



JUNE 28 TUE (2 FILMS FOR 1 ADMISSION)

HOT SATURDAY (1932, WILLIAM STERREN) 'Scandal? What scandal?' wonders Randolph Scott on the eve of his marriage to Nancy Carroll...

SEARCH FOR BEAUTY

(1934, ERLE C. KENTON) Olympic swim stars Buster Crabbe and Ida Lupino (in her U.S. debut) find their fitness magazine and health farm...

TROUBLE IN PARADISE (1932, ERNST LUBITSCH) Herbert Marshall and Miriam Hopkins share champagne, caviar, and moonlight...

BLONDE VENUS

(1932, JOSEF VON STERNBERG) Herbert Marshall's glimpse of Marlene Dietrich's skinny-dip leads to marriage and toddler Dickie Moore...

JUNE 26 SUN (2 FILMS FOR 1 ADMISSION)

I'M NO ANGEL (1933, WESLEY RUGGLES) Mae West tells Beulah to peel her a grape and tames a den of lions, an all-male jury, and socialite Cary Grant...

GIRLS ABOUT TOWN

(1931, GEORGE CUKOR) Despite the Depression, wise-cracking 'party girls' Kay Francis and Lilian Tashman wear designer gowns...



JUNE 29 WED (2 FILMS FOR 1 ADMISSION)

ISLAND OF LOST SOULS (1933, ERLE C. KENTON) 'Are we not men?' protests Bela Lugosi, but that's not how those islanders started out...

MURDERS IN THE ZOO

(1933, EDWARD SUTHERLAND) One of the most sadistic of Pre-Code thrillers (directed by comedy specialist Sutherland) stars Lionel Atwill...



JUNE 30 THU (2 FILMS FOR 1 ADMISSION)

FOLLOW THRU (1930, LAURENCE SCHWAB & LOYD CORRIAN) Zelma O'Neal sings 'I Wanna Be Bad,' then teams with Jack Haley to re-create their B-way show-stopper...

JUNE MOON

(1931, EDWARD SUTHERLAND) Schenectady wage slave Jack Oakie aims for songwriting immortality on Tin Pan Alley...



MADAME RACKETEER (1932, HARRY WAXSTAFF GIBBLE & ALEXANDER HALL) Sprung from prison, con woman Alison Skipworth's 'Courtress Claudvig' high-tails it to ex-hubby Richard Bennett's Wisconsin hotel...

THE DEVIL IS DRIVING

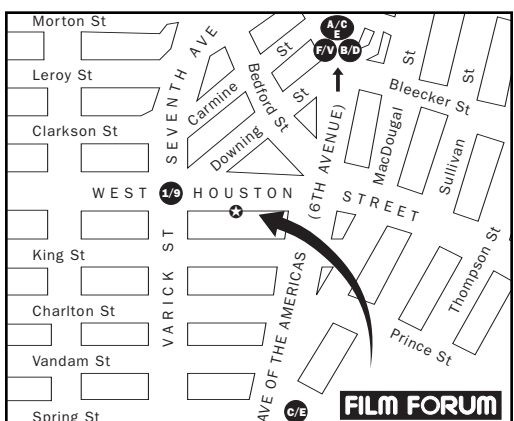
(1932, BENJAMIN STODOL) Gambling drifter Edmund Lowe settles down as a grease monkey at brother-in-law James Gleason's garage...

FILM FORUM



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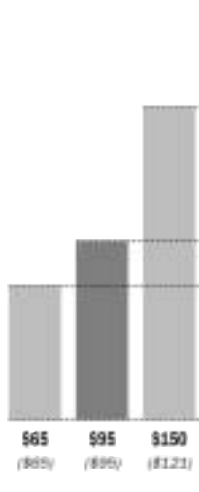
DIRECTOR Karen Cooper
DIRECTOR OF REPERTORY PROGRAMMING Bruce Goldstein
GENERAL MANAGER Dominic Balletta
BOARD OF DIRECTORS Adaline Freilinghuyssen...



FILM FORUM is located on West Houston St. just west of 6th Ave. (Avenue of the Americas).
SUBWAYS 1/9 to Houston St. C/E to Spring St.

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PARAMOUNT BEFORE THE CODE

THE BEST SHOW IN TOWN, boasted Paramount Pictures in the trades — but for once it wasn't mere hype. At one end of the spectrum Paramount's Hollywood movies of the 'Pre-Code' early 1930s featured cocktail shakers and white ties...

PROGRAMMED BY BRUCE GOLDSTEIN
PARAMOUNT AT ASTORIA. On Sunday, July 17, at 2:00 p.m., the Museum of the Moving Image will present a special screening of Laughter (1930)...

THE NIGHTHAWKS PLAY THE MUSIC OF PARAMOUNT. On Tuesday, July 5, beginning at 8:30 pm, Vince Giordano & His Nighthawks Orchestra (seen and heard in Scorese's The Aviator) will devote an entire evening to Paramount songs and music of the early 30s...



JULY 1 FRI (2 FILMS FOR 1 ADMISSION)

THIS IS THE NIGHT (1932, FRANK TUTTLE) Back home to change after losing her skirt in a limousine door while en route to a European tryst with lover Roland Young, Thelma Todd runs into hubby Cary Grant...

KISS AND MAKE-UP

(1934, HARLAN THOMPSON) Singing beautician/plastic surgeon Cary Grant scorns work — on an important serum to cure the 'disease of ugliness' at his Temple de Beauté in Paris...

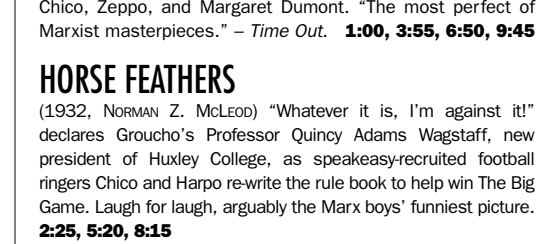


JULY 2 SAT (2 FILMS FOR 1 ADMISSION)

NO MAN OF HER OWN (1932, WESLEY RUGGLES) On-the-lam gambler Clark Gable hides out in sleepy Glendale, marrying local librarian Carole Lombard on a coin flip...

WHITE WOMAN

(1933, STUART WALKER) Alone among outcasts who haven't seen a white woman in ten years!... and she turns out to be Carole Lombard! — but Charles Laughton steals scenes wholesale as supremely cockney Horace Pinck, King of the River...



JULY 3/4 SUN/MON (2 FILMS FOR 1 ADMISSION)

DUCK SOUP (1933, LEO MCCAREY) 'I can't call off the war. I've paid a month's rent on the battlefield.' When the Sylvanian ambassador insults Groucho's Rufus T. Firefly, president of Freedonia, 'the country's going to war'...

JULY 5/6 TUE/WED (2 FILMS FOR 1 ADMISSION)

PICK-UP (1933, MARION GERRING) Fresh out of the pen with no place to go, Sylvia Sidney moves in with taxi driver George Raft, but then predatory socialite Lillian Bond puts the moves on Raft...

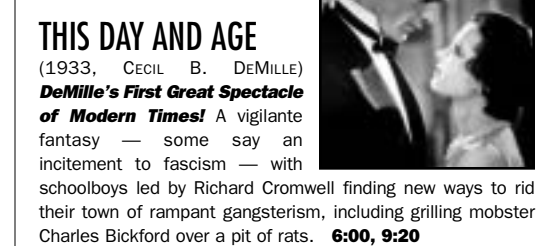
JULY 6 WED (2 FILMS FOR 1 ADMISSION)

LADIES OF THE BIG HOUSE (1931, MARION GERRING) Unlucky slimeball great Earle Foxe complicates ex-girl Sylvia Sidney and Gene Raymond's wedding day by framing them for murder.



JULY 7 THU (2 FILMS FOR 1 ADMISSION)

CITY STREETS (1931, ROUBEN MAMOULLIAN) 'When you talk to me, take that toothpick outta your mouth!' Carry worker Gary Cooper is roped into crime by his love for gangster's daughter Sylvia Sidney...



JULY 8 FRI (2 FILMS FOR 1 ADMISSION)

THIS DAY AND AGE (1932, ERNEST LUBITSCH) 'The son of a gun is nothing but a tailor,' but isn't it romantic? Poseur Maurice Chevalier, out to collect from a deadbeat vicame, carries off his aristocratic masquerade long enough to hotly pursue princess Jeanette MacDonald...



JULY 7 THU (2 FILMS FOR 1 ADMISSION)

THE BIG BROADCAST (1932, FRANK TUTTLE) Can Leila Hyams head off the suicide pact of crooner Bing Crosby and oilman Stuart Erwin and bring off the 'big broadcast' that'll save the station?...

INTERNATIONAL HOUSE

(1933, EDWARD SUTHERLAND) 'Don't let the pansy fool ya.' As the bidders for Dr. Wong's 'radioscope' (aka TV) gather in Wu Hu, China, U.S. exec Stu Erwin postpones his wedding due to chicken pox...

JULY 8 FRI (2 FILMS FOR 1 ADMISSION)

SHANGHAI EXPRESS (1932, JOSEF VON STERNBERG) 'It took more than one man to change my name to Shanghai Lily.' Aboard the title train, befuddled Marlene Dietrich meets mysterious Anna May Wong...

SONG OF SONGS

(1933, ROUBEN MAMOULLIAN) In her first non-Sternbergian Hollywood outing, naive courtesan Marlene Dietrich poses nude for sculptor Brian Aherne out of love, but gets conned into marrying his patron.

JULY 9 SAT (2 FILMS FOR 1 ADMISSION)

AN AMERICAN TRAGEDY (1931, JOSEF VON STERNBERG) Phillips Holmes seems to strike it rich when romance blossoms with rich girl Frances Dee, but he's still involved with poor girl Sylvia Sydney...

THE BLUE ANGEL

(1930, JOSEF VON STERNBERG) Lured to the über-sexy title cabaret, prim professor Emil Jannings ends up marrying the club's fickle singer...Marlene Dietrich. Co-financed and imported by Paramount...



JULY 10 SUN (2 FILMS FOR 1 ADMISSION)

THE SIGN OF THE CROSS (1932, CECEL B. DEMILLE) Vintage sin, sanctity, and spectacle, as Emperor's mistress Claudette Colbert bathes in asses' milk; Charles Laughton's campy Nero chortles while Rome burns...

CLEOPATRA

(1934, CECEL B. DEMILLE) Claudette Colbert's scantily clad queen just has to pop out of a rug to vamp Warren William's Caesar — but Henry Wilcoxon's Antony gets the full DeMille treatment via a tryst aboard the legendary barge...

JULY 11/12 MON/TUE (2 FILMS FOR 1 ADMISSION)

FROM BOOP TO TUTS The era's Paramount-released, made-in-Manhattan (at 1600 Broadway) cartoons of the Fleischers, Max and Dave, are as Pre-Code as they come. Here are some of the outrageous Fleischers, starring Bimbo, Koko and... the queen of the animated screen herself, Betty Boop...

PARAMOUNT MUSICAL SHORTS For its features, cartoons and musical short subjects, Paramount signed the era's top talents of Broadway, vaudeville, radio, and jazz, among them Ginger Rogers, Cab Calloway, Helen Kane (the original 'boop-oop-a-doop girl'), Lillian Roth, even Cary Grant...

JULY 12 TUE (SEPARATE ADMISSION)

SING, YOU SINNERS! AN EVENING WITH PETER MINTUN Tonight, piano virtuoso, pop music historian and national treasure Peter Mintun pays tribute — in performance and film clips — to the studio's stable of top songwriters, including Johnny Green, Richard Whiting, Sam Coslow, and the teams of Leo Robin & Ralph Rainger and Mack Gordon & Harry Revell.

MURDER AT THE VANITIES (1934, MICHELL LESEN) Murder backstage, as blood drips onto a chorine's breast, while raffish cops Jack Oakie and Victor McLaglen chase clues and dates, Carl Brisson warbles 'Cocktails For Two' to Kitty Carlisle, Duke Ellington swings, near-nude showgirls cavort, and a Berkeleyesque number extols the joys of 'marahuaa...'

JULY 13/14 WED/THU (2 FILMS FOR 1 ADMISSION)

BOLERO (1934, WESLEY RUGGLES) He rose to fame on a ladder of dancing ladies! Ex-coal miner George Raft moves from Jersey beer garden to swank Paris boîte, as he and dance partner Carole Lombard heat up the screen tangling to Ravel's eponymous number. With Roy Milland...

NIGHT AFTER NIGHT (1932, ARCHE MARO) Just as expurg/speakeasy owner George Raft, after falling for elegant but down-on-her-luck Constance Cummings, has hired Alison Skipworth for lessons in 'class,' who should show up but double-tendre doyenne Mae West (in her debut) — and then gangsters muscle in as well.

JULY 14 THU (BASTILLE DAY)

'I've been to Paris, France and I've been to Paris, Paramount. I prefer Paris, Paramount.' — Lubitsch.

LOVE ME TONIGHT

(1932, ROUBEN MAMOULLIAN) 'The son of a gun is nothing but a tailor,' but isn't it romantic? Poseur Maurice Chevalier, out to collect from a deadbeat vicame, carries off his aristocratic masquerade long enough to hotly pursue princess Jeanette MacDonald...

ONE HOUR WITH YOU

(1932, ERNST LUBITSCH & GEORGE CUKOR) When Jeanette MacDonald realizes visiting friend Genevieve Tobin is putting the moves on doctor hubbie Maurice Chevalier, she decides 'what's sauce for the goose...'



JULY 15/16 FRI/SAT (2 FILMS FOR 1 ADMISSION)

THE STORY OF TEMPLE DRAKE (1933, STEVEN ROBERTS) In its adaptation of Faulkner's notorious Sanctuary, upper-class Miriam Hopkins is kidnapped by scuzzball Jack La Rue and — what else? 'Are you...? Did he...?' So shocking in its day it was attacked by the press even before release — and still kinda creepy.

DR. JEKYLL AND MR. HYDE

(1931, ROUBEN MAMOULLIAN) Fredric March in Oscar-winning performance as Robert Louis Stevenson's doctor/monster, his transformation achieved without cuts through the use of succeeding color filters. Hyde's sadistic sexual encounters with Cockney slavey Miriam Hopkins are among the most sordid of the era...



JULY 17/18 SUN/MON (2 FILMS FOR 1 ADMISSION)

MONKEY BUSINESS (1931, NORMAN Z. McLEOD) 'You call this a party? The bear is warm and the women are cold!' The Four Marx Bros. stow away on a luxury liner, chase blondes (including peerless foil Thelma Todd), catch crooks, and imitate Maurice Chevalier, in the first screenplay written especially for the team...

MILLION DOLLAR LEGS (1932, EDWARD CUNE) W.C. Fields stars as the Indian-wrestling president of "Klopstokia," where all the women are called Angela, all the men named George, and everyone's a world-class athlete...



JULY 19 TUE (2 FILMS FOR 1 ADMISSION)

TWO KINDS OF WOMEN (1932, WILLIAM C. DEMILLE) 'Is New York City America? The answer is 'No!'' As a South Dakota Senator visits Gotham to denounce its wicked influence on the rest of the nation, his daughter Miriam Hopkins falls hard for already-married playboy Phillips Holmes.

KICK IN

(1931, RICHARD WALLACE) Ex-con Regis Toomey goes straight for wife Clara Bow, until a botched heist by her 'snowbird' brother and a frame-up by crooked cops. Bow's final Paramount picture — she'd been the studio's biggest draw — was sabotaged by her on-set breakdown.



JULY 20 WED (2 FILMS FOR 1 ADMISSION)

A FAREWELL TO ARMS (1932, FRANK BORZAGE) On the Italian front in WWI, soldier Gary Cooper falls for nurse Helen Hayes, and, hearing of her pregnancy during the disastrous retreat from the Battle of Caporetto, decides to opt out of the war. First-ever Hemingway adaptation; he nicked the studio's happy ending. Oscar for Best Cinematography.

MOROCCO

(1930, JOSEF VON STERNBERG) In her Hollywood debut, Marlene Dietrich's sultry top-and-white-tailed chanteuse ('What Am I B'd for My Apples?') starts a female patron in her North African cabaret with a kiss on the lips, then turns the heads of filthy rich colonial Adolphe Menjou and putting legionnaire Gary Cooper...

JULY 21 THU (2 FILMS FOR 1 ADMISSION)

SHE DONE HIM WRONG (1933, LOWELL SHERMAN) 'Is that a gun in your pocket or are you just glad to see me?' One of the lines that got Mae West in hot water and a Depression-stricken Paramount hit, in Mae's blockbuster adaptation of her stage hit 'Diamond Lil,' with Salvation Army captain Cary Grant as the hunk she asks to 'come up and see me sometime.'...

NIGHT AFTER NIGHT

(1932, ARCHE MARO) Just as expurg/speakeasy owner George Raft, after falling for elegant but down-on-her-luck Constance Cummings, has hired Alison Skipworth for lessons in 'class,' who should show up but double-tendre doyenne Mae West (in her debut) — and then gangsters muscle in as well.