECTOR'S FALL COCKTAIL RECEPTION WEEKEND RESERVATION PRIVILEGES



RIL 14 TUE * DOU BLE FEATURE! **THE GOOD FAIRY** (1935, William Wyler) Sturges molded a Molna play into this unsung classic of the comedy-rich 30s, as Margaret Sullavan's wide-eyed movie usherette Luisa Ginglebusher plays "good fairy" to struggling lawyer Herbert Marshall,

THIRTY-DAY PRINCESS (1934, Marion Gering) When a Ruritanian royal on a goodwill tour of the U.S. gets the mumps, lookalike actress Sylvia Sidney is tapped to go on in her place. Her assignment: the seduction of New York newspaper publisher Cary Grant. Sturges cowrote the screenplay, from a novel by the author of Mr. Deeds Goes to Town. 35mm. 2:30, 6:05, 9:40 THE GOOD FAIRY





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FILM FORUM

Barbara Stanwyck. Classic Sturges comed romance, his last screenplay for anothe director, "Sturges' loose, graceful script has a softness and nostalgia that seldom surfaced in his own films." - Dave Kehr, 35mm SUN 3:00, 6:45 MON 2:20, 6:05, 10:00 IDAY'S 10:00 SHOW IS A SINGLE FEATURE)

MacMurray brings his maiden aunts in Indiana

a Christmas present: convicted shoplifte



EASY LIVIN

despite amorous millionaire Frank Morgan 35mm. 12:30, 4:05, 7:40

town version of the Immaculate Conception "Like taking a nun on a roller coaster ride ... one of Hollywood's most violently funny 8comedies." - James Agee, DCP. SUN 1:10, 5:10, 9:10 MON 12:30, 4:30, 9:45* (*Monday's 9:45 show is a single feature) HAIL THE CONQUERING HERO

(1944) Eddie Bracken's 4-F Woodrov Truesmith is railroaded into returning to his small town as a war hero – and unwillingly thrust into a nightmare of cheering throngs political campaigns and guilt-ridden mother love. "The dialogue keeps popping off like a string of firecrackers." - Pauline Kael. 35mm. SUN 3:10, 7:10 MON 2:30

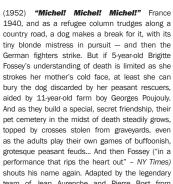
APRIL 24-MAY 7 TWO WEEKS

NEW YORK FILM CRITICS CIRCLE Best foreign language film BEST FOREIGN LANGUAGE FILM 1952 From the director of *Purple Noon* René Clément's

'DELICATE, BEAUTIFULLY PACED... DEEPLY MOVING AND DARKLY COMIC!' DST EXTRAORDINARY

D OF TRAGEDY AND FEROCIOUS COMEDY IN FILM HISTORY!" - Vernon Young "EXTRAORDINARY, POWERFUL AND POETIC! CLEMENT'S MASTERPIECE!" - James Reid Paris, The Great French Films

GOLDEN LION Venice film Festival



aided by 11-year-old farm boy Georges Poujouly. as the adults play their own games of buffoonish, **NEW RESTORATION** performance that rips the heart out" - NY Times) shouts his name again. Adapted by the legendary team of Jean Aurenche and Pierre Bost from







an epic." - Pauline Kael. 35mm. 7:00 \$ **ISN'T LIFE WONDERFUL**



and most important movies... one of the screen's first major works of social comment." ISN'T LIFE WONDERFUL - William K. Everson. 35mm. 7:50 \$

Barthelmess; but when her secret comes out, it's time for one of Griffith's greatest sequences, the race across the floating ice floes. "Griffith turned a creaking, dated stage melodrama into WAY DOWN EAST

APRIL 27 MON

(1924) In location-shot post-war Berlin, Caro Demoster watches helplessly in an unmoving waiting line for meat as the chalk-written prices keep going up, and up, and up. Griffith's pathbreaking pre-neo-realistic look at the erstwhile rampaging inflation, and a final, hairraising race ... for potatoes. "One of Griffith's finest

Horrible Huns contending with food shortages



François Boyer's successful-in-America novel, with a haunting hit score played by guitar virtuoso Narciso Yepes, the ultimately beautiful, hilarious and disturbing Games initially did so-so box office and screened only on the fringes of the Cannes Festival, then nearly got shut out of Venice - where it promptly won its top prize, the Golden Lion - and ther became a worldwide art house smash and Clément's second Best Foreign Film Osca winner (following the previous year's The Walls of Malapaga), DCP, "Clément's beautiful, lacerating film on the themes of innocence, Christianity, war, and death... [His] method of presentation [is] a series of harsh contrasts, with on the one side the intuitive, lyrid understanding between the two children and on the other the ludicrous comedy of the quarrelsome, ignorant peasant adults." - Pauline Kael. "Both deeply moving and darkly comic... the performances of Poujouly and the infinitely expressive Fossey are among the finest ever given by children." - Philip French. The Guardian. "It does not compromise or two things: the horror of war and the innocence of childhood ... It is never a tear-jerker it doesn't try to create emotions, but to observe them. That's why it is so powerful." Roger Ebert, "Clément's notorious eclecticism can surely never have been so marked within a single film as in this all-purpose allegory, anti-war tract and noirish morality... World War II, holocaust and petty family feuds form a perverse backdrop to their 'innocence' or, perhaps, a mirror to the 'perversion' of their forbidden games." - Paul Taylor, Time Out

(London). "So subtle and thoughtful is Clément's direction, and so insightful is the script, we don't miss a single telling point... Fossey's is quite simply one of the most uncanny pieces of acting ever attempted by a youngster... The war may be raging only a mile away, yet these peasants seem untouched by it - far more dedicated as they are to their own petty bickering... Only the children in their funeral games seem to be striving for some sense of true spiritual peace." - David Ehrenstein.

DAILY (except SUN/MON) 12:30, 2:20, 4:10, 6:00, 7:50, 9:40 SUN 1:30, 3:20, 5:10, 7:00, 8:50 MON 12:30, 2:20, 4:10, 6:00 A RIALTO PICTURES RELEASE