Screenwriter ROBERT RISKIN (1897-1955) and actress FAY WRAY (1907-2004), happily married for over a decade, worked together

only once (perhaps unwittingly), though individually they helped

create two of Hollywood's most emblematic Depression era

movies. Fay is most iconically remembered as the love interest of

"the tallest, darkest leading man in Hollywood," but, in a 7-decade

WHEN YOU'RE IN LOVI

MARCH 19 TUE » DOUBLE FEATURE «

(1937, ROBERT RISKIN) Three years before Preston

Sturges, Riskin became a rare writer/director,

with diva Grace Moore as an Austrian opera star

who marries Cary Grant to gain U.S. citizenship.

Topped by Moore's tackling of "Minnie the

(1930, JOHN CROMWELL) Gary Cooper, on the run

from a phony murder rap, gets caught up in a

South American con game - only trouble is,

the mark's daughter is impeccably Spanish-

accented ingénue Fay Wray. Fay's 4th and last

MARCH 20 WED » DOUBLE FEATURE «

(1935, MAURICE ELVEY) Claude Rains' mind reading

act, in partnership with wife Fay, starts to

become all too real, as he foresees a train

crash, the death of a loved one, and a mining

and Jack Holt battle for their lives on a voodoo-

MARCH 21 THU » DOUBLE FEATURE «

(1950, EDMUND GOULDING) On the trail of inept but

slippery forger Edmund Gwenn (Miracle on 34th

St.'s Santa), secret service man Burt Lancaster

walks right past him, as U.N. translator Dorothy

McGuire is passed a couple of phony bills.

Riskin's whimsical final script, based on a true

(1934, FRANK CAPRA) Warner Baxter would rather

race the eponymous thoroughbred than

manage dad-in-law Walter Connolly's paper

box factory, while sister-in-law Myrna Loy

encourages him to rebel against their stifling

family. Screenplay by Riskin. 35mm print

story. 35mm. 12:30, 4:25, 8:20†

courtesy of Library of Congress.

BROADWAY BILL

haunted island. 35mm. 2:10, 5:15, 8:20

THE CLAIRVOYANT

disaster. 35mm print

(1934, ROY WILLIAM NEILL)

Black magic, racism

and human sacrifice in

the West Indies, as Fay

12:30, 3:35, 6:40

BLACK MOON

MISTER 880

BROADWAY BILL

2:20, 6:15

courtesy BFI.

with Cooper. 35mm. 4:50, 8:30

Moocher!" 4K DCP restoration. 2:40, 6:20

WHEN YOU'RE IN LOVE

career, essayed everything from silent comedy foil, Western heroine, and screwball comedienne to the touching ingénue of a Von Stroheim silent masterpiece. Bob was one of the architects of

the classic screwball comedy, creating brisk, mile-a-minute patter and his own Riskinesque gallery

MARCH 22/26 FRI/TUE

(1932, FRANK CAPRA) Bank president Walter Huston

insists on lending on "character," despite an

embezzling cashier and spectacular bank

run. Told with pin-point editing and Riskin's

machine-gun dialogue. 4K DCP restoration.

(1931, FRANK CAPRA) Minister's daughter Barbara

Stanwyck becomes a give-'em-what-they-

want evangelist (based on Aimee Semple

McPherson). Adapted by Jo Swerling from

Riskin's Broadway play Bless You Sister. DCP

restoration. FRI 2:05, 5:30, 8:55 TUE 12:30

FRI 12:30, 3:55, 7:20† TUE 2:20

» DOUBLE FEATURE «

AMERICAN MADNESS

THE MIRACLE WOMAN

MARCH 23/24 SAT/SUN

MARCH 23 SAT

& ERNEST B. SCHOEDSACK)

Richard Arlen gets four

feathers for cowardice

from three comrades

(1933, MERIAN C. COOPER & ERNEST B. SCHOEDSACK) See

March 16. SAT 11:00* SUN 11:00*, 8:30

*SATURDAY & SUNDAY'S 11 AM SHOWS ARE PART OF OUR

WEEKLY FILM FORUM JR. SERIES. ALL SEATS \$9

and fiancée Fay, but returns to the Sudan

to rescue William Powell and Clive Brook.

From the future directors of King Kong,

(1933, MERIAN C. COOPER & ERNEST B. SCHOEDSACK)

See March 16. SAT 3:10. 6:45 MON 12:30

(1932, IRVING PICHEL AND SCHOEDSACK) Shipwrecked

Joel McCrea and Fay Wray find they're now the

guests of big game hunter Leslie Banks — only

trouble is, Banks is tired of hunting animals.

Shot at night on the Kong sets. 35mm print

courtesy UCLA Film & Television Archive.

MARCH 24 SUN » DOUBLE FEATURE «

(1933, MICHAEL CURTIZ) Nosy reporter Glenda

Farrell stops at nothing to find out exactly what's

in those wax dummies, while, screaming her

(1933, FRANK STRAYER) When villagers keep dying

of drastic blood loss, doc Lionel Atwill votes

for vampirism, while cop Melvyn Douglas

remains skeptical, especially after Dwight Frye

reveals his obsession with bats, with Fay Wray

simultaneously Douglas' love and... 35mm print

courtesy UCLA Film & Television Archive. 2:45

(1947, WILLIAM WELLMAN) Grandview is the perfect

THE MYSTERY OF THE WAX MUSEUM

DCP courtesy Library of Congress. 1:10

\$Live piano accompaniment by STEVE STERNER

MARCH 23/25 SAT/MON

THE MOST DANGEROUS GAME

SAT 5:10, 8:45 MON 2:30

greatest scream, Fay

Technicolo

unmasks impresario

Lionel Atwill, in two-

terror. 35mm. **1:10**

THE VAMPIRE BAT

MARCH 24 SUN

burg for cynical NYC-

based pollster James

Stewart. But then

local newspaper editor

to change things.

Screenplay by Riskin.

35mm print courtesy

UCLA Film & Television

Archive. 4:10

Jane Wyman wants

MAGIC TOWN

KING KONG

of smart-aleck reporters, ulcer-ridden editors, runaway heiresses, and oddball millionaires.

E-MAIL: filmforum@filmforum.org

APRIL 2

19 Days

Walt Disney's BAMBI March 30 & 31

BRUCE GOLDSTEIN



"ONE OF THE MOST DELIRIOUSLY BEAUTIFUL FILMS EVER MADE." - MANOHLA DARGIS

(1964) Havana, late 50s. Helicopter-borne, the camera swoops from a dark sea over a lush tropical island, its palm trees like white feathers against an almost equally dark sky; then goes through and under a village on stilts amid the wetlands; a fashion show atop a skyscraper as the camera slides down to a rooftop swimming pool, and follows a dark-haired bikinied beauty into and under the water. And that's just the beginning. Director Kalatozov (The Cranes Are Flying), along with legendary poet Yevgeny Yevtushenko, screenwriter Enrique Pineda Barnet and camera-maestro Sergei Urusevsky, did for the 1959 revolution what Eisenstein had done for Russia's, creating a riot of innovative photography, rapid-fire cutting, screen-filling close-ups, hair-raising handheld tracking shots, crane shots, elevator shots, and still-astonishing how-did-they-do-it shots. DCP restoration. "There's no way to describe [it] except as a rhapsody on the themes of Cuban vitality and liberty."

- David Thomson. "They're going to be carrying ravished film students out of the theaters on stretchers." - Terrence Rafferty, The New Yorker.

DAILY (except SAT/SUN/MON) 12:40, 3:40, 6:40, 9:30 SAT/SUN 1:40, 4:40, 7:40 MON 12:30, 3:10, 8:30

From the director

Quai des Orfèvres,

of Le Corbeau,

Wages of Fear and Diabolique

NEW 4K

MARCH 1-7 ONE WEEK

MYSTERY

"ONE OF THE MOST EXCITING

AND JOYFUL MOVIES EVER MADE!"

(1956) "To be able to understand a painter's mind, one need only follow his hand."

with the squeak of each brushstroke resonating; sometimes in seemingly continuous animation

or dramatically appearing whole in stages, to Georges Auric's festively thunderous music

Pablo Picasso at work, drawing in inks and oils on semi-transparent materials, while Clouzot's

SPECIAL SCREENINGS

FEBRUARY 23 SAT

BROKEN

BLOSSOMS

HIRSCHFELD CULLMAN

(1936, JOHN BRAHM)

sound remake of D.W.

Griffith's classic, prizefighter Arthur Margetsor

takes time out between bouts to pummel his

daughter, as Chinese outsider Emlyn Williams

(Welsh writer of smash stage and screen hits

Night Must Fall and The Corn is Green) tries to

befriend her. The daughter is played by Dolly

Haas, a major German star then married to

director Brahm and later to Al Hirschfeld (she

was Nina's mother). Music by Karol Rathaus,

subject of a festival at the Aaron Copland

School of Music, Queens College, Feb. 21-24

UNFORGETTABLE

Presented by WILL FRIEDWALD

Commemorating the 100th anniversary

of the birth of Nat King Cole, born this

day in 1919, a reprise of our sold-out

Christmas compilation. Presented by Wall

Street Journal feature writer and jazz critic

Will Friedwald, author of the forthcoming

book Nat King Cole: Straighten Up and Fly

Right. Produced by Bruce Goldstein. 7:20

NAT KING COLE

35mm print courtesy BFI. 12:45

MARCH 17 SUN

camera observes the results from behind. Twenty works resulted

from the hand of the master (all reportedly consigned to the

flames afterwards), allowing us to understand the mind

of the most influential artist of the 20th century. DCP

restoration. "A work by Picasso created before our

very eyes. That is a miracle which, if need be, would

justify the greatness of cinema." - François Truffaut.

(Picasso) seems to take art back to an earlier

function, before the centuries of museums and

masterpieces; he is the artist as clown, as conjurer, as

master fun-maker." – Pauline Kael

A MILESTONE FILMS RELEASE

12:30, 2:10, 3:50, 5:30, 7:10, 8:50

FRI 12:30, 2:10, 3:50, 5:30, 7:10

DAILY (except FRI/SAT/SUN)

SAT **2:30, 4:10, 5:50, 7:30**

SUN **2:30, 4:10, 5:50, 9:10**

PICCADILLY

ELIZABETH WEITZMAN

Wong, dancer Gilda Gray, Cyril

Ritchard and impresario

Jameson Thomas - all started

by a disruptive diner, Charles

Laughton in his first great

cameo. 35mm. Introduced

author of the new book

Renegade Women in Film

& TV (published by Clarkson

Potter), with book signing

by Elizabeth Weitzman,

(1929, E.A. DUPONT) Steamy Anna May Wong

quadrangle melodrama by German master

Dupont; with relationship à l'infini among

Henri-Georges

Clouzot's



FEBRUARY-MAY 2019

Depardieu, who enlists. Their ensuing rivalry over the next decades exemplifies the social, political, and even sexual changes in Italy. But then 1945 comes... Bertolucci's first film after Last Tango caused great controversy over its sex scenes, its violence, its politics, and its length, but none over Vittorio Storaro's rapturous photography, Bertolucci's skill at set-pieces, and one of Ennio Morricone's greatest scores, with a title sequence played against a zoomout from "The Fourth Estate" painting's monumental peasants. Originally released here in a version cut by an hour and a half, this is $Bertolucci's\ complete,\ uncut\ version-shown\ in\ two\ separate\ parts,$ as he intended. DCP restoration. "A romantic moviegoer's vision of the class struggle — a love poem for the movies." – Pauline Kael.

MARCH 8-14 ONE WEEK

The most significant British feature of the Fifties." – Georges Sadoul

RIEF ENCOUNTER, 50s STYLE." - Time Out (London)

Tarring SIMONE SIGNORET LAURENCE HARVEY

John Braine novel. Hermione Baddeley (an ex-lover of Harvey's) as Elspeth earned the record for

shortest Oscar-nominated performance in history (2 minutes, 32 seconds). DCP restoration.

"[Its characters] connive, commit adultery like recognizable (and not altogether unlikable) human

beings. And the effect is startling. One feels that a whole new chapter is about to be written

in motion picture history." - Arthur Knight, "At last someone in a British film actually admitted that

sex was enjoyable." - George Perry. "The cynical, disenchanted and footloose post-war youths

DAVID THOMSON, author of the new book

Sleeping with Strangers: How the Movies Shaped Desire (Random House).

will introduce these films on March 10 and 12.

of England, have never been put into sharper focus." - A.H. Weiler, The New York Times.

FRI 12:30, 2:45, 5:05, 7:20 SAT 1:10, 3:25, 5:40, 7:55 SUN 3:25, 5:40, 7:55

(1959) New-in-town, working-class born and bred Laurence Harvey sets

his sights way high — on Heather Sears, daughter of the gloweringly

formidable boss, Donald Wolfit - and her social stratosphere -

but finds himself diverted by the more mature and sensuous

Simone Signoret, in an Academy Award-winning performance, with

another one going to Neil Paterson for his adaptation of the steamy

MON/WED/THU **12:30, 2:45, 5:05, 7:20, 9:35** TUE **12:30, 2:45**

(1963, JOSEPH LOSEY) James Fox thinks he's found a

checking out Bogarde's sister Sarah Miles, in

Losey's pioneering Mod psychodrama, first of three

collaborations with playwright Harold Pinter. DCP. 1:10

asure" in new butler Dirk Bogarde, then starts

MARCH 10 SUN

MARCH 12 TUE

THAT OBSCURE

OBJECT OF DESIRE

(1977, LUIS BUÑUEL) Ever-suave Fernando

Rey's maid - played without comment

and interchangeably by cool French Carole

Bouquet and sultry Spaniard Ángela Molina

- continually frustrates him by resisting

consummation while declaring her love. Final

film by the 77-year-old director. 35mm. 7:50

THE SERVANT

TUE **12:30, 3:40, 7:00**

209 WEST HOUSTON ST. NEW YORK, NY 10014 BOX OFFICE: (212) 727-8110

DART 2 (approx. 154 min) SAT 6:05 SUN 12:45, 6:50 MON 12:30, 3:40, 7:00 WFD 3:50 THU 12:45. 7:00 A PARAMOUNT PICTURES RELEASE

RESTORATION

WINNER OF 2

A PARK CIRCUS RELEASE

ACADEMY AWARDS

WED 12:45. 6:50

THU 3:45

SAT/SUN

Riskin. FRI 7:30†

THE WEDDING MARCH

IT HAPPENED ONE NIGH

restoration. 12:30, 4:00

IT HAPPENED IN HOLLYWOOD

(1934, FRANK CAPRA) Only the "walls of Jericho"

separate scoop-hungry newshound Clark

Gable from runaway heiress Claudette Colbert.

The first Oscar-sweeper: Best Picture, Director,

Actor, Actress and Riskin's Screenplay. 4K DCP

(1937, HARRY LACHMAN) Richard Dix's career

nosedives with the coming of sound, while

leading lady Fay Wray becomes a smash. Star

is Born variation, featuring stand-in doubles for

THE WEDDING MARCH

famous stars of the day. 35mm. 2:35, 6:05

Introduced by VICTORIA RISKIN, with post-film 0&A

(1928, ERICH VON STROHEIM) Broke Prince Von

Stroheim, set to marry rich ZaSu Pitts, finds

romance with wine garden jungfrau Fay

Wray. First important role for 21-year-old Fay.

Preserved by the Paramount Pictures Archive,

with special thanks to the Library of Congress

and Kevin Brownlow. Following the film, Bruce

Goldstein will chat with Fay's daughter Victoria

₹ Live piano accompaniment by STEVE STERNER

NEW 4K RESTORATION (1937. FRANK CAPRA) Ronald Colman and his oddly-assorted party

air-napped in the Himalayas, stumble on Shangri-La deep in a mountain valley. Adapted hv Riskin from James Hilton's pseudo-mystical best-seller. 4K DCP restoration. 11:00* *PART OF OUR WEEKLY FILM FORUM JR. SERIES. ALL SEATS \$9

MARCH 16 SAT » DOUBLE FEATURE « KING KONG

(1933 MERIAN C COOPER & FRNEST R SCHOFDSACK) Robert Armstrong, with blonde-tressed starlet Fav Wray in tow, sets out in search of the Ultimate Attraction. The Greatest Ape of Them All immortalized the new Empire State Building

en route to his and Fay's own enshrinement in

world folklore. 35mm. 1:40†, 5:45 IT HAPPENED ONE NIGHT



» DOUBLE FEATURE « MR. DEEDS GOES TO TOWN

(1936, FRANK CAPRA) Gary Cooper's "pixilated" Vermonter Longfellow Deeds inherits \$20 million - and then he's whisked to Park Avenue before he knows what hit him, as cynical newspaper gal Jean Arthur tags him the "Cinderella Man." 4K DCP restoration. SUN **3:20†** MON **12:30**

PLATINUM BLONDE

(1931, FRANK CAPRA) Newspaperman Robert Williams breaks the heart of reporter chum Loretta Young when he weds socialite Jean Harlow — a class-crossing that gets him tagged "Cinderella Man," in Capra & Riskin's Deeds prototype. 35mm. SUN 1:40, 5:35 MON 2:45

MARCH 18 MON » DOUBLE FEATURE « THE NIGHT CLUB LADY NEW 35mm PRINT

(1932, IRVING CUMMINGS) Adolphe Menjou's supersuave NYC cop commissioner Thatcher Colt attempts to solve the New Year's Eve murder of Texas Guinanesque hostess Mayo Methot.

Riskin adapted from a mystery by the later author of The Greatest Story Ever Told! 35mm. 4:25, 7:30

THE BIG TIMER NEW 35mm PRINT

(1932, EDDIE BUZZELL) Burger-flipper Ben Lyons gets his big chance in the ring, thanks to unlikely fight promoter Constance Cummings, but when success beckons, blonde society dame Thelma Todd is slinking in the wings. Screenplay by Riskin. 35mm. 6:00, 9:00

MARCH 19 TUE MR. DEEDS GOES TO TOWN (1936, FRANK CAPRA) see March 17/18. 12:30

> TEST TUBE BABIES

RESTORATION (1948. W. MERLE CONNELL) A pair of newlyweds

color footage of surgical childbirth. 10:10

TEST TUBE BABIES

get a biology lesson from delightfully deadpan Timothy Farrell. Any remaining questions will be answered by a "square-up" reel featuring

SEX **MADNESS**

Fay Wray (left) and Robert Riskin (right)

graphically illustrating the wages of a variety of Depression-era sins. Aka They Must Be Told and Human Wreckage. Plus Esper's How to Undress (1937), featuring John Barrymore's wife Elaine Barrie. 9:50

MARCH 24 SUN **MEET JOHN DOE**

(1941, FRANK CAPRA) Homeless Gary Cooper gets recruited as the suicidal John Doe, cooked up for circulation-boosting by would-be fascist publisher Edward Arnold and sob sister Barbara Stanwyck, 35mm print courtesy Library of Congress. 6:10†

MARCH 25 MON » DOUBLE FEATURE « THUNDERBOLT

(1929, JOSEF VON STERNBERG) When his moll Fay Wray falls for handsome young bank clerk Richard Arlen, George Bancroft's eponymous mobster don't like it a bit. "Less a gangster film than a gangster fantasy

- Andrew Sarris. 35mm. 5:25, 8:40 MEN IN HER LIFE NEW 35mm PRINT

(1931, WILLIAM BEAUDINE) "Woman with a past" Lois Moran, engaged to a senator's son, is blackmailed, then roped into a murder trial. Scripted by Riskin. 35mm. 3:55, 7:10



ANN CARVER'S PROFESSIO MARCH 26 TUE » DOUBLE FEATURE «

ANN CARVER'S PROFESSION

(1933, EDWARD BUZZELL) No, not that one. Fay Wray's a lawyer, so successful that flop architect hubby Gene Raymond hits the sauce and gets mixed up in murder. Screenplay by Fay's future hubby Bob Riskin: they wouldn't meet for another seven years. 35mm. **3:55, 7:00**

THE WOMAN I STOLE

(1933, IRVING CUMMINGS) Back in the Moroccan oilfields to steal general manager Donald Cook's wife Fay Wray, hard-driving engineer Jack Holt finds that triangle getting a fourth side, as native dancer Raquel Torres starts chasing him. 35mm. 5:25, 8:30

MARCH 27 WED » DOUBLE FEATURE «

(1932, EDWARD BUZZELL) That's what Carole Lombard, on the run from a solicitation rap, is looking for with cabbie Pat O'Brien, but slimeball Jack La Rue suckers her into a con game topped with a murder charge 35mm. 12:30, 4:15, 8:00

VIVA VILLA! (1934, JACK CONWAY) Wallace Beery as Pancho Villa, only 11 years after actual events. Biggest box office hit of its year, complete with pre-Code sex and violence, Mexican locations, and Fay as the object of Villa's lascivious attentions. Five Oscar

nominations. 35mm. 2:00. 5:45. 9:30 MARCH 28 THU

(1937, FRANK CAPRA) See March 16/17. 12:30

MARCH 28 THU » DOUBLE FEATURE « ONCE TO EVERY WOMAN

(1934, LAMBERT HILLYER) Amid an array of bizarre cases, dedicated nurse Fav finds love with doctor Walter Byron, even as she

resents hotshot newcomer Ralph Bellamy. 4K DCP restoration. 4:30, 7:30

THEY MET IN A TAXI

NEW 35mm PRINT (1936, ALFRED E. GREEN) Delivering a wedding guest, cabbie Chester Morris gets a new fare: Fav Wrav, the bride herself! A stolen necklace - or is it a fake? - and a breaking and

entering ensue. 35mm. 3:00, 6:00, 9:00

(1933, MICHAEL CURTIZ) See March 24. 2:00

THE MYSTERY OF THE WAX MUSEUM

THE VAMPIRE BAT

(1933, FRANK STRAYER) See March 24. 12:30

DOCTOR X

(1932, MICHAEL CURTIZ) Amid the eerie oranges and greens of two-strip Technicolor, reporter Lee Tracy plunges into the case of the "moon murders," with cannibalism, necrophilia, and dismemberment, and Fay in fine scream in her

first horror movie. 35mm. **5:10, 8:20** CARNIVAL NEW 35mm PRINT (1935, WALTER LANG) After his wife dies in childbirth, puppeteer Lee Tracy goes on the

run from his father-in-law over custody rights accompanied by friends Sally Eilers

and pianist/pickpocket Jimmy Durante. Original screenplay by Riskin. 35mm. 3:35, 6:45





harnessed by the Production Code Authority, a new breed of mercenary impresario brazenly depicted every Hays Office taboo (primarily sex, drugs and childbirth), draping their films in a banner of moral uplift. More carny showmen than movie moguls, wily entrepreneurs like Kroger Babb and Dwain Esper exhibited these films "roadshow" style,

with garish lobby displays, live lectures, and

souvenirs. New restorations presented by

Kino Lorber in association with Something

Weird and the Library of Congress.



onium addiction Includes 3 minutes of previouslycensored footage. Plus trailer (all that survives) of Esper's first film. The Seventh Commandment. 8:50



ELLIOT FORBES (1945, WILLIAM BEAUDINE) A no-punches& How to Take a Bath An idealistic

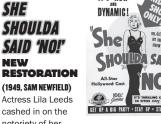
traditions of rural

Back-seat netting



RESTORATION & How to Undress (1938, ANONYMOUS)

A cult hit when it was revived for midnight shows in the 1970s,



notoriety of her 1948 marijuana arrest (with Robert Mitchum) with this hard-boiled exposé of the narcotics racket. Plus gritty second chapter of Esper and Louis Sonney's The March of Crime.



IN THE YEARS when Hollywood was treatise on

INTRODUCED BY BRET WOOD

pulled sex education movie from legendary showman Kroger Babb, originally shown to segregated (that is, male and female) audiences and played continuously for 30 years, earning an estimated \$40M at the box office — no exaggeration. **9:10** INTRODUCED BY BRET WOOD AND FELICIA FEASTER

RESTORATION (1938, HARRY REVIER) schoolteacher tries to reform some of the more unsavory

THE DEVIL IS A WOMAN

(1935, JOSEF VON STERNBERG) "Men are my slaves — and

glad to be!" Marlene Dietrich's dalliances with Cesar

Romero drive aging lover Lionel Atwill to the brink.

Based on Pierre Louÿs' La femme et le pantin, remade

by Buñuel 42 years later (see below). 35mm. **6:00**

mountain folk, in one of the most lascivious movies ever made. Plus world premiere of Esper's lost short How to Take a Bath. 7:30 INTRODUCED BY BRET WOOD

WEED WITH ROOTS IN HELL RESTORATION & The March of Crime (1936, DWAIN ESPER)

leads to ribald roadhouses, skinny-dipping and of course, drug addiction in the most accomplished film by husband-and-wife team. of Dwain and Hildagarde Esper, Plus first chapter of Esper and Louis Sonney's graphic crime series (1936). 9:35



struggles with infertility, until they

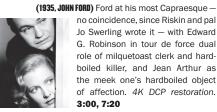


THE WILD HORSE STAMPEDE



steal them HD, courtesy Library of Congress Plus Fay in a 1925 Charley Chase comedy 16mm print courtes 🎜 Live piano accompaniment by STEVE STERNER

MARCH 30 SAT » DOUBLE FEATURE « THE WHOLE TOWN'S TALKING



YOU CAN'T TAKE IT WITH YOU

Francesco

Rosi's

(1938, FRANK CAPRA) Jean Arthur's screwy family straighten out suitor James Stewart's crusty plutocrat dad Edward Arnold, in Oscar-winning (Best Picture and Director) comedy classic, adapted by Riskin from Kaufman & Hart's Pulitzer-Prized stage sensation. 4K DCP restoration. 4:55

APRIL 3-18 16 DAYS

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PRESS SCREENINGS



Introduced by director PETER MILLER (2014, PETER MILLER) Documentary on Riskin's wartime career as head of the Overseas Motion Picture Bureau of the Office of War Information, overseeing now-forgotten propaganda films designed to show democratic America to audiences around the world. Followed by a selection of OWI shorts: Autobiography of a Jeep; Ingrid Bergman in the Oscar-nominated Swedes in America; The Window Cleaner;

and Josef von Sternberg's **The Town** (1945).

(1933, RAOUL WALSH) George Raft and rival fire chief

Wallace Beery let Chinatown burn as they vie for

the love of "skoit" Fay Wray. 4K DCP restoration.

(1933, FRANK CAPRA) Gambler Warren William and

his gang of guys and dolls turn May Robson's

haggard fruit peddler Apple Annie into a

society dame in preparation for a visit by her

hoity-toity daughter. Adapted by Riskin from

a Damon Runyon story. 35mm print courtesy

Tom Capra and Academy Film Archive

"A SECULAI

THE DIRECTOR'S

MASTERPIECE.

"ACHINGLY BEAUTIFUL."

\$1,000

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PLUS ALL BELOW

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\$75/\$50

MARCH 31/APRIL 1 SUN/MON

Digital, 16mm. 1:00

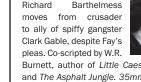
THE BOWERY

LADY FOR A DAY

SUN 5:30 MON 2:20

» DOUBLE FEATURE «

SUN **3:40, 7:25** MON **12:30**



IT HAPPENED ONE NIGHT

THE FINGER POINTS

(1931. JOHN FRANCIS DILLON)

Burnett, author of Little Caesar, High Sierra and The Asphalt Jungle. 35mm print courtesy Library of Congress. 6:20

APRIL 1 MON » DOUBLE FEATURE «

(1934, FRANK CAPRA) See March 15, 4:15, 8:25

APRIL 19. MAY 16

FOUR WEEKS

Francis Ford Coppola's

GODFATHER TRILOGY ©

THE GODFATHER (1972) DCP.

Friday, April 19 **3:40**

Saturday, April 20 1:00

Sunday, April 28 9:35

Sergio Leone's

(1965) DCP.

(1966) DCP.

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CLINT EASTWOOD TRILOGY

A FISTFUL OF DOLLARS (1964) DCP.

THE GOOD, THE BAD AND THE UGLY

Saturday, April 20 4:30

Saturday, April 20 6:30

Saturday, April 20 9:00

FOR A FEW DOLLARS MORE

Friday, April 19 **12:30, 7:30**

THE GODFATHER PART II (1974) DCP.

THE GODFATHER PART III (1990) 35mm.



THE THIN MAN GOES HOME

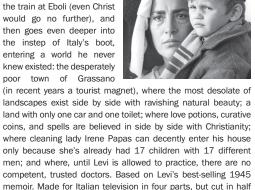
(1945, RICHARD THORPE) Back home to visit his elderly folks, William Powell's Nick Charles, with wife Myrna Loy's Nora and dog Asta, links up a slain local boy's amateur paintings with an espionage ring. Co-scripted by Riskin. 35mm. 12:30, 4:00, 7:30

MURDER IN GREENWICH VILLAGE NEW 35mm PRINT

(1937, ALBERT S. ROGELL) Photographer Richard Arlen spectates as heiress Fay makes a fire up. 35mm. 2:30, 6:00, 9:30







for its 1980 U.S. release (to 2 hours - Rosi's own theatrical cut was 21/2) and senselessly re-titled Eboli, this is the U.S. theatrical premiere of the complete, uncut epic. Approximately 3 hours, 40 minutes, plus intermission. DCP. "I was completely absorbed.. the audience seemed hushed, as if at a concert where the nusicians were playing very softly." – Pauline Kael DAILY (except SAT/SUN) 2:00, 7:00 SAT APRIL 6 1:00. 8:20 SUN APRIL 7 1:00. 7:15

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MOST FILMS IN THIS SERIES CAN BE SEEN INDIVIDUALLY AND NON-CONSECUTIVELY.

HOWEVER. WE RECOMMEND WATCHING FILMS MARKED WITH 🕓 IN CONSECUTIVE ORDER.

Masaki Kobavashi's **THE HUMAN CONDITION ©**

NO GREATER LOVE (1959) 35mm. Approx. 208 min. Sunday, April 21 1:00 ROAD TO ETERNITY (1959) 35mm.

Approx. 181 min. Sunday, April 21 4:50 A SOLDIER'S PRAYER (1961) 35mm

Approx. 190 min. Sunday, April 21 8:10 Monday, April 29 2:30



Jacques Becker's PARIS YOUTH TRILOGY

ANTOINE AND ANTOINETTE (1947) DCP. Monday, April 22 12:30, 6:10 RENDEZVOUS IN JULY (1949) DCP.

Monday, April 22 2:10, 7:50 **EDOUARD AND CAROLINE (1951) DCP.** Monday, April 22 4:20, 10:00





Lucas Belvaux's THE TRILOGY

ON THE RUN (2002) 35mm. Tuesday, April 23 12:30, 7:05 AN AMAZING COUPLE (2002) 35mm. Tuesday, April 23 2:40, 9:15

AFTER THE LIFE (2002) 35mm. Tuesday, April 23 4:40 Wednesday, May 15 9:00



Andrzej Wajda's WAR TRILOGY A GENERATION (1955) DCP. Wednesday, April 24 12:30, 6:15 **KANAL** (1957) DCP.

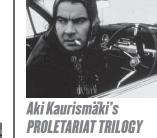
Wednesday, April 24 2:20, 8:05 ASHES AND DIAMONDS (1958) 35mm. Wednesday, April 24 4:10, 9:55 Tuesday, May 7 7:15



Jean Cocteau's ORPHIC TRILOGY BLOOD OF A POET (1932) 35mm.

ORPHEUS (1950) 35mm. Thursday, April 25 1:45, 7:15 Monday, April 29 12:30

print courtesy French Cultural Services. Thursday, April 25 3:40, 9:10



SHADOWS IN PARADISE (1986) 35mm print courtesy Finnish Film Foundation.

Wednesday, May 1 12:30, 6:00 ARIEL (1988) 35mm print courtesy Finnish Film Foundation Wednesday, May 1 2:05, 7:35

THE MATCH FACTORY GIRL (1990) 35mm.

Nicolas Winding Refn's Wednesday, May 1 3:35. 9:10 **PUSHER TRILOGY** Tuesday, May 7 9:20 PUSHER (1996) 35mm.

Ingmar Bergman's

GOD AND MAN TRILOGY

Friday, April 26 12:30, 6:00

WINTER LIGHT (1963) DCP.

Friday, April 26 2:10, 7:50

THE SILENCE (1963) DCP.

Saturday, April 27 8:10

Friday, April 26 3:50

Friday, April 26 9:30

(2005) 35mm.

PUSHER II: WITH BLOOD ON

MY HANDS (2004) 35mm.

PUSHER III: I'M THE ANGEL OF DEATH

Satyajit Ray's APU TRILOGY 👁

PATHER PANCHALI (1955) DCP.

Saturday, April 27 11:00*

Tuesday, May 7 **12:30**

APARAJITO (1956) DCP.

Tuesday, May 7 3:00

Saturday, April 27 1:35

APUR SANSAR (1959) DCP.

Saturday, April 27 3:45

*Saturday's 11 am show is part of our weekly

FILM FORUM JR. SERIES. ALL SEATS \$9

Tuesday, May 7 5:10

Theo Angelopoulos'

TRILOGY OF SILENCE

Saturday, April 27 5:50

THE BEEKEEPER (1986)

Monday, April 29 6:10

Monday, April 29 8:30

Marcel Pagnol's

MARSEILLES TRILOGY ©

FANNY (1932, Marc Allégret) DCP.

CÉSAR (1936, Marcel Pagnol) DCP.

Sunday, April 28 **1:35**

Sunday, April 28 4:00

Sunday, April 28 6:25

MARIUS (1931, Alexander Korda) DCP.

VOYAGE TO CYTHERA (1984)

LANDSCAPE IN THE MIST (1988)

Saturday, April 27 10:10

Saturday, May 4 10:00

THROUGH A GLASS DARKLY (1961) DCP.



Roberto Rossellini's **WAR TRILOGY**

ROME OPEN CITY (1945) DCP. Thursday, May 2 **12:30, 6:35**

PAISAN (1946) 35mm print courtesy MoMA. Thursday May 2 2:35, 8:40 **GERMANY YEAR ZERO** (1948) DCP

imported especially for this series. Thursday, May 2 4:55 Sunday, May 5 9:10



Pier Paolo Pasolini's TRILOGY OF LIFE

THE DECAMERON (1971) 35mm. Friday, May 3 12:30, 7:20 THE CANTERBURY TALES (1972) 35mm Friday, May 3 **2:40, 9:30** Monday, May 6 **6:20**

ARABIAN NIGHTS (1974) 35mm. Friday, May 3 4:50 Monday, May 6 8:30



John Ford's CAVALRY TRILOGY

FORT APACHE (1948) 35mm. Saturday, May 4 1:00 Wednesday, May 8 1:00

SHE WORE A YELLOW RIBBON Saturday, May 4 3:30 Wednesday, May 8 3:30

RIO GRANDE (1950) DCP. Wednesday, May 8 4:35 Saturday, May 11 12:30

Hou Hsiao-Hsien's COMING OF AGE TRILOGY

A SUMMER AT GRANDPA'S (1984) 16mm print courtesy Bard College Saturday, May 4 5:35 THE TIME TO LIVE AND THE TIME TO DIE (1985) DCP.

Saturday, May 4 7:30 DUST IN THE WIND (1986) DCP. Sunday, May 5 7:00



MAXIM GORKY TRILOGY ©

THE CHILDHOOD OF MAXIM GORKY (1938) 35mm Sunday, May 5 **1:00** Monday, May 6 12:30 MY APPRENTICESHIP (1939) 35mm

print courtesy British Film Institute. Sunday, May 5 3:00 Monday, May 6 2:30

MY UNIVERSITIES (1940) 35mm print courtesy British Film Institute. Sunday, May 5 **5:10**

Monday, May 6 4:30



Fritz Lang's DR. MABUSE TRILOGY DR. MABUSE, THE GAMBLER (1922) DCP.

Wednesday, May 8 7:00 THE TESTAMENT OF DR. MABUSE (1933) 35mm print courtesy Deutsche Kinemathek.

THE 1,000 EYES OF DOCTOR MABUSE (1960) DCP. Thursday, May 16 **8:45**

Thursday, May 16 6:10



Whit Stillman's "DOOMED. Bourgeois. In Love." Trilogy

METROPOLITAN (1990) DCP. Thursday, May 9 12:30, 6:30

BARCELONA (1994) 35mm. Thursday, May 9 2:30, 8:45 THE LAST DAYS OF DISCO (1998) DCP.

Thursday, May 9 4:30

Wednesday, May 15 6:45



Rainer Werner Fassbinder's BRD TRILOGY

THE MARRIAGE OF MARIA BRAUN (1978) 35mm

Friday, May 10 12:30, 7:05 LOLA (1981) 35mm.

Friday, May 10 2:50, 9:25 VERONIKA VOSS (1983) 35mm. Fridav. May 10 5:05 Saturday, May 11 10:05



Michelangelo Antonioni's **ALIENATION TRILOGY**

L'AVVENTURA (1960) 35mm Saturday, May 11 2:35 Monday, May 13 12:30 LA NOTTE (1961) DCP. Saturdav. May 11 5:20 Monday, May 13 3:15

L'ECLISSE (1962) 35mm print courtesy British Film Institute. Saturday, May 11 7:40



Carol Reed's POST-WAR NOIR TRILOGY

ODD MAN OUT (1947) 35mm. Sunday, May 12 **12:30** Wednesday, May 15 12:30

THE FALLEN IDOL (1948) DCP Sunday, May 12 2:45 Wednesday, May 15 2:45 **THE THIRD MAN** (1949) 35mm.

Sunday, May 12 4:40 Wednesday, May 15 4:40



Wim Wenders' ROAD TRILOG

ALICE IN THE CITIES (1974) DCP. Sunday, May 12 6:45 Monday, May 13 5:35 Thursday, May 16 12:30 WRONG MOVE (1975) DCP. Sunday, May 12 **8:55**

KINGS OF THE ROAD (1976) DCP. Monday, May 13 7:45 Thursday, May 16 2:40



Lucrecia Martel's SALTA TRILOGY



LA CIÉNAGA (2001) 35mm.

HOLY GIRL (2004) 35mm. Tuesday, May 14 2:35, 9:35

THE HEADLESS WOMAN (2008) 35mm print courtesy Walker Art Center.

Tuesday, May 14 **5:40**

APRIL 13 SAT EL DESENCANTO (1976, JAIME CHÁVARRI) Intimate portrait of the Paneros, a notoriously troubled Spanish literary

family, with deceased patriarch Leopoldo Panero, poet laureate of the fascist regime, unseen (apart from a shrouded statue) but looming large. Intended as a Spanish Grey Gardens, but viewed, following Franco's death, as a post-fascist post-mortem. A phenomenon in its native country, but unreleased in the U.S. DCP. Introduced by Aaron Shulman, author of The Age of Disenchantments: The Epic Story of Spain's Most Notorious Literary Family and the Long Shadow of the Spanish Civil War (Ecco/ Harper Collins). Book on sale at concession, with book signing following screening. **5:10**



LUCKY

(1973. FRANCESCO ROSI) Deported to Sicily in 1946. Gian Maria Volontè's Luciano starts to build a truly international crime empire amid vintage

Rosi time shifts, back to the 40-man massacre that cemented him at the top. Original multilingual version (dubbed completely into English on first release here). "The finest movie yet made about the Mafia." - Norman Mailer. 4K DCP restoration courtesy Academy Film Archive and The Film Foundation. 5:10 RESTORED BY CINETECA DI BOLOGNA AT L'IMMAGINE RITROVATA IN ASSOCIATION WITH THE FILM FOUNDATION AND CRISTALDI FILMS. RESTORATION FUNDED BY THE FILM FOUNDATION.



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FILM FORUM

APRIL 6 SAT

WHERE EAGLES DARE (1968, BRIAN G. HUTTON) Behind enemy lines in WWII to attempt an impossible rescue from a snowy castle, British Major Richard Burton must jump

between passing cable cars, while Eastwood piles up the highest body count of his career. 35mm print courtesy Academy Film Archive. Introduced by British essavist/humorist Geoff Dyer, author of the new book 'Broadsword Calling Danny Boy': Watching Where Eagles Dare (published by Pantheon), with book signing in lobby following screening. 5:10

APRIL 7 SUN **POINT BLANK** (1967, JOHN BOORMAN) Like an angry, righteous

blue-grey business suit, systematically hunts down his betrayers to reclaim his rightful share of the take. Visually bold, fractured Neo-Noir influenced American 70s crime movies and launched Boorman's international directing career. Adapted from a Donald Westlake novel. 35mm. **5:10**



THREE COLORS TRILOGY Thursday, April 25 12:30, 6:00 **BLUE** (1993) DCP. Tuesday, April 30 12:30, 6:20 WHITE (1994) DCP. Tuesday, April 30 2:30, 8:20 **TESTAMENT OF ORPHEUS (1960) 35mm RED** (1994) DCP. Tuesday, April 30 **4:20, 10:10** SPECIAL SCREENINGS



machine, godfather of cool Lee Marvin, in

