

DISCON II

FILM PROGRAM

THURSDAY NIGHT PROGRAM (see back page)

FORBIDDEN PLANET will be shown at the American Film Institute at 6:30 on Thursday and Saturday. See film program notes and the AFI information flyer for further information.

FRIDAY DAY MOVIES (Virginia Suite)

To Be Announced

FRIDAY NIGHT MOVIES

9:30 WORLD PREMIERE in the Sheraton Ballroom of Harlan Ellison's A BOY AND HIS DOG

REGULAR FILM PROGRAM (Cotillion Room)
(Virginia Suite, Friday Night Only)

Midnight AND NOW FOR SOMETHING COMPLETELY DIFFERENT
Plane Crazy
Mickey's Service Station
The Band Concert
Through the Mirror

2:00 BEDAZZLED
Sorcerer's Apprentice

4:00 THE MAN WHO COULD WORK MIRACLES
Hook, Line, and Stinker
Trombone Trouble
Whoa Begone

5:30 ADVENTURES OF PRINCE ACHMED

SATURDAY DAY MOVIES

10:00 FUN AND FANCY FREE
Man In Space
Beep Prepared
Lumberjack Rabbit

Noon CONQUEST OF SPACE
Double Or Mutton
Pigs Is Pigs
Ben And Me

2:00 AND NOW FOR SOMETHING COMPLETELY DIFFERENT

SATURDAY NIGHT MOVIES

Midnight STAR TREK
Trick Or Treat
Man And The Moon
Santa's Workshop

2:00 DUMBO
Hot Rod and Reel
Sheep Ahoy
My Little Duckaroo

3:30 To Be Announced

5:00 TARGETS

SUNDAY DAY MOVIES

10:00 THREE CABALLEROS
Fast And Furry-ous
Mars And Beyond
Going, Going, Gosh

Noon THE PHANTOM SHIP
Steamboat Willie
Skeleton Dance
Flowers And Trees
Three Little Pigs
The Old Mill

2:00 FIVE MILLION YEARS TO EARTH

SUNDAY NIGHT MOVIES

Midnight MYSTERY OF THE WAX MUSEUM
Strangled Eggs
A Mutt In A Rut

1:30 FREAKS
Broomstick Bunny
To Beep Or Not To Beep
Beanstalk Bunny
Kiddies Kitty

3:00 PHANTOM OF THE OPERA
War And Piece
Jumpin' Jupiter

SUNDAY NIGHT MOVIES (continued)

4:30 DR. JEKYLL AND MR. HYDE
Sahara Hare

5:30 THE BEST OF ERNIE KOVACS

MONDAY DAY MOVIES

10:00 THE FIVE THOUSAND FINGERS OF DR. T
Clock Cleaners
Bone Trouble
Donald And Pluto
Bell Boy Donald
Boat Builders

Noon PHANTOM TOLLBOOTH
Chips Ahoy
It's Tough To Be A Bird

2:00 THINGS TO COME
For Whom The Bulls Toil

Feature times are reasonably definite but the showing times of short subjects are subject to change. Little surprises not listed in the film program may be added from time to time.

It is recommended that you try to be in the film program rooms a few minutes before the subjects you want to see are scheduled to begin.

Changes in the schedules and other notes of interest will be posted outside the screening rooms.

FREAKS (1932) MGM,

Tod Browning's fascinating and macabre circus story. "Superficially sympathetic to the maimed and mindless that it features, it uses images of physical deformity for their enormous potential of horror, and at the end, when pin-heads and armless and legless creatures scurry about to revenge themselves on a normal woman, the film becomes a true nightmare." -- The New Yorker

FUN AND FANCY FREE (1947) Walt Disney, Color.

Walt Disney's version of Jack and the Beanstalk with Mickey, Donald, and Goofy. Also Bongo the Bear, which includes early incarnations of Chip and Dale. Edgar Bergen and Charlie McCarthy narrate.

THE MAN WHO COULD WORK MIRACLES (1934) London Films.

A fantasy based on the H.G. Wells short story. Made a year before the much-better known THINGS TO COME by many of the same people. A rather easy-going story with a spectacular climax. Directed by Lothar Mendes. Alexander Korda, Producer. Vincent Korda, Art Director. Ned Mann, Special Effects Director. With Roland Young, Ralph Richardson, and a young George Sanders in one of his earliest film roles.

MYSTERY OF THE WAX MUSEUM (1933) Warner Bros., Two-strip Technicolor.

Directed by Michael Curtiz. With Lionel Atwill and Fay Wray.

One of the last films made in the original two-color technicolor process and one of the best in its use of the process. Long thought to have been a "lost" film, it was recently rediscovered and restored through the joint efforts of the American Film Institute and the Museum of Modern Art. Skillful use of the limitations of two-color process prevents it from being a handicap and the film actually benefits from the eerie glow and feeling of creepiness imparted by the color process. Some directors of later films shot on modern color film have tried for some of the same effects seen in this film.

PHANTOM OF THE OPERA (1925) Universal, B&W, with Technicolor sequences.

Directed by Rupert Julian. With Lon Chaney and Mary Philbin.

The version presented at DisCon is the original release version from 1925, NOT the commonly seen 1930 re-issue version of the same film. The editing and titles differ from the re-issue version and some different takes are used. The scenes shot in two-color Technicolor for the original were black and white in all subsequent reissues.

THE PHANTOM SHIP (1936) Exclusive Films

(British title: MYSTERY OF THE MARIE CELESTE) Reportedly a long-lost film, unseen in the U.S. since its original release. Made by the Carreras family, who later founded Hammer Films, so in a way it could be considered the first Hammer Horror Film. Directed by Denison Clift. With Bela Lugosi.

THE PHANTOM TOLLBOOTH (1971) MGM, Color.

Chuck Jones' first animated feature film. Contains some brilliant Jones sequences, although it is not consistently up to par with Jones' better short cartoons.

STAR TREK (including bloopers)

TARGETS (1968) Color

Boris Karloff's last film, Peter Bogdanovich's first. A horror story of two monsters, one in the movies, who wants to retire; one in real life, a clean-cut kid gone berserk with a rifle.

THINGS TO COME (1935) London Films

H.G. Wells' first original story for the screen. Produced by Alexander Korda, directed by William Cameron Menzies (Art Director on Douglas Fairbanks' THIEF OF BAGDAD and the children's fantasy-S.F. film INVADERS FROM MARS), special effects by Ned Mann, art direction by Vincent Korda. A startling and sometimes disturbingly accurate vision of the future complete with World War II, A-Bombs, and public protests against the Space Program. With Raymond Massey and Ralph Richardson.

THREE CABALLEROS (1945) Walt Disney, Color.

"A bright, fast moving, and often brilliant melange of sights and sounds...one long barrage of dazzling sights...full of visual puns...Donald's dream sequences are reminiscent of Dumbo's "Pink Elephants" sequence in their imagination and constant evolution from one far-out concept to another, with perfectly logical transitions linking bizarre visuals." -- Leonard Maltin. "the only animation I can look back on with pride" says Ward Kimball, the man sometimes said to be Walt Disney's artistic conscience. The "sequence involving the duck, the young lady, and a long alley of animated cactus plants would probably be considered suggestive in a less innocent medium." -- The New Yorker.

To Be Announced -- no details now

PROGRAM NOTES

REGULAR FILM PROGRAM

(In Alphabetical Order)

ADVENTURES OF PRINCE ACHMED (1926) Color, with synchronized music track.

Directed by Karl Koch. Animated by Lotte Reiniger and Karl Koch.

The first animated feature film, Prince Achmed was three years in the making. Its technique of animation of paper cut-outs makes it, in some ways, more akin to the model animation of Willis O'Brien, George Pal, and Ray Harryhausen than the cartoon animation of Disney, Fleisher, and others. But one soon forgets the technique involved. Its breathtaking design and dramatic power take one away on a unique and exciting trip into the world of the "Arabian Nights."

Although shot on black and white film, as were virtually all films before the mid-1930's, the film was released in color, with tinting and toning adding color to reflect changes in mood, nuance, or locale, a common practice before the coming of modern color film. The original tinting and music score of the film were recently restored under the supervision of Miss Reiniger and the film as shown here approximates what the original audience would have seen at the premiere performance with a live orchestra's accompaniment.

AND NOW FOR SOMETHING COMPLETELY DIFFERENT (1971) Columbia, Color.

"This film, created and performed by the cast of "Monte Python's Flying Circus," was the hit of Torcon last year. You may have seen cuts of this avant-garde, zany, and slightly risqué film on NBC TV this year. Fans of the bygone BBC "Goon Show" will find this film perhaps derivative in its humor, thoroughly British, and unfailingly funny." -- Ron Bounds

BEDAZZLED (1967) Fox, Color.

Produced and Directed by Stanley Donen.

"Probably the ultimate deal with the devil story; Peter Cook and Dudley Moore romp through seven devilishly twisted wishes, and there's even Raquel Welch as Lust. Need we say more?" -- Jack Chalker

THE BEST OF ERNIE KOVACS

"The late Ernie Kovacs was a man a decade or more ahead of his time. In terms of fantasy and surrealist comedy, he's yet to be equalled. This is 90 minutes of his best visual material, originally done for ABC. Every one's a gem." -- Jack Chalker

CONQUEST OF SPACE (1955) Paramount, Color.

Produced by George Pal. A space station and voyage to Mars story. Sets are basically paintings by Chesley Bonestell.

DUMBO (1941) Walt Disney, Color.

Dumbo is so well known and loved that it hardly needs program notes, but a few things do stand out. The pink elephants on parade sequence is probably the wildest case of *delirium tremens* ever put on film -- "a surreal fantasy of design, space, color, light, and gags." Dumbo is perhaps the least pretentious of the Disney features and, just for pure fun, perhaps the best. It is loaded with puns and gags. The technical proficiency and detail of other Disney films of the period is all there but one tends not to notice it consciously.

FIVE MILLION YEARS TO EARTH (1967) Fox, Color.

A tale of alien menace which starts with the discovery of a space capsule during the digging of a London subway. The third and best of the Quatermass films. (British Title: QUATERMASS AND THE PIT)

5,000 FINGERS OF DR. T (1953) Columbia, Color.

Directed by Roy Rowland. Written by Dr. Seuss

A musical children's fantasy with Hans Conreid, Peter Lind Hayes, Mary Healy, and Tommy Rettig.

FORBIDDEN PLANET (1956) MGM, Eastman Color.

The finest Science Fiction film ever made. Directed by Fred Wilcox, with Walter Pidgeon, Anne Francis, Leslie Nielsen, Jack Kelly. Benefits from generally good direction and acting, a good solid plot (adapted from Shakespeare's THE TEMPEST) and excellent production values. Special effects, supervised by Joshua Meador and his crew (all borrowed from the Disney Studios) are nothing short of brilliant. If you haven't seen this film in 35mm CinemaScope, you haven't really seen it. It loses much on reduction to 16mm and still more when seen on television. We recommend that you go down to the AMERICAN FILM INSTITUTE and see it there. This may be your only chance to see a fine quality 35mm CinemaScope print. The print shown at the AFI is one of very few that survive. We hope that MGM will re-release this fine film first-run in the near future, if a good negative still exists.