FOR HEAVEN'S SAKE

BRUCE GOLDSTEIN



(70s comic star of Lina Wertmüller hits) ironically falls back in love with neglected wife Laura Antonelli when she becomes pregnant by another man — but then becomes insanely jealous of the child. Adapting Gabriele d'Annunzio's steamy 1892 bestseller, Visconti directed his final film from a wheelchair, following two strokes and a broken leg, but remained as painstaking as ever, spending hours getting Antonelli's veil just so, and getting a bitingly effective performance from Summer of 42's Jennifer O'Neill as the cast-off mistress. Screenplay by Visconti, Enrico Medioli and the legendary Suso Cecchi d'Amico. DCP. "Returns to the territory Visconti knew best, and forms a worthy finale to a distinguished career... an almost painfully sincere meditation on masculine self-delusion." - Tony Rayns, Time Out (London). "Through Giannini's joyless intensity, Visconti seems to be savoring the things of this world for the last time. No Visconti film to date has conveyed so intense a feeling of loss." - Andrew Sarris. "Masterly in its expressive turn-of-the-century décor, and in its control." - Pauline Kael.

Daily (except SAT/SUN) 12:30, 3:00, 5:30, 8:00

A Film Movement Release



COME AND SEE

FILM BY ELEM KLIMOV

(1985) Belorussia, 1943, and 15-year-old Aleksei Kravchenko is so eager to join the partisans that he begins to dig up stashed rifles in an open field, even as a plane goes overhead. And then begins his nightmarish odyssey, done in vintage dream-like surrealist style: being accepted and rejected by the partisans; deafened by bombers, he and a young nurse wander through the forest as refuge, finding an empty village with food on the plates still warm; running through a minefield; stealing a cow only to have it shot in a crossfire. And then, with bells ringing and dogs barking, a hair-raisingly realistic final hecatomb, epilogued by an objective flashback unique in film history, unreeling backward overall and within shots. Non-pro Kravchenko ages before our eyes, through both his performance and stunning akeup. Despite living another 18 years, this was Klimov's final film, DCP restoration, "I have rarely seen a film more ruthless in its depiction of human evil." - Roger Ebert. "Klimov taps into that hallucinatory nether world of blood and mud and escalating madness that Coppola found in Apocalypse Now." - Rita Kempley, The Washington Post. "Had I included everything I knew and shown the whole truth, even I could not have watched it." - Klimov

DAILY (Except SAT/SUN & MON 2/24) 12:30, 3:30, 6:30, 9:30 SAT, 2/22 12:50, 3:35, 6:20, 9:10 SUN, 2/23 2:50, 5:35, 8:20 MON, 2/24 **12:30, 3:30, 8:45** SAT/SUN, 2/29 & 3/1 **1:50, 4:35, 7:20**

Y LA ESPADA

(1953, EDWARD DEIN AND CARLOS VÉJAR HIJO) Cesar

Romero (erstwhile Hollywood gigolo type and

future Joker of TV's Batman) and Katy Jurado

(High Noon) as adventurers seeking treasure

in a Moorish castle, in Mexico's very first

3-D movie, newly restored from the original

35mm camera negative and screened in 3-D

for the first time since 1954. Plus the 3-D

ballet short Black Swan (1952), an excerpt

from Tchaikovsky's Swan Lake, Both DCP.

Introduced by Robert Furmanek, founder of

Introduced by ROBERT FURMANEK

SPECIAL

SCREENINGS



Madame X **Introduced by CHARLES BUSCH**

marries rich aspiring politician John Forsythe, but when she dallies with playboy Ricardo Montalban, her mother-in-law blackmails her into disappearing - and then it's down, down, down... Ninth filming of the 1908 French play. DCP. Introduced by actor/playwright Charles Busch. Mr. Busch will appear in his own play The Confession of Lily Dare, produced by Primary Stages Theater Company, at the Cherry Lane Theater, January 11-March 5. **6:30**



FEBRUARY 24 MON

(1966, DAVID LOWELL RICH) Lower-class Lana Turner



JOAN HARRISON MARCH 4/5/7 WED/THU/SAT **PHANTOM LADY** (1944, ROBERT SIODMAK) While Alan Curtis sweats out a wife-murder rap, faithful secretary Ella Raines, friend Franchot Tone, and police inspector Thomas Gomez desperately search for his only alibi: the nameless woman he met in a bar. Highlight: Elisha Cook Jr.'s orgasmic

drum solo. From a Cornell Woolrich novel

WED 3:00, 7:20* THU 2:00, 9:40 SAT 9:50

(1940, ALFRED HITCHCOCK) Laurence Olivier, Joan

Fontaine, Judith Anderson. Hitchcock's only

Best Picture Oscar winner, with nominations for

screenwriters Robert Sherwood and Harrison

Based on the Daphne du Maurier novel. DCP.

(1932, HITCHCOCK) John Stuart is blown into a

derelict building to find cockney Leon M. Lion

crashed for the night; a corpse; a blonde

WED 12:30. 4:50. 9:20 THU 3:50*

Produced by Joan Harrison. 35mm

*INTRODUCED BY HARRISON BIG

CHRISTINA LANE

REBECCA

FRI 2:50 SAT 7:10*

NUMBER 17

looking for her father; a

couple, one of whom is

mute, wanting to view

the property at midnight

couple hanging from

and a bus and train race

to the Channel ferry.

Co-written by Reville.

MARCH 5 THU

THE LADY VANISHES

supervisor. 35mm. 7:40

(1938, HITCHCOCK) Margaret Lockwood, Michael

Redgrave, Dame May Whitty. Screenplay by

Frank Launder and Sidney Gilliat, from a

story by Ethel Lina White. Reville was script

FOREIGN CORRESPONDENT

*INTRODUCED BY CHRISTINA LANE

Herbert Marshall, Screenplay

by Reville, from a play by

Clemence Dane and

MURDER!

12:30, 8:20*

MURDER!

(1930, HITCHCOCK)

Helen Simpson.

35mm. 1:00

MARCH 7 SAT

(1940, HITCHCOCK) Joel McCrea, Laraine Day

George Sanders. Co-written by Harrison. DCP

crumbling staircase

plus a handcuffed

MARCH 4-19

209 WEST HOUSTON ST. NEW YORK, NY 10014

E-MAIL: filmforum@filmforum.org BOX OFFICE: (212) 727-8110

SABOTEUR 4K RESTORATION

(1942, HITCHCOCK) Priscilla Lane, Robert Cummings, Norman Lloyd. Screenplay by Peter Viertel, Dorothy Parker, and Harrison. DCP. SAT 3:00 MON 8:00



MARCH 7/8 SAT/SUN **SUSPICION**

(1941, HITCHCOCK) Cary Grant, Joan Fontaine.

Screenplay by Reville, Harrison, and Samson

Raphaelson. DCP. SAT 5:10 SUN 4:00 MARCH 8/9 SUN/MON THE LADY VANISHES



THE LODGER

(1927, HITCHCOCK) A cloaked stranger arrives in the fog pointing at the sign "Rooms to Let." Could he be... Jack the Ripper? Described as the "first true Hitchcock film" by the Master himself complete with his first cameo - with Reville as assistant director. DCP restoration. 2:30* *LIVE PIANO ACCOMPANIMENT BY STEVE STERNER



MARCH 8/9/10 SUN/MON/TUE **SHADOW OF A DOUB1**

(1943, HITCHCOCK) Joseph Cotten, Teresa Wright. Screenplay by Thornton Wilder (Our Town), Sally Benson (Meet Me in St. Louis), and Reville, 35mm SUN 6:00 MON 2:20 TUE 4:10, 10:00



JAMAICA INN (1939, ALFRED HITCHCOCK) Charles Laughton, Maureen O'Hara Screenplay by Sidney Gillian and Harrison, from a novel Rebecca's Daphne du Maurier. 4K DCP restoration. 8:10



MARCH 9 MON PHANTOM LADY

1970 - 2020

The WOMER Behind HITCHCOCK



THE PLEASURE GARDEN

(1925, HITCHCOCK) Good girl chorus girl Virginia Valli befriends wannabe Carmelita Geraghty, and then Geraghty's fiancé John Stuart arrives with his pal Miles Mander (see The First Born, March 19), and then ensues... a Russian prince, a diva's rise, intrigue in the East, a drowning, a shooting, two marriages, and more. Hitchcock's very first feature, assisted by Alma. DCP restoration. 6:20* *LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

SUSPICION (1941, HITCHCOCK) See March 7/8. MON 10:00 TUE 2:10, 8:00

MARCH 9/10 MON/TUE



YOUNG AND INNOCENT

(1937, HITCHCOCK) Derrick de Marney, on the run for a crime he didn't commit, is aided by the young Nova Pilbeam, but they're almost trapped by a child's game of blind man's bluff, with the revelation of the villain a memorable tour de force. Harrison (uncredited) worked on story development, 35mm. TUE 12:30, 6:20 WED 4:30



STAGE FRIGHT

(1950, HITCHCOCK) Jane Wyman, Marlene Dietrich, Michael Wilding, Richard Todd. Screenplay cowritten by Reville. DCP. WED/SAT 12:30 FRI 2:30



DARK WATERS

(1944, ANDRÉ DE TOTH) Amnesiad after two weeks in a lifeboat, Merle Oberon gets sheltered by her aunt and uncle in the Louisiana bayous.

But is that who they are? With Franchot Tone as the friendly doctor, and multiple bodies sinking into quicksand. Cowritten by Harrison. 35mm print courtesy UCLA Film & Television Archive WED 2:40, 8:00 THU 12:30



Presson Allen, et al.), but two stand out. When he married ALMA REVILLE (1899-1982) in 1926, she had already been working in films for a decade as both an actress and "cutter" (editor). She would become her husband's closest collaborator, functioning — credited or uncredited - as "script girl," story editor, film editor, assistant director, and screenwriter for the rest of their lives, while also writing films for others.

JOAN HARRISON (1907-1994) became Hitch's secretary in 1933, but soon began working with him on story development and screenplays, garnering Oscar nominations for two scripts. Later, as one of only three women producers in Hollywood in the 40s, she developed a flair for Film Noir.

Reuniting with Hitch in the 50s, she became the producer and driving force behind his iconic TV series before retiring to a life alongside spy novel

legend Eric Ambler. Christina Lane's new book Phantom Lady: Hollywood Producer Joan Harrison, the Forgotten Woman Behind Hitchcock (Chicago

MARCH 11/13 WED/FRI THE PASSING OF THE THIRD FLOOR BACK

Review Press), the first biography of the groundbreaking writer/producer, will be available at our concession during the festival.

London rooming house are perpetually at odds, with one couple trying to railroad their daughter into marrying a local moneybags. But then mysterious Conrad Veidt (Dr. Caligari, Casablanca) takes that room on the third floor. Screenplay by Reville. The director's son Peter would later co-write (with Alma and Dorothy Parker) Hitchcock's Saboteur. 35mm print courtesy BFI, London. WED 6:10 FRI 4:40

MURDER! (1930, HITCHCOCK) See March 7. 2:20

MARCH 12/13 THU/FRI

SUSPICION (1941, HITCHCOCK) See March 7/8 THU 4:10. 9:10 FRI 9:00

SALLY IN OUR ALLEY

(1931, MAURICE ELVEY) Gracie Fields' boyfriend lan Hunter is crippled in WWI, but he thinks it's better if she thinks he's dead. But what if he gets cured? First film for music hall legend and Dame-to-be Fields. Screenplay co-written by Reville. 35mm print courtesy BFI, London. **6:10**

MARCH 12 THU THE STRANGE AFFAIR **OF UNCLE HARRY**

(1945, ROBERT SIODMAK) Bachelor George Sanders lives with his sisters, hypochondriac Geraldine itzgerald and scatterbrain Movna MacGill (Angela Lansbury's mom), but lealousy goes berserk when stylish Ella Raines (Phantom Lady) comes to town. Produced by Harrison. 35mm print courtesy UCLA Film & Television Archive. 7:30



RIDE THE PINK HORSE

(1947, ROBERT MONTGOMERY) Well, it looked good on paper: under cover of San Pablo's annual fiesta, wander into town and blackmail mobster Fred Clark. Star/director Montgomery's "Lucky" Gagin holes up at Oscar-nominated Thomas Gomez's carousel, even as he can't shake a pesky FBI man. Based on the novel by Dorothy B. Hughes. Produced by Harrison. Screenplay by Ben Hecht and Charles Lederer (and Harrison uncredited). 35mm. 12:30, 7:00



THE RING

(1927, HITCHCOCK) Carl Brisson's "One-Round Jack" takes on all comers at the fair, but when Ian Hunter tries his luck, they have to bring out the pristine marker for Round 2. A serpentine bracelet goes back and forth among the ensuing love triangle, with a glass of champagne losing its bubbles a visual handled continuity. DCP. 2:40*

MENT BY STEVE STERNER



MARCH 14 SAT THE BIRDS

(1963, HITCHCOCK) Rod Taylor, Tippi Hedren. Screenplay by Evan Hunter (aka Ed McBain), from a story by Daphne du Maurier (Rebecca)

DCP. 4:30, 9:20 MARCH 14 SAT MARNIE (1964, HITCHCOCK) Sean Connery, Tippi Hedren,

Diane Baker (see May 8 in our Kevin Brownlov festival on reverse). Screenplay by Jay Presson Allen (Cabaret), DCP. 6:50



IT'S IN THE BAG! (1945, RICHARD WALLACE) Flea market owner Fred Allen's inherited a fortune — only trouble is, the money's in one of the five chairs he's already sold. One of 18 adaptations of the Russian classic 12 Chairs, with cameos by Jack Benny and others. Screenplay co-written by Reville. 35mm print courtesy UCLA Film & Television Archive. SUN 12:30 MON 4:20



MARCH 15 SUN THE PARADINE CASE (1947, HITCHCOCK) Gregory Peck, Alida Valli (The

Third Man), Charles Laughton, Louis Jourdan. Adaptation by Reville. 35mm. 2:20, 8:40 MARCH 15/16 SUN/MON

THE SEVENTH (1944. FRED ZINNEMANN) is meant for Spencer Tracy, the first six for his fellow escapees from a

Nazi prison camp - the ones who didn't make it. Rare depiction of a concentration camp and "good Germans" (the underground which aids his escape) during wartime. Co-written - uncredited - by Harrison. 35mm. SUN 4:45 MON 2:10, 8:30

THE STRANGE AFFAIR **OF UNCLE HARRY** See March 12. SUN 7:00 MON 12:30



(1928, ADRIAN BRUNEL) Amid location shooting in the Austrian Tyrol, composer Ivor Novello impulsively weds the niece of his just-deceased mentor, but back in Britain the mentor's young daughter starts to look good. Co-written by Reville. Digital, courtesy BFI, London. 6:10*

*LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

MARCH 17/18/19 TUE/WED/THU PHANTOM LADY

(1944, ROBERT SIODMAK) See March 4/5. TUE 12:30, 10:00 WED 12:30 THU 4:30

MARCH 17/19 TUE/THU

RIDE THE PINK HORSE (1947, ROBERT MONTGOMERY) See March 13. TUE 2:20, 6:10 THU 2:30



MARCH 17/18 TUE/WED

NOCTURNE (1946, EDWIN L. MARIN) Detective George Raft

shrugs off a possible suspension as he pursues a killer through a location-shot L.A., with the solution inadvertently provided by two sweet old ladies. Produced by Harrison. 35mm print courtesy BFI, London. TUE 4:20. 8:10 WED 4:20



MARCH 18 WED

THEY WON'T BELIEVE ME (1947, IRVING PICHEL) ...protests womanizing Robert Young as he spills his guts about the his double murder trial. But is he a reliable

narrator? With a jaw-dropping double twist ending. Produced by Harrison. 35mm print courtesy UCLA Film & Television Archive. 2:20, 8:00 MARCH 18 WED

CIRCLE OF DANGER (1951, JACQUES TOURNEUR) Ray Milland goes to the U.K. to get death during a wartime

commando raid - the only casualty. But amid location shooting in London Wales, and the Highlands, he finds... not what he expected. Co-produced by Harrison. 35mm courtesy UCLA Film & Television Archive. **6:10**

MARCH 19 THU

EYE WITNESS (1950, ROBERT MONTGOMERY) NYC attorney Robert

Montgomery goes to England to defend old friend Leslie Banks (star of Hitchcock's original Man Who Knew Too Much) on a murder rap. But after scorning a sloppy investigation could this be a case of somebody else's selfdefense? Produced by Harrison. Aka Your Witness. 35mm print

courtesy BFI. 12:30, 8:30 MARCH 19 THU THE FIRST BORN (1928, MILES MANDER) Back

from a trip, philandering husband Miles Mander is delighted when a pre blonde Madeleine Carroll

(The 39 Steps) presents him with a son although it's actually her manicurist's. And then... with two neck-snapping final twists. Co-written by Reville. 35mm print courtesy BFI, London. 6:20*

STEVE STERNER



apartment, where he plays saxophone to jazz records and broods over COPPOLA deaths he presumably caused in the past. But what did that sentence mean? Coppola's "personal" follow-up to The Godfather was Oscar-nominated for Best Picture the same year as winner The Godfather Part II. With John Cazale (Fredo of the Godfather films) as Harry's dim-witted assistant and soon-to-be-stars Teri Garr and Harrison Ford. 35mm. "An immaculate thriller, [with] one of Hackman's greatest performances." - Philip French, The Guardian. "When it premièred, the technological tricks and sleek corporate backdrop evoked Watergate. Thanks to Walter Murch's keen, intuitive sound montage and Hackman's clammy, subtle performance, captures a more elusive and universal fear." - Michael Sragow, The New Yorker, "Remarkably ambitious and serious — a Hitchcockian thriller, a first-rate psychological portrait of a distinctive modern villain.

DAILY (except SAT/SUN) 12:30, 2:45, 5:10, 7:30, 9:45 SAT/SUN 1:30, 3:45, 6:10, 8:30

and a bitter attack on American business values... all in one movie." - David Denby.

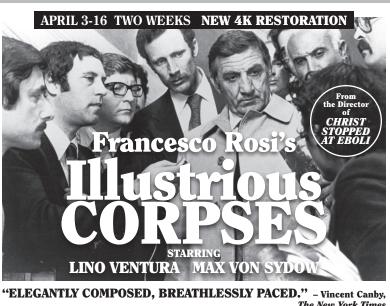
surveillance expert Gene Hackman's masterpiece: bugging a couple

in San Francisco's teeming Union Square. But what was it for?

Hackman's Harry Caul is a paranoid recluse, living alone in an empty

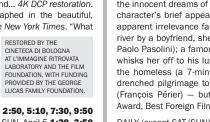
A RIALTO PICTURES RELEASE

FRANCIS FORD



(1976) "The truth is not always revolutionary." Amid the strikes and demonstrations of Italy's "Years of Lead," Judge Charles Vanel (Wages of Fear), emerging from an eerie tour of Palermo's Convento dei Frati Cappuccini, with its crypt of 8,000 skeletons and mummified bodies, is shot dead in broad daylight. But inspector Lino Ventura (hardest of Frances's hommes durs — acting in his native language) is on the case; and as the judges keep dropping, he sees a pattern: judges all acquainted, "botched" cases. Could this be a railroaded man's vengeance? And after demotion and his own wiretapping, Ventura confronts the startling philosophy of Supreme Court judge Max von Sydow, and... 4K DCP restoration. "A dazzling example of fashionably radical Italian filmmaking - photographed in the beautiful, drained colors of a landscape in mourning for the sun." - Vincent Canby, The New York Times. "What impresses most are scenes displaying Rosi's bravura: an obsessive judge shot in his tomb-like mansion; a party calculatedly shocking

shot in his tomb-like mansion; a party calculatedly shocking in its lavishness; Ventura alone in his flat when the horror of his discovery hits him. The photography serves perfectly the growing sense of unease, and Ventura is as PROVIDED BY THE GEORGE quietly excellent as ever." - Chris Petit, Time Out. DAILY (except April 4/5/6/11) 12:30, 2:50, 5:10, 7:30, 9:50 SAT, April 4 1:30, 3:50, 6:10, 8:30 SUN, April 5 1:30, 3:50 MON. April 6 12:30. 7:00. 9:10 SAT. April 11 2:50. 5:10. 7:30. 9:50



SAT/SUN 1:30, 3:50, 6:10, 8:30

A RIALTO PICTURES RELEASE



APRIL 17-30 TWO WEEKS





(1934) Immigrants from Mussolini's Italy stream across the border to the melting pot of southern France for desperately needed jobs. Among them, Charles Blavette's Toni falls for a Spanish guest worker (played by Mexican actress Celia Montalyán), but when he loses her to a brutal Belgian foreman, marries his landlady - and then things get complicated. Renoir took the story from police files and his style and star from his producer, none other than playwright/director Marcel Pagnol (the Fanny trilogy), filming outdoors on the actual locations, the direct sound capturing the wind in the leaves, the chirps of the crickets. Neo-Realism before Neo-Realism, with a mostly non-pro cast. 27-year-old Luchino Visconti was Renoir's assistant director. DCP restoration. "One of the most remarkable achievements of realism in the cinema." - Penelope Gilliatt, "One of the key films in Jean Renoir's work... the film in which he pushed his personal and PRESENTED WITH SUPPORT cinematic quest the farthest." - André Bazin. MEMORIAL FLIND FOR

FRI 12:30. 8:30 SAT/SUN 1:00. 6:40. 8:25 MON/WED/THU **12:30, 5:15, 7:00, 8:45** TUE 12:30, 2:15, 4:00, 5:45

CLASSIC FRENCH CINEMA. 4K RESTORATION UNDERTAKEN BY GAUMONT, FROM THE ORIGINAL CAMERA NEGATIVE AND A 35MM INTERPOSITIVE.

you might say Mr. Brownlow is film history."

RROWNION

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PROVIDED BY IRA M. RESNICK FOUNDATION history of silent movies, soon followed by other important works. Collaborating first with the late David Gill, Brownlow then became the greatest of all cinema documentarians, his multi-award-winning work including the 13-part Hollywood and its "sequel," Cinema Europe, along with unsurpassed profiles of Chaplin, Keaton, Lloyd, Griffith, Garbo, Chaney, DeMille, et al. A passionate collector and restorer of lost silents — most famously, Abel Gance's legendary epic Napoleon (see "Napoleon and Me" on May 11, below) — Brownlow, with partners Gill and Patrick Stanbury, has presented "Live Cinema" events featuring new orchestral scores composed and conducted by close collaborator Carl Davis. In 2010, Kevin Brownlow was given a Lifetime Achievement Academy Award for his "wise and devoted chronicling of the cinematic parade," and, last year, TCM's Robert Osborne Award, "for keeping classic films alive and thriving for generations to come." This series includes films made by Mr. Brownlow, films he was instrumental in restoring, and films that have both influenced and inspired him. Selected screenings will be followed by excerpts from his documentaries (some co-directed with David Gill and others).



MAY 8 FRI IT HAPPENED HERE **KEVIN BROWNLOW** and DIANE BAKER in person

(1963, KEVIN BROWNLOW AND ANDREW MOLLO) 1944: partisans and Yanks make inroads in a German-occupied Britain. Chilling "what if?" flip-side to "their finest hour," shot in a gritty semi-documentary style over eight years. The mostly non-pro cast includes then-current British National-Socialist party members ranting spontaneously. DCP restoration courtesy Photoplay Productions. 2:25, 8:15* *Q&A WITH KEVIN BROWNLOW, MODERATED BY ACTRESS/TEACHER DIANE BAKER, FOLLOWING 8:15 SHOW

SPECIAL ADMISSION (8:15 ONLY): \$22 NON-MEMBERS, \$15 MEMBERS

MAY 8/9/11 FRI/SAT/MON **WINSTANLEY**

(1975, KEVIN BROWNLOW) 1649, and Oliver



THEATER SEAT PLAQUE

BACKSTAGE TOUR WITH

PRESS SCREENINGS

Cromwell's victorious Roundheads are topped in radicalism by the Diggers, a religious sect led by Gerrard Winstanley (Miles Halliwell), that's settling the "common land" as a refuge for the Civil War's dispossessed. A triumph of authenticity, with attention to the minutest period detail. "The most mysteriously beautiful

> the best of Michael Powell." - Jonathan DCP restoration courtesy BFI. Plus Brownlow's Millay at Steepletop (1983) [Saturday only]. MON 12:30, 8:40

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MAY 8 FRI **SMOULDERING FIRES**

(1925, CLARENCE BROWN) 40ish businesswoman Pauline Frederick keeps promoting a much younger man, who marries her to keep it proper; but then he meets her younger sister, Laura LaPlante. DCP courtesy UCLA Film & Television Archive. 6:30* *LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

MAY 9/10 SAT/SUN FOR HEAVEN'S SAKE

(1926, SAM TAYLOR) Harold Lloyd. 35mm print courtesy Harold Lloyd Trust. 11:00 am*+ *LIVE PIANO ACCOMPANIMENT BY STEVE STERNER +Part of our weekly FILM FORUM JR. series.



FIRES WERE STARTED

(1943, HUMPHREY JENNINGS) A day in the life of London's volunteer firefighters during the Blitz, with all real non-pro firefighter cast, improvised dialogue, and often frightening location shooting. Electrifying reconstructed docudrama. 35mm print courtesy BFI, London, 12:30

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SCREENING!

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all times.

MAY 9 SAT THE FALLEN IDOL **KEVIN BROWNLOW &**

star ROBERT HENREY in person (1948, CAROL REED) With mum and ambassador dad both away, eight-year-old Bobby Henrey's only companions are his beloved pet snake: his idol, Ralph Richardson's Baines the butler; and fearsome Mrs. Baines. But when Phil trails Baines to a tryst with Michèle Morgan, he enters a world of lies. Screenplay by Graham Greene. Following the film, Kevin Brownlow will chat with star Robert Henrey - they were born a year apart — about their childhoods during



VALLEY OF THE GIANTS

(1927, CHARLES BRABIN) Milton Sills must go toe-totoe with the railroad to protect his redwoods. Shot on location in California's redwood forest (You can't build those things.) 35mm print courtesy UCLA Film & Television archive. 4:30* MENT BY STEVE STERNER



MAY 9 SAT THE WIND

(1928, VICTOR SJÖSTRÖM) Lillian Gish, 35mm print courtesy Museum of Modern Art. 6:10* *LIVE PIANO ACCOMPANIMENT BY STEVE STERNER



THE GOOSE WOMAN

(1925, CLARENCE BROWN) For Mother's Day: exopera star turned boozing, disheveled goose herder Louise Dresser figures her "eyewitness" testimony about a sensational murder could be her ticket back - but what if her lies implicate the wrong person? 35mm print courtesy UCLA Film & Television Archive. 12:30* *LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

MAY 10 SUN • SPECIAL EVENT • AN AFTERNOON WITH **KEVIN BROWNLOW**

We're delighted to welcome Kevir Brownlow for a 90-minute conversation touching on his long career as author, film historian, filmmaker, and film restorer - punctuated by clips from some of the most important movies of his life. Moderated by Bruce Goldstein. 2:15 \$22 NON-MEMBERS, \$15 MEMBERS

THE MATING CALL

(1928, JAMES CRUZE) Back from WWI, Thomas Meighan finds his marriage to last-minute wife Evelyn Brent annulled, so he seeks another in desperate immigrant Renée Adorée (The Big Parade). Banned in some cities for its depiction of a Klan-like order. Early Howard Hughes production. 35mm print courtesy Academy Film Archive. 4:20*





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GENERAL

MAY 10/12 SUN/TUE

INTRUDER IN THE DUST (1949, CLARENCE BROWN) Juano Hernandez

"separatist" hero) plays a man falsely accused

shown in Harlem without arousing unintended

(1964, BROWNLOW & MOLLO) See May 8. 2:20, 9:30

(1975, BROWNLOW & MOLLO) See May 8/9. 4:10

THE SIGNAL TOWER

(1924, CLARENCE BROWN) At a railroad switching

tower in the forest, a happy family is disrupted

by the arrival of relief man Wallace Beery,

all leading up to - simultaneously - a rain-

soaked train wreck and a criminal assault.

35mm. Restored by San Francisco Film

Festival in partnership with Photoplay

(1948, DAVID LEAN) Alec Guinness, Robert Newton,

John Howard Davies, Henry Stephenson (as

"Mr. Brownlow"), 35mm. 12:30, 5:20

INT BY STEVE STERNER

Productions. 6:10*

OLIVER TWIST

MAY 15 FRI

MAY 15 FRI

MAY 15 FRI

SHOW PEOPLE

CITY LIGHTS

(1930, CHARLES CHAPLIN) DCF

EPISODES 1 & 2

FLESH AND

(1926, CLARENCE BROWN)

Gilbert. 35mm. 3:10*

STEVE STERNER

Garbo, John

MAY 16 SAT

SAT 11:00 am SUN 11:00 am

*11 am shows are part of our FILM FORUM Jr. series; all seats \$9.00

UNKNOWN CHAPLIN

(1983, KEVIN BROWNLOW & DAVID GILL) Using never

before-seen footage - including astounding

outtakes revealing Chaplin's painstaking

modus operandi — this award-winning film

may be the greatest documentary ever made

on a moviemaker. Allowed unprecedented

access to the archives, Brownlow and Gill

bring to light new revelations on the master.

(Episode 3 will be shown on Sunday.) 12:50

(1928, KING VIDOR) Marion Davies sends up real-life

rival Gloria Swanson, in Vidor's hilarious inside-

Hollywood comedy, with cameos by some of the

greatest movie stars of the 20s, 35mm print

MENT BY STEVE STERNER

courtesy Library of Congress. 7:20*

THE ORGANIZER

(1963, MARIO MONICELLI) Near the turn of the

20th century, textile workers misfire on their

first attempt to knock down their 14-hour day.

But then bespectacled professor Marcello

Mastroianni arrives to get things organized.

Monicelli breathes life into the stock figures,

with tour de force performance by Mastroianni.

Oscar nomination for screenplay, 35mm

INTOLERANCE

THE PHANTOM

OF THE OPERA

Music by Carl Davis. DCP courtesy

UNKNOWN CHAPLIN

(1983, KEVIN BROWNLOW & DAVID GILL) Hours and

hours of newly-uncovered outtakes from City

Lights (Chaplin liked to "think" with the camera

rolling) reveal how Charlie devised one of the

(2001, KEVIN BROWNLOW & MICHAEL KLOFT) Eerie

parallels between Chaplin and Hitler

besides the tiny mustache, they were born 4

days apart - plus Charlie's brother Sydney's

color home movies shot on the set of The

Great Dictator. Narrated by Kenneth Branagh.

DCP courtesy Photoplay Productions. 2:00

greatest final scenes in film history. 12:50

THE TRAMP AND

THE DICTATOR

MAY 17/18 SUN/MON

GUNFIGHTER

THE GODLESS GIRL

CECIL B. DEMILLE:

(2004, KEVIN BROWNLOW) The megaphoned-

jodphur-wearing "C.B." (1881-1959) was the

very model of a director, from The Squaw Man

(Hollywood's first production) and naughty silent

sex comedies to The Ten Commandments in

Technicolor and VistaVision. Appearances by

Spielberg, Scorsese, and "a cast of thousands."

Narrated by Kenneth Branagh. DCP courtesy

AMERICAN EPIC

Photoplay Productions. 7:30

THE KID BROTHER

Davis, DCP, See May 8. 6:10

STELLA DALLAS

Humanities Institute. 7:50*

APRIL 5/6 SUN/MON

AT EBOLI

APRIL 11 SAT

MAY 1/5 FRI/TUE

Introduced by AARON SHULMAN

(1925, HENRY KING) Belle Bennett's class-less

social climber Stella watches as daughter -

by Ronald Colman [!] - Lois Moran turns into

a glowing debutante and bride of Douglas

Fairbanks Jr. — with legendary multi-hankie

finale in the rain. 35mm print courtesy

UCLA Film & Television Archive and Packard

*LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

CHRIST STOPPED

(1979, FRANCESCO ROSI) 1935; Anti-Mussolini activist Carlo Levi (Gian Maria Volontè) is exiled, deep into the instep of Italy's boot, to a

desperately poor town stuck in the Middle Ages. Based on Levi's

best-selling 1945 memoir. Made for Italian television in four parts,

(1927, TED WILDE) Harold Lloyd. Music by Carl

MAY 18 MON

(1928, CECIL B. DEMILLE) It's the slammer for

teenagers Lina Basquette and Tom Keene

when a death ensues during a brawl

between her atheist society and his Christian

youth group. Music by Carl Davis. 4K DCP

(1950, HENRY KING) Gregory

Peck. DCP restoration.

MON **12:30, 10:00**

MAY 17 SUN

THE

SAT 5:20 MON 2:20

MAY 16 SAT

MAY 17 SUN

EPISODE 3

MAY 17 SUN

(1916, D.W. GRIFFITH) DCP. Music by Carl Davis.

Approx. 3 hours, 17 min., plus intermission.

aughter." 35mm. 12:30, 7:40

IT HAPPENED HERE

MAY 14 THU

WINSTANLEY

(1926, BUSTER KEATON) Keaton's masterpiece, plus his short One Week (1920), with music for both films by Carl Davis, and Brownlow's early (perhaps here the screen's first Black short film Nine, Dalmuir West (1962), about the closing of Glasgow's last tram line DCP. of killing a white Southerner, in adaptation digital. SUN 5:50 TUE 12:30 of the Faulkner novel. Ralph Ellison called it the only "problem picture" that "could be



THE CROWD

(1928, KING VIDOR) Landmark paean to "real people" - the most celebrated silent drama of life in NYC. 35mm print courtesy Library of Congress. 8:00* ENT BY STEVE STERNER

MAY 11/12 MON/TUE **MRS. MINIVER** (1942, WILLIAM WYLER) Greer Garson moves from fussing about a new hat to braving the Blitz: while husband Walter Pidgeon takes part in the Dunkirk evacuation.

12 Oscar nominations, with 6 wins, including Best Picture. 35mm. MON 2:30 TUE 5:20

MAY 11 MON

IT HAPPENED HERE



"NAPOLEON AND ME"

Presented by KEVIN BROWNLOW Kevin Brownlow tells the story of how, at age 15, his chance discovery of two short 9.5mm reels of the 1927 Napoleon led to a lifelong mission to restore Abel Gance's 51/2 hour epic - including its three-screen "Polyvision" finale. With film excerpts, behind-the-scenes footage, and interviews with Gance conducted by Brownlow in the 1960s. 7:10



MAY 12 TUE THE BIG PARADE

(1925, KING VIDOR) John Gilbert teaches French peasant girl Renée Adorée proper gumchewing technique before taking on the Huns, in Vidor's blockbuster WWI epic - the biggest hit of the decade. Music by Carl Davis. Approx. 151 min. DCP. 2:20, 8:00

MAY 13 WED THE FALLEN IDOL (1948, CAROL REED) See May 8. 12:30

MAY 13 WED THE THIRD MAN



Alida Valli. 4K DCP restoration. 2:25, 10:10



KAMERADSCHAFT

(1931, G.W. PABST) A disaster in a cross-the-border mine leads French and German miners to tear down the metal grates blocking access. Pabst's amazingly realistic second sound film stressed brotherhood 13 years after WWI and two before Hitler's rise to power. DCP. 4:20, 8:20

MAY 13 WED THE LOVE OF **JEANNE NEY**

(1927, G.W. PARST) Amidst Bolshevik turmoil. Germany's icon of villainy Fritz Rasp sets up the murder of the father of the eponymous Ney (Édith Jéhanne), then murders Jeanne's potential rapist and frames her boyfriend for the crime. Digital. 6:10* *LIVE PIANO ACCOMPA



A BIRTHDAY TRIBUTE TO Carmen De Lavallade Carmen & Geoffrey plus Carmen and Alvin Ailey's PORGY AND BESS ballet

Married for nearly 60 years - from 1955 until his death in 2014 -Carmen de Lavallade (from L.A.) and Geoffrey Holder (from Trinidad) wed a month after meeting. Dancers, actors and choreographers both together and individually — Carmen was star soloist for the Lester Horton, John Butler and Alvin Ailey companies (she and Alvin were high school pals), as well as the Metropolitan Opera's prima ballerina. Six-foot-six Geoffrey was also a Tony award-winning director and set designer (The Wiz), musician, costume designer, sculptor, and painter. Tonight, Carmen's 89th birthday, we present Linda Atkinson and Nick Doob's documentary Carmen and Geoffrey (2005), along with an extraordinary and rare 1960 Porgy and Bess ballet danced by Carmen and Ailey. **6:30**



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ACCESSIBILITY The entire theater is wheelchair accessible

Seating for people with

Closed captioning is available on select films.

pre-5 pm ■ \$50 for a \$75 level



THE CHARGE OF THE

LIGHT BRIGADE (1968, TONY RICHARDSON) Not Errol Flynn but the real thing, the 1853-1856 Crimean War, with John Gielgud as the dithery commander Lord Raglan, Trevor Howard as petulant martinet Lord Cardigan, and David Hemmings as the fiery Captain Nolan. Brownlow was supervising

> MAY 19 TUE THE OUTLAW AND **HIS WIFE**

editor. DCP. 12:30, 9:15

(1918, VICTOR SJÖSTRÖM) Set in Iceland, God's will is flouted when a widow marries her hired hand, a role played powerfully by Sjöström himself. Music by the Matti Byes Ensemble 4K DCP restoration courtesy

MAY 19/20 TUE/WED **SULLIVAN'S TRAVELS**

Swedish Film Institute. 3:10

(1941 PRESTON STURGES) Joel McCrea, Veronica Lake. 35mm. TUE **5:20** WED **12:30**



REGENERATION (1915, RAOUL WALSH) Two-bit gang boss Rockliffe Fellowes and social worker Anna Q. Nilsson

help each other amid a location-shot Lower East Side, with spectacular climax fire aboard an excursion ferry (recalling the actual 1904 General Slocum disaster). Walsh's first feature. 35mm print courtesy Museum of Modern Art. 7:20* *LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

MAY 20 WED IT HAPPENED HERE

(1964, KEVIN BROWNLOW & ANDREW MOLLO) See May 8. 2:20



MAY 20 WED **THE CRANES ARE FLYING**

(1957, MIKHAIL KALATOZOV) A young couple gambol through the empty, silent Moscow streets at 4am on the whitest of white nights - June 22, 1941 (the USSR's 9/11) - and with war comes separation, death, rape, desertion, draft-dodging, black-marketeering, etc. Tourde-force use of helicopter and crane shots, giant crowd scenes, and endless, often handheld shots. DCP. 4:10, 9:50

MAY 20 WED **LON CHANEY:** A THOUSAND FACES

(2000, KEVIN BROWNLOW) Chaney (1883-1931)

cinema's most recognized unrecognizable actor, from his beginnings as the son of deafmute parents through The Hunchback of Notre Dame and The Phantom of the Opera, all before prosthetics and CGI. Narrated by Kenneth Branagh. DCP courtesy Photoplay Productions. 6:10

MAY 20/21 WED/THU THE PHANTOM OF THE OPERA

WED 8:00 THU 3:30

MAY 21 THU THE THIEF OF BAGDAD

(1924, RAOUL WALSH) A festival of wonders, Douglas Fairbanks' thief must save the princess while thwarting a Mongol prince's power grab. Spectacular to this day, with incredible set by Gone With the Wind's William Cameron Menzies. Music by Carl Davis. 4K DCP restoration. **12:30, 7:40**



EXIT SMILING

BFI. 6:00*

*LIVE PIANO

BY STEVE

(1926, SAM TAYLOR) An unsung classic, with one of the great silent comedy performances from the inimitable Beatrice Lillie, as the lowliest member of a third rate stage troupe 35mm print courtes

but cut in half for its 1980 U.S. release, this is the complete, uncut version. DCP restoration. Approx. 3 hours, 40 minutes (plus intermission). SUN 6:10 MON 2:40





a heart of gold. Show-stopping Fosse numbers performed by MacLaine, Chita Rivera and Paula Kelly — plus Stubby Kaye and Sammy Davis Jr. DCP restoration. FRI/MON/WED/THU 2:15 SAT/SUN 2:45

SEEING RED Filmmakers JIM KLEIN and JULIA REICHERT in person

(1983, JIM KLEIN & JULIA REICHERT) The forgotten history of ordinary Americans who joined the Communist Party during the worst Depression years of the 1930s - and the high price many paid during the Red Scare of the 1950s. Starting with more than 400 interviews with both diehard and ex-party members, Reichert (codirector of the Oscar-nominated American Factory) and Klein capture the testimonies of

everyone from folk singer Pete Seeger to Joisey-accented longshoreman Bill Bailey, along with dozens of rank and file members. Academy Award nomination, Best Documentary Feature DCP. The screenings will be followed by a Q&A with the filmmakers. FRI (MAY DAY) 6:00 TUE 7:30

SCREEN-NGS

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