

# FILM FORUM 2

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RECEIVE OUR WEEKLY E-MAIL NEWSLETTER! Send your e-mail address to: news@filmforum.com

TUESDAY, FEBRUARY 11 SPECIAL EVENT  
PRE-CODE CLARA BOW

SPECIAL THANKS TO BOB O'NEIL, DAVE QUACKER AND PAUL GIBSON OF UNIVERSAL STUDIOS.

### KICK-IN!

(1931, RICHIE WILSON) Errol Regis Toomey goes straight for Willy Clara, until a botched heist by her "awkward" brother and a frame-up by crooked cops. Bow's final Paramount picture, a gritty drama, was sabotaged by her own breakdown. Released for 72 years, this pristine 35mm print comes from the original camera negative. The 3:30 & 7:00 shows will be presented by an illustrated talk by Bow biographer David Stein, who'll share tales of his campaign to preserve The Girl's movies. 3:30, 7:00, 10:30

### NO LIMIT

(1931, FRANK TUTT) Movie palace usherette Clara Bow apartments on Park Avenue, learns her past doobies as a private casino, then falls for hunky hoodlum Norman Foster. A spin on one of Bow's offscreen scandals, with great NYC locations. This is the premiere shows will be presented by an illustrated talk by Bow biographer David Stein, who'll share tales of his campaign to preserve The Girl's movies. 3:30, 7:00, 10:30

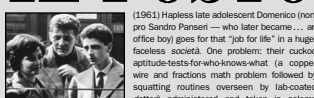
NEW 35mm RESTORATION!

CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN  
ASSOCIATE: HARRIS DEW

December 20 - 26  
ONE WEEK

"SUPERB... MAGICAL, QUIET AND UNDERSTATED... A WRILY SERIOUS COMEDY."  
— ELLIOTT STEIN, VILLAGE VOICE

## ERMANNO OLMI'S IL POSTO



(1963) Helpless late adolescent Domenico (nonpro Sandro Panseri—who later became... an office boy) goes off that "job for life" in a huge, faceless society. One problem: their cocky aptitude-tests-for-who-knows-what (a copper wire and fractions math problem followed by squinting routines overseen by lab-coated doctor) administered and taken in solemn deadpan. One benefit: waiting for the results while wandering through construction-boom Milan with fellowcandidate/griffiths dreams Antonietta (Loredana Detto, later Olmi's real-life wife), ending with a shared espresso spoon. Then, as an overconfident messenger, he gets to wait for the next retirement or death to get a desk job, while missing signals with Antonietta (stuck on a different lunch shift in a different building). Other crises include an agonizing search for the just-right Christmas card, followed by the ultimate embarrassment: arriving early at the company's by-then-numbers New Year's Eve party. Olmi's second feature, *Il Posto* (literally "The Job"—but implicitly released in this country as *The Sound of Trumpets*) marked the return of neo-realism-as-it-should-be and international acclaim for the then-30-year-old documentarist. He'd made over 40 docs in the 1950s. On a \$15,000 budget and with an all-nopro cast, Olmi shot his semi-autobiographical story in the same offices where he had his own first job, the result a "modern classic with a hero of Keatsesque ingenuously—a candida loosed on the big city.... A comedy of feeling based on the implicit observation of the minutest detail, the subtle shifts of emotion on the human face, the shared memories of adolescent embarrassment.... Olmi is a genuine master (who can) extract sexual charge from the sharing of a coffee spoon, and then real humor from the problem of how to dispose of the cup." (*Time* Out London) "Rueful and funny and honest.... Olmi stalks the cast like a naturalist, and the result is a small, unique and perfect achievement in filmmaking." —Penelope Houston.

1:00, 2:50, 4:40, 6:30, 8:20, 10:10  
A COWBOY PICTURES RELEASE  
OF A JANUS FILM

DECEMBER 27 - JANUARY 2 ONE WEEK



(1960) Jack Lemmon's C.C. "Bud" Baxter is just a worker bee in Consolidated Life's teeming corporate hive (its monstrous office set achieved by legendary designer Alexander Trauner's use of forced perspective, with children — Wilder claimed dwarf — seated at the backrow desks); but maybe the key to his less-than-luxurious Upper West Side pad (where he strains his spaghetti through a tennis racket in a break from TV dinners in front of the *Late Show*) has trade-in value toward that coveted executive washroom key, and ultimately to the heart of Shirley MacLaine's impossible-to-get elevator operator Fran Kubelik. But even as that (in the words of Wilder) "grand old American folk music, the afternoon shack-up" start him up the corporate ladder — as his key makes the rounds — Lemmon is shattered to find participants include his beloved Miss Kubelik and married boss Fred MacMurray (once again playing a silly insurance man à la Wilder's *Double Indemnity*). Inspired by Wilder's speculation about the rendezvous provider in David Lean's *Brief Encounter*, The

Apartment's mingling of sex, farce and suicide attempt garnered such notices as "a dirty fairy tale" (*Saturday Review*), "leering and silly" (*New York Magazine*), "slick cynicism and prurient sentimentality" (Dwight Macdonald), while racking up giant box office, and winning five Oscars out of nine nominations, with Wilder personally luging home three for Director, Screenplay (shared with writing partner L.A.L. Diamond) and Best Picture. Shunning white Paravision by Joseph LaSelle (otherwise perhaps best known for the noir masterpiece *Laura*), this new 35mm restoration goes back to the original camera negative for the most dazzling look inside *The Apartment* since its original release. Special thanks to John Kirk of MGM.



AM MGM DISTRIBUTION RELEASE  
"Charlotte Chandler, author of *Nobody's Perfect* (Simon & Schuster), a new book on Billy Wilder, will introduce the 7:00 show on Friday, December 27

NEW 35mm RESTORATION!

WINNER OF FIVE ACADEMY AWARDS, INCLUDING...

BEST SCREENPLAY

BEST DIRECTOR

BEST PICTURE

## BILLY WILDER'S THE APARTMENT

starring JACK LEMMON SHIRLEY MACLAINE

JANUARY 3 - 9 ONE WEEK  
NEW 35mm PRINT! NEW SUBTITLES!



## Akira Kurosawa's IKIRU

(1952) As doctors murmur over his Krai, Takashi Shimura's paper-pushing bureaucrat Kaji Watanabe gets the insider lowdown from a waiting room veteran on the proper translation of hospital euphemisms, then gets the one that means "terminal cancer." What to do when you've only got six months left? The film's title translates, literally, as "To Live." Family ties, booze (his stomach can't take it), fast talking (that new craze, the striptease, just sends him into shock), taking out a vivacious young woman from his office: Shimura gives them all a try, but as scholastic till "Happy Birthday" at a private party next door, he figures out what he can do. And as tipsy do-nothing coworkers maudlinly reminisce during the second act while — while true-life flashback sardonically spell out the difference between truth and illusion — the question remains: did his ultimate achievement make a difference? A critical and commercial smash in Japan, winning Kurosawa his second Kinema Junpo "Best One" Award (Japan's Oscar equivalent) and taking the Silver Bear at the Berlin Film Festival, *Ikiru's* radical plot construction baffled early U.S. reviewers — it walked eight years for a commercial release here — while providing Kurosawa's mainstay Shimura (the eponymous *Drunken Angel*, *Mikuro's* senior mentor in *The Quiet Duel* and *Stray Dog*). His crone lawyer in *Scandal*, Rashomon's woodchopper) with the role of a lifetime, his acting aided by post-operative stomach trouble throughout the shoot. His next for Kurosawa would be as the radically different leader of the seven Samurai. "One of the few movies that might actually be able to inspire someone to lead their life a little differently.... Over the years I have seen *Ikiru* every five years or so, and each time it has moved me, and made me think. And the older I get, the more Watanabe seems like every one of us." — Roger Ebert.

1:00, 3:50, 6:40, 9:25  
A COWBOY PICTURES RELEASE  
OF A JANUS FILM

JANUARY 10 - 23 TWO WEEKS

From the director of *Le Samourai* and *Bob Le Flambeur*  
JEAN-PIERRE MELVILLE'S

## LE CERCLE ROUGE



(1970) Impassive faces, snappy hats, dangling cigarettes, sunglasses after dark, raincoats without buttons, floor shows, and a prologue quote from an ersatz Indian mystic: "When men are to meet one day, whatever may befall them, whatever their diverging paths, they will inevitably come together in the Red Circle." We're unmistakably in the milieu of Jean-Pierre Melville, doyen of the New Wave and prince of the fate-haunted French gangster picture (*Le Doulos*, *Bob Le Flambeur*, *Le Samourai*), here, for this penultimate work in the genre ("a digest of all the triller-type films I have made"), bringing together four archetypal heroes: a man appointed with destiny; prisoner-in-transit Gian Maria Volontè, crashing (literally) out of the train that's taking him from Marseilles to Paris, to the dismay of his police escort, the rocksteady Inspector Mattei (played by French comedy legend Bourvil, cast against type for his final role); ex-con Yves Montand, moving from hopeless D'Alquist drunk to dapper, rook-style sharpshooter; and Alain Delon — both art film superstar (for Antonioni and Visconti), among others) and action anti-hero (most memorably as Melville's taciturn *Samourai*) — on his first day out of the joint reclaiming gun and money, and shuffling off two murder attempts. All join forces for a meticulously-orchestrated heist in *Place Vendôme bijouterie* ("choreographed like a bullfight with Delon the matador in white gloves and full-face mask" — J. Hoberman), a silent tour-de-force in the grand movie tradition of *Rififi*, *Topkapi*, and *The Asphalt Jungle*. A smash hit in France (it was the biggest success of the director's career), this *Le Cercle Rouge* was released (barely) in a dubbed version short of 40 minutes. Here, for the first time, is the complete, uncut version — in French (with new subtitles by Lenny Borger) — with its noisily muted color cinematography by Melville/New Wave tenses Henri Decoin (*Le Samourai*, *The 400 Blows*, *Elevator to the Gallows*, *Purple Noon*, etc.) more vivid than ever in a brand new StudioCanal restoration. "Only Melville could recreate this strange universe, of unreal images, of misty landscapes." — Jean Tulard, *Guido del Film*. "Darker, more abstract and desolate than his earlier work, this shows, set piece by set piece, the breakdown of the criminal code under which Melville's characters had previously operated." — *Time* Out (London).

1:20, 4:00, 7:00, 9:35 A RIALTO PICTURES RELEASE

STARRING ALAIN DELON YVES MONTAND

NEW 35mm RESTORATION!  
FOR THE FIRST TIME IN ITS COMPLETE, UN-CUT VERSION!

JANUARY 24 - 30 ONE WEEK

## Roman Polanski's Rosemary's Baby



STARRING MIA FARROW JOHN CASSAVETES RUTH GORDON

(1968) Despite their bad Upper West Side apartment in the venerable Dakota (dubbing for the infamously spoiled "Brando"), complete with evenly arched neighbors Sidney Blackmer and Ruth Gordon (the latter an Oscar-winning performance by turns hilarious and chilling), nice kid Mia Farrow's career-obsessed anti-husband John Cassavetes is still looking for that big break. But then a Broadway lead looms when the star mysteriously goes blind, and Farrow goes in the family way after an evening of wild love-making — but wait... was that hubby, or some sort of horned beast? Suddenly every harried mother-to-be's nightmare seems true, with Farrow getting no help even from her obstetrician, 30s-fifties legend Ralph Bellamy (here beautifully creepy) and weedy Charles Grodin. Horror-glimmer-meister William Castle (*The Tingler*, *Homicidal*, *Macabre*) took his one shot at big-time producing when he bought Mia Farrow's doctor, then only got to kibitz from Paramount studio chief *Bob* (*The Kid Stays in the Picture*) Evans handed the directorial reins to Polish wunderkind Roman Polanski, bringing his penchant for no-cut situations and crumbling sanity amid banal settings (*Kidn* in the *Water, Gate-See, Repulsion*) to mainstream, budget-horror, and garnering unpeened awards and huge box-office. Revitalizing and legitimizing a once-B-grade genre, *Rosemary* paved the way for future bookbusters like *The Exorcist*, *Jaws* and Allen "Freaky-scary.... Scaincrawled but sophisticated and funny!" — Pauline Kael

1:30, 4:15, 7:00, 9:30 A PARAMOUNT RELEASE

JANUARY 31 - FEBRUARY 13  
Two weeks

"THERE IS NO SUCH PERSON AS PETER SELLERS."  
— STANLEY KUBRICK

## PETER SELLERS

**DR. STRANGELOVE**  
(1964, STANLEY KUBRICK) "Main Führer, I can walk!" When General Jack D. Ripper (Sterling Hayden) unleashes an H-Bomb attack on the Russians, General "Buck" Turgidson (George C. Scott), Colonel "Bat" Guano (Keenan Wynn), Major T.J. "King" Kong (Slim Pickens), Group Captain Lionel Mandrake and President Merkin Muffly (both Peter Sellers) vie to foment/stave off Doomsday, with the eponymous Strangelove (still Sellers) lurking in the wings. **FR/SAT/SUN 2:05, 6:50, 9:35 MON 3:10, 4:55**

**THE LADYKILLERS**  
(1955, ALEXANDER MACKENDRACK) After the swag from their payroll robbery goes flying through the parlor, back-toothed Alec Guinness and his "strong quartet" including young Peter Sellers as a prototypical Teddy Boy — decide it's time to silence their sweet little old landlady Katie Johnson. **7:00 ONLY**

**I LOVE YOU, ALICE B. TOKLAS**  
(1968, HV AEROSOL) Jewish man/magging fiancée-dominated schlock Peter tries some of his "groovy Taylor-Young's" "groovy brownies and then tunes in and drops out — big time! — as he's transformed into the screen's first truly staggy little hero. "A classic of the flower power comedy genre." — Ed Sikov. **3:30, 7:20**

**THE PARTY**  
(1968, BLAKE EDWARDS) Brought from Delhi to Hollywood to play the title role in *Son of Gunga Din*, Sellers' klutzy Hirund V. Bakshi is invited to a lavish studio bash. The resulting *Taliesque* free-for-all includes a shoe in the hors d'oeuvres, a psychotic elephant in the pool, and a house full of soapnuts. **1:20, 5:25, 9:35**

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**THE SMALLEST SHOW ON EARTH**  
(1957, BOB FLEMING) *The Running, Jumping, Standing Still Film* (1957, BOB FLEMING) *Nycing-up*: Gouge Bill Travers and Virginia McKenna (Burr Fred) find they've inherited a feapic cinema with staff consisting of ancient cashier Margart Butterford, doorman Guinness and his "strong quartet" including young Peter Sellers, plus the original Goons — Peter, Spike Milligan and Harry Secombe — in Richard Lester's *The Running, Jumping, Standing Still Film* (1958). **8:55 ONLY**

**THE WORLD OF HENRY ORIENT**  
(1964, GEORGE ROY HOLL) Long-haired priest Sellers battles music to a draw, but it's *affairus interruptus* with Paula Prentiss. Thanks to the innocent stalking of teenage fans Tippy Walker and Merrie Sparrh, "in a Gotham seemingly ripped from the pages of *The New Yorker*, With Angela Lansbury. **1:30, 5:20, 9:10**

**THE PINK PANTHER**  
(1964, BLAKE EDWARDS) Sellers' English-hungling, incredibly maladroit Inspector Jacques Clouseau in his (and the series') debut, here in pursuit of his longtime nemesis, David Niven's suave thief "The Phantom" (himself in pursuit of the eponymous priceless gem), whose partners in crime include Indian princess Claudia Cardinale and Mrs. Clouseau, Capucine. **3:15, 7:25**

**A SHOT IN THE DARK**  
(1964, BLAKE EDWARDS) Sellers' Inspector Clouseau in his second outing after *The Pink Panther*; see Feb. 7/8), convinced sex suspect Elke Sommer is innocent (despite leaving in-his-face murders in her wake), trails her through Paris and to an even-more-picturesque nudist colony, donning a strategically-placed gular in her

**WHAT'S NEW, PUSSYCAT? NEW 35mm PRINT!**  
(1965, CLIVE DONNER) Paris fashion editor Peter O'Toole, plagued by supermodel overhead, consults with Sellers' Viennese shrink Dr. Fritz Fassbender (not to be confused with Fassbinder, see reverse). Mod. Mod sex farce and major Austin Powers inspiration, with hit *Burt Bacharach* title song (*Whoa-oh-oh-oh-oh!*): 60s sex symbols Roy Scheider, Capucine, and Paula Prentiss; and "introducing" Woody Allen (who also co-scripted). **2:30, 7:00**

**THE MOUSE THAT ROARED**  
(1959, ALAN ANCOCK) To qualify for American foreign aid — only losers need apply — the Duchy of Grand Fenwick's medieval twenty-man horde invades New York. Sleeper comedy, a modest hit in the UK, but a monster in the U.S., with Sellers as Duchesse, then a flinger and humble soldier, and getting his first screen kiss from captured scientist's daughter Jean Seberg (star of *Godard's Breathless* that same year). **3:50, 7:35**

**ONLY TWO CAN PLAY**  
(1962, SIOBHAN GUAN) "...at guess what? Libidinous, underachieving Welsh librarian Sellers finds his promotion chances hinge on successful relations with local biggie's wife, amorous Mai Zetterling. Scripted by Bryan Forbes from the Kingsley Amis novel. **1:50, 5:30, 9:15**

**CASINO ROYALE**  
(1967, JOHN HUSTON, ET AL.) Six (count 'em) directors; seven 007's including David Niven, Peter Sellers, Ursula Andress, and the eponymous-untitled Woody Allen and an all-star cast-to-end-all-star casts, including Deborah Kerr, Charles Boyer, Jean Paul Belmondo, William Holden, John Huston and, as the biggest name on the list, the eponymous-untitled Woody Allen (literally), Orson Welles. **1:25, 9:30**

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SPECIAL THANKS TO JOHN KIM, BEBE REBO, LEONARD ARNOLD, BRUCE GOLDSTEIN, SUSANNE HOLMES (COWBOY RESTORATION), ROY HALPERN, DOMINIC BIANCHI (STUDIOCANAL), PAMELA JANE HERRON (STUDIOCANAL), PENELOPE HOUSTON, U.K.I., LINDA EVANS-SMITH, MARLIZE WOMACK (WAMNER BROS.).

**ALL 35MM PRINTS!**  
Mr. Strangelove, a new biography of Peter Sellers by Ed Shaw, is published by Hyperion.

**THE PINK PANTHER STRIKES AGAIN**  
(1976, BLAKE EDWARDS) Inspector Clouseau (as disguised as Long John Silver, Toulouse-Lautrec, Einstein, and Quasimodo (complete with hollow-filled hum)) — thanks Herbert Lom's former Chief Inspector Dreyfus, newly sprung from the insane asylum and ready to take over. **1:30, 5:30, 9:30**

**AFTER THE FOX**  
(1965, VINCENTE MINNOLI) Neo-Realist DeSica meets King of Comedy Neil Simon as Peter's Folliesque director Aldo Vaccacioppo helms *Gloria* — the whole production a front for a billion-sungling operation — while trying to keep washed-up Hollywood star Victor Mature away from sister Britt Ekland, Sellers' real-life wife at the time. **3:30, 7:30**

**I'M ALL RIGHT, JACK**  
(1959, JOHN BOUZINE) Previously sheltered upper-class twit Ian Carmichael lands a job at his uncle's Messias, Ltd., where he rubs shoulders with scheming boss Richard Attenborough, playing-it-safe personnel manager Terry-Thomas, and Sellers' truculent shop steward Fred Kirk. Sellers' performance won him a British Academy Award, beating out Richard Burton, Peter Finch and Laurence Olivier. **7:00 ONLY**

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**HEAVENS ABOVE!**  
(1963, JOHN BOUZINE & ROY BOUZINE) "There are a lot of decent Christians out there to feed one decent lion." Accidentally made vice through a clerical (in both senses) error, Peter's Rev. John Smallwood embarks on the spiritual turn-around of a factory town dominated by the family who makes sedative/stimulant/laxative "Tranquifax." **9:00 ONLY**

**BEING THERE**  
(1979, HL ASHER) "I like to watch." Suddenly evicted from his life-long residence, Sellers' sheltered, TV-obsessed, simpatico Chauncey Gardiner emerges reluctantly into the world and finds himself misinterpreted and celebrated as a sage-like pundit by President Jack Warden, young industrialist Melvyn Douglas and his tamed-up wife Shirley MacLaine. Sellers' Oscar-nominated performance was the most acclaimed of his career. **1:10, 3:40, 7:00, 9:30**

FEBRUARY 11 TUE  
SPECIAL CLARA BOW EVENT!  
SEE BOX ABOVE!