

AMBLER THEATER >> 5TH ANNUAL

35mm Film Festival

Fri Apr 25 - Sun Apr 27 2025





35mm Film Gallery

Visit the gallery space adjacent to the Ambler Theater to see an array of vintage projectors, posters, and other artifacts from the history of the motion picture industry. Most of the items on display were generously donated by Lou DiCrescenzo. Open to the general public throughout the weekend 30 mins before each showtime and closed during each screening.

The Lineup

FRIDAY APRIL 25

Opening Reception for Passholders 5:30pm - 7:00pm
in the Museum Space

My Favorite Wife 7:00pm

Faster, Pussycat! Kill! Kill! 9:45pm

SATURDAY APRIL 26

Fantasia 10:00am

Dancing Lady 1:30pm
Introduced by Joan Crawford's grandson Casey LaLonde

Joan Crawford's Home Movies 3:45pm
Introduced by Joan Crawford's grandson Casey LaLonde

The Heartbreak Kid 6:30pm
Presentation of the Lou DiCrescenzo Award for
the Cinematic Arts honoring Missing Movies Founder Ira Deutchman

Blue Velvet 9:45pm

SUNDAY APRIL 27

Captain Blood 11:00am
Presented with live original score by Brett Miller

Gypsy 2:45pm
Presented by TCM writer Hannah Jack

Antique Projector Demonstration 6:15pm
in the Museum Space

Out of the Past 7:00pm
Presented by TCM writer Hannah Jack

Each screening will be presented with a special pre-show from the collection of Lou DiCrescenzo. These include original trailers, cartoons, and snipes that are contemporary to the film or that compliment the feature aesthetically or thematically.

Dear Fellow Film Enthusiasts:

It is hard to believe that the Ambler Theater's 35mm Film Festival has reached its fifth year. Inspired by the large donation of 35mm shorts and features entrusted to us from the collection of local film preservationist Lou DiCrescenzo, this was originally a limited four-screening event focused on celebrating the installation of our new reel-to-reel projectors. It has since transformed into a larger three-day annual festival highlighting the importance of film preservation.

In the years since the festival began, more than twenty feature-length films and over one hundred shorts and trailers have flickered to life on the Ambler Theater's screen, many of which have not been threaded up and shown to an audience in decades.

The knowledge and credibility gained from our first four festivals has given us access to some of the most prestigious film archives from around the world. In addition to the prints from The UCLA Film and Television Archive, The George Eastman Museum, and The Library of Congress, this year's festival boasts two big firsts. For the first time ever, we are able to borrow and showcase archival prints from the Academy Film Archive (**Faster, Pussycat! Kill! Kill!**) and The British Film Institute (an incredibly rare print of Elaine May's **The Heartbreak Kid**).

For decades, **The Heartbreak Kid** has been inaccessible to theaters. Never given a new restoration for theatrical release, the film has only been available to watch on dated home media. On top of never being given a proper restoration for Blu-ray, streaming, or theatrical release, the film rights have a complicated history. That is where Ira Deutchman, this year's honoree and recipient of the Lou DiCrescenzo Award for the Cinematic Arts, comes into play. In addition to his work as a producer and film distributor, Ira is a founding member of Missing Movies, a group of devoted cinephiles who advocate for films on the brink of being lost to time. Their mission statement makes it clear: to "locate lost materials, clear rights and advocate for policies and laws to make the full range of our cinema history available to all."

Unconventionally, a pharmaceutical company holds the rights to **The Heartbreak Kid**. Thanks to the advocacy of Missing

Movies, that company has been pressured into approving distribution for a handful of screenings for the first time in decades. However, without a proper digital restoration, these screenings can only take place in theaters with 35mm capability. This year, we are fortunate to be projecting one of only TWO known 35mm prints of **The Heartbreak Kid** in circulation!

In a world where most films are exhibited digitally, many classic films have gone the way of **The Heartbreak Kid**, with complicated rights and with content that has not been restored for modern digital projectors. As theatrical technology advances, many big distributors are no longer investing in restorations of lesser-known classic titles. Vintage films like **Dancing Lady** and **My Favorite Wife** do not have new restorations appropriate for digital projection, with outdated DVDs and film prints being the only way to exhibit these classics. When these 35mm prints deteriorate and a restoration has not been made, will these films even be remembered?

All nine film prints this weekend are at different points in their theatrical lives. Some titles like **Captain Blood** and **Out of the Past** are new and crisp, recently restored, and have a long life ahead of them. While others like **Blue Velvet** and **Gypsy** are original prints, both of which have enjoyed a long life on screen and are showing varying degrees of wear. All of these films, regardless of their condition, deserve to be projected, experienced, and remembered.

This festival continues because of audience members like you, who value watching films the way they were meant to be seen: on a beautiful 35mm print with a full and appreciative audience. Thank you for helping us give these prints a longer life. Enjoy the movies!

In honoring Lou's influence on our organization, and on this film festival, our annual award will henceforth be known as the Lou DiCrescenzo Award for the Cinematic Arts.

Thank you for joining us, and enjoy the moments.

Your Ambler Theater Programming Team -
Shannon Quinty, Brendan Joyce, Justin Jagoe,
Julia Mahony & Chris Collier



FUNDING PROVIDED BY THE VESTA FUND

Film Festival Presenters

Brett Miller



Brett Miller is an organist, pianist, orchestrator, and conductor specializing in silent film accompaniment. His most recent appointment is as Music Director of the Empire Film and Media Ensemble, a nonprofit based in Rochester, NY, that advocates for the education, performance, and production of film music. Brett has received numerous accolades, including an honorable mention at the White House Student Film Festival. More about Brett and his upcoming projects can be found at BrettMiller.net.

Hannah Jack



Hannah Jack is a writer for Turner Classic Movies, scripting the introductions to movies that air on the network, delivered by TCM hosts Ben Mankiewicz, Dave Karger, and Jacqueline Stewart. Hannah has also written hosted introductions for films on HBO Max, FilmStruck, and classic movies screened in theaters around the country as part of the TCM Fathom Events Big Screen Classics Series. In 2014, Hannah appeared on the network to introduce a film of her choice with TCM's original host, Robert Osborne. Hannah is also an author of young adult fiction and a tenured NYC public school teacher. In 2013, she served as the founding English teacher of a new vocational high school in Manhattan and chaired the English department in the school's first four years.

George Willeman



George Willeman's work at the Library of Congress began in 1983 while still a student at Wright State University in Dayton, OH. After many years at the vaults in Dayton, George became the LOC Nitrate Film Vault Leader at the National Audio-Visual Conservation Center Packard Campus in Culpeper, VA. George has worked on the restoration of two silent era features: *RAMONA* (1928), which was highlighted at the San Francisco Silent Film Festival in May 2014, and *THE DUMB GIRL OF PORTICI* (1914), the only feature film to star the famous dancer Anna Pavlova. George and colleague Lynanne Schweighofer helped reconstruct more than fifty silent films for Kino Lorber's *PIONEERS: FIRST WOMEN FILMMAKERS* set, which became one the most highly regarded Blu-ray sets of 2018.

Fri Apr 25, 7:00pm



My Favorite Wife

1940 | 1 hr 28 min | USA | b/w | d: Garson Kanin | w/ Irene Dunne, Cary Grant

Irene Dunne and Cary Grant reunite following their successful pairing in *The Awful Truth* for this romantic screwball comedy, co-written by Leo McCarey. Dunne plays a woman lost at sea for seven years, who unexpectedly returns home on the day of her husband's wedding! Grant is delightful as the husband tasked with delivering the unfortunate news to his new bride.

The chemistry between Grant and Dunne is undisputed. Watching this film in 2025, however, one cannot help but be enamored with the undeniable chemistry between Grant and Randolph Scott. Scott and Grant were celebrated bachelor "roommates" for more than a decade. Speculated to be offscreen lovers, it appears their close relationship was capitalized on by Director Garson Kanin. The Hays Code censored same sex relationships, but this sex comedy got away with plenty of queer subtext and double entendres.

Struck by the Library of Congress in 2015, this polyester print is among the best in this year's festival. Boasting deep bold blacks and luminous whites on a nearly-mint print. The cinematography of Rudolph Maté has never looked better. Full of crazy antics and quick zingers, seeing this charming comedy from Hollywood's Golden Age in a packed house is a true treat!

Print preserved by the Library of Congress.

Fri Apr 25, 9:45pm



Faster, Pussycat! Kill! Kill!

1965 | 1 hr 23 min | USA | b/w | d: Russ Meyer | w/ Tura Satana, Haji, Lori Williams

In this renowned cult classic from pulp filmmaker Russ Meyer, three homicidal go-go dancers unleash chaos on unsuspecting strangers in the California desert. Provocative, violent, and celebrated for its theme of bad-girl empowerment, this queen of all exploitation flicks inspired a whole generation of auteurs including Quentin Tarantino and the Pope of Trash himself, John Waters, who once declared - "Faster, Pussycat! Kill! Kill! is, beyond a doubt, the best movie ever made. It is possibly better than any film that will be made in the future."

We're excited to finally feature a print from the Academy Film Archive, an approval process that has been years in the making. Collecting films for its library as early as 1929, the Academy is notable for its preservation of motion picture history with its vast collection of historic prints. We thought there was no better film to showcase than this staple of the midnight movie scene from maverick filmmaker Russ Meyer. Though shot in black and white to save on costs, the bold imagery and crisp contrasts of *Faster Pussycat* is what distinguishes this film from the other exploitation films of that era. Initially a box office failure upon release, *Faster Pussycat* would become reappraised many years later due to its strong themes of feminism and subversion of gender roles.

Presented on a b/w print courtesy of the Academy Film Archive.

Sat Apr 26, 10:00am

FANTASIA

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Color by **TECHNICOLOR**®



Fantasia

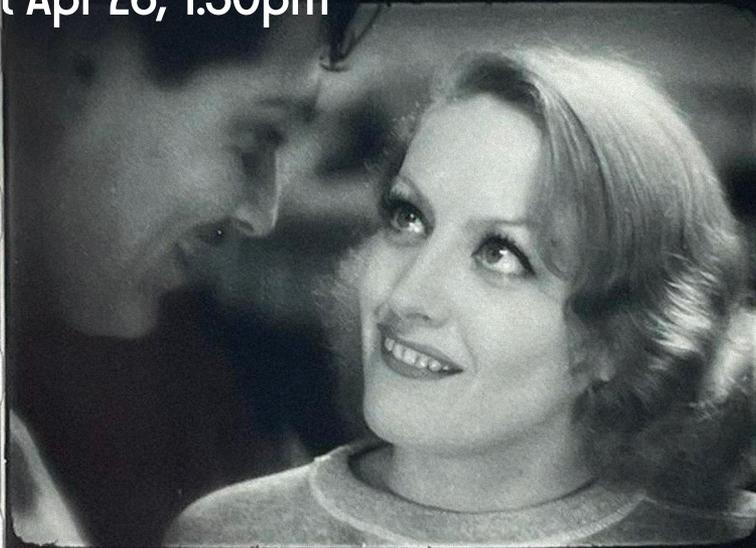
1940 | 2 hr 4 min | USA | color | d: James Algar, Samuel Armstrong, Ford Beebe Jr.

One of Disney's most groundbreaking and ambitious films consists of eight animated segments set to classical music including "The Sorcerer's Apprentice" starring Mickey Mouse. This imaginative animated film contains little spoken dialogue and features the work of legendary conductor Leopold Stokowski, leading the Philadelphia Orchestra.

You can literally hear each frame bursting with song. Fantasia's mesmerizing animation and bold colors brings the music to life in this timeless masterpiece that has been shared with entire generations of youngsters either via a VHS tape, DVD or a streaming platform. What makes this experience so unique for those generations of viewers is that we have opened up the Disney vault to present this film the way it was meant to be seen (and heard), as it comes to life courtesy of a dazzling, must-see 35mm print!

Presented on a special 50th anniversary print (1990) provided by The Walt Disney Company.

Sat Apr 26, 1:30pm



Dancing Lady

1933 | 1 hr 32 min | USA | b/w | d: Robert Z. Leonard | w/ Joan Crawford, Clark Gable, Franchot Tone

Joan Crawford shines in this pre-code musical about a burlesque dancer who gets her shot on Broadway. Determined to be a success, she juggles her career and her two suitors—a rich playboy (played by Crawford's future husband Franchot Tone) and her temperamental director (expertly played by Crawford's long-term lover Clark Gable). Come for the electric chemistry between the three leads, and stay for the spectacular finale featuring a larger-than-life set, with a mesmerizing mirrored merry-go-round sequence! Featuring an early screen appearance from Ted Healey and the Three Stooges and the first screen appearance by Fred Astaire.

Presented on a breathtaking print from 1983, made from the original nitrate negative housed at The George Eastman Museum.

We are excited to be joined by Joan Crawford's grandson Casey LaLonde, who will introduce the movie. Immediately following the screening, he will present a rare and intimate collection of home movies from the Crawford Estate.

Sat Apr 26, 3:45pm



Joan Crawford's Home Movies

1940-1942 | 40 min | USA | DCP | d: Joan Crawford

The famously private Joan Crawford fought as hard to create a normal family life as she did to establish her career. She forged her own path and became a single parent, eventually adopting and raising four children. Like many parents, she picked up a 16mm camera and began filming both the special and the ordinary events of her family's life. These home movies present a side of Crawford which one rarely gets to see: a larger-than-life personality at home, unadorned, just being herself—and often in color—at a time when her feature films were black and white. Crawford filmed most of the home movies herself; when she is on camera, it is unclear who is behind it. Presented digitally.

Your Festival Pass or Ticket to DANCING LADY includes admission to JOAN CRAWFORD'S HOME MOVIES.

Casey LaLonde is the grandson of legendary Hollywood actress Joan Crawford. Casey has spent his adult life preserving the memory of his grandmother through public speaking engagements, attending classic Hollywood film festivals and screening Joan Crawford's greatest films for movie fans all over North America. He has appeared at the Turner Classic Film Festival, the Turner Classic Movies Cruise, the Rehoboth Beach Film Festival, the Museum of Modern Art, the UCLA Film Archive, The Castro Theater in San Francisco, the Little Falls Public Library in Little Falls, NJ, George Eastman House Museum in Rochester, NY, and Film Forum in Manhattan.

Sat Apr 26, 6:30pm



LOU DICRESCENZO AWARD PRESENTATION

The Heartbreak Kid

1972 | 1 hr 46 min | PG | USA | color | d: Elaine May | w/ Charles Grodin, Cybill Shepherd, Jeannie Berlin, Eddie Albert

In this rarely screened anti-romantic comedy from trailblazing filmmaker Elaine May, a self-absorbed newlywed falls in love with the woman of his dreams on his honeymoon—the only problem is she is not his new wife! Featuring a screenplay by Neil Simon (*The Odd Couple*, *Barefoot in the Park*) and noteworthy performances by Charles Grodin and Cybill Shepherd. *The Heartbreak Kid* influenced a new generation of comedy films with its focus on dialogue-heavy, character-centric humor.

Our screening of *The Heartbreak Kid* is the epitome of why we hold this festival. Elaine May's second feature film has become nearly impossible to watch in the fifty-some years since its release. The print we will be playing is from the collection of the British Film Institute; and is one of only two known prints currently in circulation. This is an important milestone for our festival and our mission in film preservation and exhibition. As we aim to showcase archival prints from respected film archives and to play independently produced films that should never be forgotten. Before the screening, we are thrilled to present Ira Deutchman, an independent filmmaker, marketer and prolific distributor with our 2025 Lou DiCrescenzo Award for the Cinematic Arts.

Presented on a rare archival print from the British Film Institute.

LOU DICRESCENZO AWARD FOR THE CINEMATIC ARTS RECIPIENT

Ira Deutchman



Ira Deutchman has been making, marketing, and distributing films since 1975, having worked on more than 150 films, including some of the most successful independent films of all time. He was one of the founders of Cinecom and later created Fine Line Features—two companies that were created from scratch and, in their respective times, helped define the independent film business. He was also a co-founder of Emerging Pictures, the first digital projection network in the United States and a pioneer in delivering live cultural events into movie theaters.

In 2017, Deutchman was awarded the Spotlight Lifetime Achievement Award by the Sundance Art House Convergence for his service to independent film marketing and distribution. Currently, Deutchman is an independent producer and a consultant in marketing and distribution of independent films. He is also Professor Emeritus in the School of the Arts at Columbia University, where he has taught since 1987 and was the Chair of the Film Program from 2011-2015.

Sat Apr 26, 9:45pm



Blue Velvet

1986 | 2 hr | R | USA | color | d: David Lynch | w/ Kyle MacLachlan, Isabella Rossellini, Laura Dern, Dennis Hopper

In David Lynch's unsettling tale of suburbia, an investigation is launched after a young man discovers a severed human ear in a vacant field. Featuring an impressive cast that includes Kyle MacLachlan, Isabella Rossellini, Laura Dern, and a memorably deranged performance from Dennis Hopper. Considered controversial upon its initial release, *Blue Velvet* pries open an alternate reality of dread and evil that lurks just beneath the surface of everyday life. Lynch's warping of the cinematic convention cemented his reputation as an uncompromising visionary whose approach has stood the test of time.

An artist whose influence spanned five decades, David Lynch's filmmaking journey introduced a distinctive voice to American independent cinema. By incorporating elements of surrealism and magical realism, Lynch crafted films that were intended to be felt rather than completely comprehended. Early in his career he was pegged as strictly an experimental filmmaker (*Eraserhead*), as a prestige director (*The Elephant Man*), or as a wunderkind of blockbuster filmmaking (*Dune*), but it was with *Blue Velvet* that Lynch truly cemented his cinematic language, which we are proud to present on 35mm. Watching this 35mm print, with the crushed blacks and deep shadows, which contrast perfectly with the film's bright, idyllic suburban setting is like a total... dream.

Presented on a print from the Secret Cinema collection.

Sun Apr 27, 11:00am

Silent with
Live Score

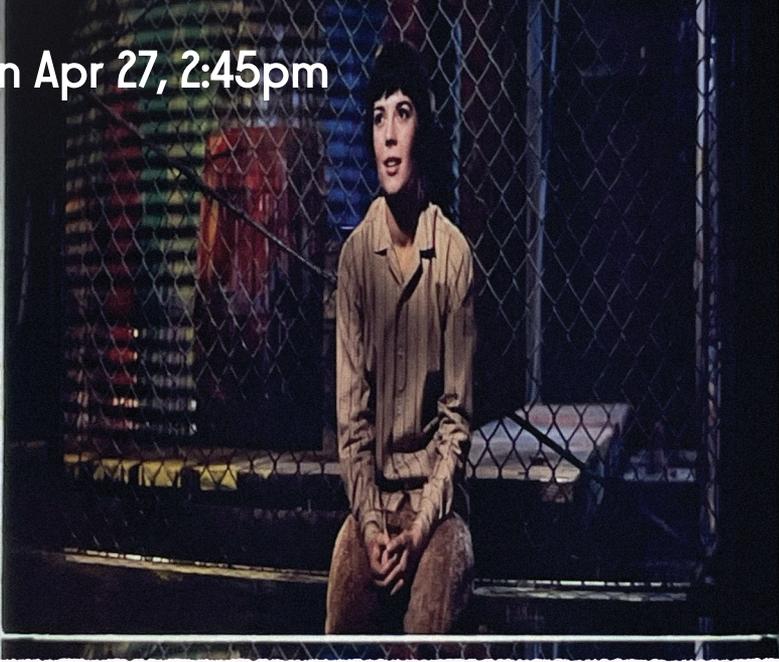
Captain Blood

1924 | 1 hr 50 min | USA | b/w | d: David Smith, Albert E. Smith | w/ J. Warren Kerrigan, Jean Paige | silent

The last film to come out of the Vitagraph Company, this swashbuckling classic stars early silent matinee legend J. Warren Kerrigan as the valiant Peter Blood, a doctor enslaved in Barbados for treating the enemy, who leads his fellow prisoners to a rebellious life as pirates. Filled with thrilling action sequences, romance and incredible practical special effects. Restored by the Library of Congress in 2018, this rarely screened print is in near-mint condition and features the original tinting and additional shots missing since the 1930s.

Presented with a live original score by accompanist Brett Miller and introduced by George Willeman, Nitrate Vault Leader at the Library of Congress. Print preserved by the Library of Congress.

Sun Apr 27, 2:45pm



Gypsy

1962 | 2 hr 23 min | USA | IB Technicolor | d: Mervyn LeRoy |
w/ Natalie Wood, Rosalind Russell

Let us entertain you with this iconic Oscar-winning musical from the 1960s chronicling burlesque legend Gypsy Rose Lee's rise to fame. Natalie Wood stars as Louise, a shy girl with seemingly little talent, forced to tour the vaudeville circuit with her sister Dainty June.

Rosalind Russell gives a go-for-broke performance as cinema's ultimate stage mother that will make your spirits climb. With over thirteen musical numbers with lyrics by Stephen Sondheim, including Everything's Coming Up Roses, and beautiful costumes from Orry-Kelly all showcased on a rich IB Technicolor print, you are sure to have a real good time!

We may be one of the final audiences in this print's long life. We are showing an original IB Technicolor print from 1962. The colors are vivid and rich, each layer of the three-strip color process retaining the original hues, tones and saturation intended by the filmmakers. Unlike other color processes like Eastmancolor, the coloring technique utilized in an IB Technicolor film print does not fade. While this original print has a lot of wear that appears as scratches, aged splices and the occasional sound break, the color remains unchanged and vibrant.

Turner Classic Movies Writer Hannah Jack will provide an introduction before the film. Print provided by a private collector.

Sun Apr 27, 7:00pm



Out of the Past

1947 | 1 hr 37 min | USA | b/w | d: Jacques Tourneur | w/ Robert Mitchum, Jane Greer, Kirk Douglas

A moody noir classic from Jacques Tourneur starring Robert Mitchum, ensnared here by the beautiful but calculating Jane Greer as the femme fatale. After leaving a seedy life as a small-time private eye, Mitchum is pulled back into trouble when his past returns to haunt him. *Out of the Past* bristles with hard boiled dialogue and memorable performances.

Featuring remarkable cinematography by Nicholas Musuraca, who sets the brooding fatalist tone of the picture. Musuraca is often credited as one of the forefathers that defined the visual palette of the film noir genre and established the RKO look of the 1940s. Owing much of his visual language to German expressionism, Musuraca dominated his films with deep inky blacks. We are ecstatic to close out our 5th annual 35mm Film Festival with a pristine black and white print of this film noir classic courtesy of the Library of Congress. We are also excited to have Turner Classic Movies Writer Hannah Jack on hand to provide an introduction before the film.

Print preserved by the Library of Congress.



Ambler Restaurant Specials

Flash your ticket stub for these fun 35mm Film Fest deals at the following restaurants in walking distance:

Cantina Feliz - 111 E Butler Ave

The "Heartbreak Kid" Cocktail- Made with white rum, fresh lime and pineapple juice, cinnamon simple syrup and raspberry puree.

Tannery Run Brew Works - 131 E Butler Ave

- The "Pink Pussycat" Cocktail - Made with Irving's Gin, pineapple juice and grenadine with a grapefruit wedge.
- The "Blue Velvet DragonButterfly"- Boardroom Vodka, orange liqueur, hibiscus tea and blue pea flower.

From the Boot - 110 E Butler Ave

- The "Screwball" Old Fashioned Cocktail - \$12.
- 20% off all food items.

Gypsy Blu - 34 E Butler Ave

- The "Gypsy" Cocktail - Made famous by Gypsy Rose Lee this delicious cocktail is made with 2 Oz vodka, 1 ounce yellow Chartreuse, 1 dash Angostura bitters, ice, and lemon twist.
- 10% off food items.

Stone and Key - 57 E Butler Ave

- \$10 Wine Flights.



Thank You Projectionists

This festival wouldn't be possible without our trained projectionists – Jesse Crooks, Abby Forkell, Nate Myers and Tiffany Gaal. With additional projection support from Chris Zurzolo, Kali Van Nostrand and Stephanie Andrade.

We'd also like to thank our wonderful management team and staff at the theater, the Vesta Fund for underwriting the festival, and our members for their continuous support of our nonprofit theater.



My Favorite Wife

Faster, Pussycat! Kill! Kill!

Fantasia

Dancing Lady

Joan Crawford's Home Movies

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