

CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN

FEBRUARY 11-17 ONE WEEK



JOHN HUSTON'S
THE AFRICAN QUEEN

60TH ANNIVERSARY ~ NEW 35mm RESTORATION!

STARRING
HUMPHREY BOGART
Academy Award® Best Actor 1951

KATHARINE HEPBURN

(1951) "I never dreamed that any experience could be so stimulating!" East Africa during World War I, and after British missionary Robert Morley dies in the wake of a German attack, his prissy spinster sister Rose (Hepburn) hitches a ride on the eponymous, rundown riverboat operated by gin-sodden Canadian Charlie Allnut (Bogart) — who later finds she's got a formidable agenda: whip up a few homemade torpedoes to get revenge on a German gunboat floating on a lake, with only that hair-raising ride down the rapids, the enemy fort, and *Deutsch* officer Theodore Bikel's nose in the way. Produced by "S.P. Eagle" (aka Sam Spiegel; *On the Waterfront*, *Lawrence of Arabia*, etc.) and shot on location in the Belgian Congo and Uganda by Technicolor specialist pair excellence Jack Cardiff (*The Red Shoes*), *African Queen* had its own set of off-camera adventures: Mrs. Bogie, Lauren Bacall, came along on the trip as "probably the most glamorous waitress in the world"; the boat sank in the river and had to be salvaged; Huston kept the camera turning when a hippo nearly capsized it during the final scene; and virtually the entire crew came down with dysentery, except for the strident whiskey-imbibing Huston and Bogart, *Queen* was adapted from C.S. Forester's novel by Huston, an uncredited John Collier, and legendary critic/poet/novelist James Agee, who created their own cavalcade of anthropologizable scenes. Oscar nominations to Hepburn, Huston, and screenplay, with Bogart winning for Best Actor, beating out Fredric March, Montgomery Clift, and Marlon Brando's Stanley Kowalski. Seen for decades only in washed-out prints (the original 3-strip Technicolor negatives had long since shrunk), *Queen*, in this new 35mm restoration, now once again looks "magnificent, with deep, burnished browns and yellows and a level of detail that picks out every drop of sweat on Bogart's brow" (Dave Kehr). "Whether stepping on the porch with dry tears for the death of her brother, or pouring away her partner's gin, [Hepburn] has us mainly on her side; when she says, 'Dear, what is your first name?', no one in films could match her apprehension... There is no other screen romance as rich as this." — David Shipman. "Hepburn [wrote] that the picture wasn't going well until Huston came up with the inspiration that she should think of Rosie as Mrs. Roosevelt. After that, Bogart and Hepburn played together with an ease and humor that makes their love affair — the mating of a forbidding, ironclad spinster and a tough, gin-soaked riverboat captain — seem not only inevitable, but perfect." — Pauline Kael. Restored by ITV Global Entertainment and Paramount Pictures.

A PARAMOUNT PICTURES RELEASE 1:00, 3:10, 5:20, 7:30*, 9:40

*STYAN KAMPER, AUTHOR OF *TOUGH WITHOUT A QUIT: THE LIFE AND EXTRAORDINARY ADVENTURES OF HUMPHREY BOGART* (JUST PUBLISHED BY KNOPF), WILL INTRODUCE THE 7:30 SHOW ON FRIDAY, FEBRUARY 11. MR. KAMPER WILL SIGN COPIES OF HIS BOOK (AVAILABLE AT OUR CONCESSION TONIGHT) FOLLOWING THE SCREENING.

"One of the most charming and entertaining movies ever made!" — Pauline Kael



march 11-17 one week



FRANÇOIS TRUFFAUT'S
the soft skin

new 35mm print!

A JANUS FILMS RELEASE 1:00, 3:15, 5:30, 7:45, 10:00

(1964) It's a *coup de foudre* as 40ish celebrity literary critic (well, they're French) Jean Desailly meets 20ish sewermaid Françoise Dorléac on a Lisbon lecture jaunt. Just a midlife crisis fling — right? — but then he decides to pursue things back in Paris, where he's already got a busy, satisfying career, an elegant apartment, an adorable daughter, and darkly sensuous wife Nelly Benedetti. *An affaire du cœur* never had so many practical difficulties, as places of assignation are hard to come by, hotels seem too sordid, and a Rheims lecture gig planned as a getaway sees him monopolized by provincial bourgeois groupies, especially clinging pseud acquaintance Daniel Cecaldi. Truffaut wanted to depict "a truly modern love affair, in planes and elevators, all the harassments of *la vie quotidienne*," here with close-ups of Citroën push-button ignitions, dial phones, elevator numbers, room keys, even making a "we'll never make the flight" drive to the airport a tour de force of low-key normal life suspense. Stage great (and the potluck-munching top cop in Melville's *Le Doulos*) Desailly incarnates the cow-eyed look of a 40-year-old-going-on-16; Dorléac (Catherine Deneuve's elder sister, who'd be killed in a car crash only three years later) is by turns bemused, honestly delighted to hear anecdotes about Balzac, bored, and confused; while the unsung Benedetti is simply a blowtorch — why's he looking for something else? Directed with an astonishingly acute eye for the disruptions of modern urban living (the film is punctuated by gears changing in cars, lights being switched on and off), it is rather as though the airy fantastic triangle of *Jules and Jim* had been subjected to a cold douche of reality. Between the two films, Truffaut had been preparing his book on Hitchcock, and the lesson of the master, evident in the rigor of Truffaut's direction, is even more pleasingly applied in the irony whereby the hero's chosen mistress turns out to be a cool, teasingly uninvolved blonde, while all the passion lurks in the dark wife's libido." — Derek Adams, *Time Out* (London). "Truffaut films it with an incisive modernism (notable for the many extreme close-ups of small gestures involving ordinary objects, as if to connect the story to the moralism of Robert Bresson). He keeps the dream of romance and the allure of eroticism at arm's length, in the interest of seeing, virtually, the relentless mechanism of the stereotypical tabloid tale in action, [investing] the film with sharp, almost clinical images." — Richard Brody, "The first Truffaut feature in which his preoccupation with Hitchcock becomes fully apparent." — Dave Kehr.

SPECIAL THANKS TO ISAO TSUJIMOTO, GRANT TOMPKINS, MARI IMAIZUMI, YUKIHIRO OHIRA (JAPAN FOUNDATION, NEW YORK); SARAH FINKLEA, BRIAN BELOVARAC, FUMIKO TAKAGI (JANUS FILMS); SATOKI ISHIDA (SHOCHUKU, TOKYO); KAORU NAKAJIMA; TAKASHI EBINA; MICHIE YAMAKAWA; ANDREW BYRNE, MATT CARLSON, JENNIFER HEMPEL (CARNegie HALL); AND KEIKO KIMURA.

APRIL 1/2 FRI/SAT

THE LIFE OF OHARU
西鶴一代女

(1952, KENJI MIZOGUCHI) Edo period samurai's daughter Kinuyo Tanaka is cast out for dallying with lower-classed Toshiro Mifune and then it's down, down, down — until, in a subtly electrifying final scene, the by-now aging courtesan turns... Adapted from a classic novel by Saikaku, Mizoguchi considered this his own masterpiece. Silver Lion, Venice. "No director in the history of the cinema has so completely identified with the point of view of the woman." — Andrew Sarris. 1:10, 4:20, 7:30

APRIL 3/4 SUN/MON

EARLY SUMMER
麦秋

(1951, YASUO OZU) Setsuko Hara's three-generational live-together family think they've got just the right marriage prospect for the independent, post-war woman, but, happy hanging out with her fellow single pals, she's got ideas of her own. *Kinema Jump* "Best One" winner — Japan's Oscar equivalent. SUN 2:00, 4:30, 7:00, 9:20 MON 1:30, 4:00



EARLY SUMMER

APRIL 1-21
Three Weeks

5 JAPANESE DIVAS

PROGRAMMED BY BRUCE GOLDSTEIN | SERIES ADVISOR: MICHAEL JECK

This series is dedicated to Isao Tsujimoto, who inspired it, and to the memory of Hideko Takamine.

Kinuyo TANAKA
田中絹代

Isuzu YAMADA
山田五十鈴

Machiko KYO
京マチ子

Setsuko HARA
原節子

Hideko TAKAMINE
高峰秀子

JAPAN FOUNDATION

JANUS FILMS

JapanNYC

APRIL 4 MON (2 FILMS FOR 1 ADMISSION)

SISTERS OF THE GION
祇園の姉妹

(1936, KENJI MIZOGUCHI) In Kyoto's traditional pleasure quarter, sibling geishas Yoko Umemura and Isuzu Yamada bring different attitudes to their work, the first traditional, the latter cynically modern — until Yamada's smart mouth brings big trouble. The first true burgeoning of Mizoguchi's style and his sole *Kinema Jump* "Best One" winner. 6:30, 10:05

DRAGNET GIRL
非常線の子

(1933, YASUO OZU) Typist Kinuyo Tanaka tries to reform her petty crook boyfriend, but he's got one last job to pull. "Ozu's most enjoyable stab at a gangster picture, mixing the thrills of the Western with compositions and edits that served as a forerunner to a mature, post-war style." — *Time Out* (London). 8:20*

*LIVE PIANO ACCOMPANIMENT BY STEVE STERNER



APRIL 5 TUE (2 FILMS FOR 1 ADMISSION)

YEARNING
乱れる

(1964, MIKO NARUSE) War widow Hideko Takamine, fed up with trying to keep the family store open against supermarket competition and in-law meddling, heads for home, but, in one of the greatest train journeys in the history of cinema, receives a not unwelcome surprise. "Naruse's crowning achievement... capped by perhaps the most devastating close-up in cinema history." — *Time Out* (London). 1:00, 4:40, 8:20

REPAST
めし

(1951, MIKO NARUSE) Osaka housewife Setsuko Hara, pining for Tokyo, observes now-dull hubby Ken Uehara taking his runaway niece to all those places he never took the wife. But after her own breakaway to the big city, is reconciliation possible? "A greater range of emotions than I've ever seen from Hara — an eye-opening performance." — Susan Sontag. 2:50, 6:30, 10:10



APRIL 6 WED

LATE SPRING
晩春

(1949, YASUO OZU) Luminous Setsuko Hara's very happy taking care of absent-minded professor dad Chishu Ryu — but what if he's thinking of getting remarried himself? While Ryu's remarried friend and Hara's pushy aunt Haruko Sugimura are telling him she should get married herself. Ozu's first postwar *Kinema Jump* "Best One" winner and the perfect introduction to his world. "Central to an understanding of Ozu's work." — *Time Out* (London). 1:00, 3:10, 5:20, 7:30, 9:40

APRIL 7 THU

THE FACE OF ANOTHER
他人の顔

(1966, HIROSHI TESHIGAHARA) Disfigured in an industrial fire, businessman Tatsuya Nakadai gets fitted for a lifelike mask. Only problem is, wife Machiko Kyo falls for the handsome stranger. An elegantly spooky, erotic, and enigmatic examination of identity, based on a Kobo Abe novel, with music by Toru Takemitsu. "Pure claustrophobia is an intended and brilliantly attained result." — Donald Richie. 1:00, 3:20, 8:10

APRIL 7 THU (SEPARATE ADMISSION)

OKAASAN (MOTHER)
おかあさん

(1952, MIKO NARUSE) "Mother, are you really happy?" wonders daughter Kyoko Kagawa in voice-over, as Kinuyo Tanaka battles to keep that laundry business going. A true slice of the *ha-ha-mono* (mother genre), minus the mawkishness... and the foundation of Naruse's reputation. "Naruse's best-known film in Europe... [seemed] to fill the bill of resembling Italian postwar films about contemporary life." — Audie Bock. 6:00 ONLY

APRIL 8 FRI

THE IDIOT
白痴

(1951, AKIRA KUROSAWA) Kurosawa's powerful adaptation of his favorite author, Dostoyevsky. The triangle: Masayuki Mori the holy innocent "Myshkin"; Mifune the homicidal "Rogozhin"; and Setsuko Hara as the vicious "Nastasia." "The best adaptation of Dostoyevsky." — Georges Sadoul. 1:30, 4:30, 7:30



APRIL 9 SAT (2 FILMS FOR 1 ADMISSION)

RASHOMON
羅生門

(1950, AKIRA KUROSAWA) Rape and murder in 12th-century Kyoto, as seen by four conflicting witnesses: the film that vaulted an already-great director and national cinema to world prominence. Toshiro Mifune's Bandit is so outrageous he could only be real, while Machiko Kyo's aristocratic victim would help land her a Hollywood contract and *LIFE* profile. Venice Grand Prize, Best Foreign Film Oscar. 2:50, 6:20, 9:50

UGETSU
雨月物語

(1953, KAZUO MIYAGAWA) During the 16th century civil wars, ambitious potter Masayuki Mori leaves wife Kinuyo Tanaka to sell his wares in town, where to be seduced by ghost princess Machiko Kyo. But when the spell is finally broken, he returns to a devastated village. The illusory nature of ambition and desire is reinforced by Kazuo Miyagawa's superb photography and powerful playing by the star trio. Venice Silver Lion winner. 1:00, 4:30, 8:00

APRIL 10/11 SUN/MON

TOKYO STORY
東京物語

(1953, YASUO OZU) Postwar generation gap: provincials Chishu Ryu and Chieko Higashiyama trek from their seaside village to visit their children in the capital, only to be shunted aside by everyone but continually-smiling widowed daughter-in-law Setsuko Hara. Ozu's own personal favorite was twice chosen one of *Sight & Sound*'s all-time Top 10. 1:00, 3:30, 6:00, 8:30

JAPANESE DIVAS
CONTINUES ON REVERSE



UGETSU

FEBRUARY 18-24 ONE WEEK

PACINO'S 70s



clockwise from top left: SCARECROW; THE GODFATHER; THE GODFATHER II; ...AND JUSTICE FOR ALL; PANIC IN NEEDLE PARK; SERPICO; DOG DAY AFTERNOON

SPECIAL THANKS TO KATE BRENNAN (PARAMOUNT); MAY HADOUPE (ACADEMY OF MOTION PICTURE ARTS & SCIENCES); BRIAN BUCK (CARTER/SONY PICTURES); CATLIN ROBERTSON (TWENTIETH CENTURY FOX); CHRISTOPHER LANE, KATE FRY, HELENA BRISSENDEN (SONY PICTURES); MARLENE WOMACK (WARNER BROS.); MIKE MAGGIORE; PAOLA MOJICA; AND JERRY SCHATZBERG.

FEBRUARY 20 SUN (SEPARATE ADMISSION FOR EACH PART)

THE GODFATHER MARATHON

THE GODFATHER 1:00, 8:20

THE GODFATHER PART II 4:30

FEBRUARY 21 MON

THE PANIC IN NEEDLE PARK

(1971, JERRY SCHATZBERG) Scintillating debut for Pacino, as a small-time crook leading decent Kitty Winn (Best Actress, Cannes) on the downhill heroin path. SCHATZBERG's second film established him as a major stylist. Screenplay by Joan Didion and John Gregory Dunne. "Pacino proved he didn't need Coppola to make him act." — *Time Out* (London). 1:10, 3:20, 5:30, 7:45, 10:00

FEBRUARY 22 TUE

DOG DAY AFTERNOON

(1975, JOHN SCHWARTZ) A scorching unravels from day to night in Brooklyn, the motive for Sonny Wortzik's (Pacino) botched bank robbery/ hostage taking is revealed to be the funding of his second (male) wife's sex-change operation — based on an actual case. "The most flamboyant of Lumet's New York movies" — Vincent Canby, *NY Times*. 2:00, 4:30, 7:00, 9:30

FEBRUARY 23 WED

SERPICO

(1973, SEYMOUR LUNET) Pacino's Frank Serpico flashes back from his beginnings as a naïve, idealistic police recruit to a bearded, hippie-like undercover detective in a relentless mission against corrupt cops. Al's powerhouse performance vaulted him to the front rank of American actors. 2:00, 4:30, 7:00, 9:30

FEBRUARY 24 THU (SEPARATE ADMISSION)

SCARECROW

(1973, JOHN SCHWARTZ) Drifters Al Pacino and Gene Hackman, meander cross-country from California to Detroit, toward a shattering conversation with an alienated wife. Subtlets galore in the Cannes Grand Prix winner — and U.S. sleeper — with the two stars at the top of their forms. *Print courtesy Academy Film Archive*. 7:40, 9:50

FEBRUARY 25 - MARCH 10 TWO WEEKS

"One of the most profound emotional experiences in the history of film!" — PAULINE Kael

"A MASTERPIECE, BEYOND QUESTION!" — DAVE KEHR

(1951) "All is grace." Young curé Claude Laydu bicycles to his first parish in Ambriourt in northern France, where most of the people wear coats and scarves indoors, where he's promised electricity in just a few months, where the schoolchildren play practical jokes on him, and he's criticized for his austere diet of bread and heavily sugared wine (not for sacerdotal reasons, but for stomach troubles) — even as he finds it difficult to pray. His local colleague barks at him "A true priest is never loved," the parent/teen daughter of the local Countess refuses confession, and the night after he begins to bring spiritual healing to the Countess herself... But even as he continues to sicken and to further doubt himself, he seems to grow in spiritual and moral authority, Robert Bresson's adaptation of Georges Bernanos' classic novel was his first film in six years and first post-war, and ushered in his mature austere style — extensive narration (Laydu is often seen inking into his diary the words on the track), carefully calibrated sound and music, extensive ellipses, stately pace, and determinedly low-key performances from a mainly non-pro cast (the debuting 23-year-old Laydu had stage experience) — and marked his break-out onto the international scene, with three awards at Venice and international acclaim. Bresson scholar/Taxi Driver screenwriter Paul Schrader purportedly modeled Travis Bickle's spartan regimen on the priest's own meager lifestyle (see March 18-31, below). "Masterly... A film of great purity and, at the end, a Bach-like intensity. The dialogue and the passages read from the diary are taken directly from the novel, though while you're watching you feel as if you were seeing a silent movie. (It's the effect of the expressive images and the general austerity.) This is one of the few modern works in any art form that help one to understand the religious life — which for this useless young man is a terrible one, yet with moments of holiness." — Pauline Kael. "Watching this spiritual odyssey is almost a religious experience in itself, but one which has nothing to do with faith or dogma, everything to do with Bresson's unique ability to exteriorize an interior world." — *Time Out* (London). "Bresson at his greatest and most difficult...[builds] a profound sense of a higher order through its relentless detailing of the cold, small facts of everyday life." — Dave Kehr. "This one movie changed my life... by putting me in contact with a habit of mind that I may as well call spiritual, and a mental process suspiciously like meditation." — Philip Lopate.

60th Anniversary

A RIALTO PICTURES RELEASE 2:00, 4:30, 7:00*, 9:30 *NO 7:00 SHOW ON TUESDAY, MARCH 8

ROBERT BRESSON'S
DIARY OF A COUNTRY PRIEST



NEW 35mm PRINT!

MARCH 18-31 TWO WEEKS

(1976) "You talkin' to me?" Robert De Niro's insomniac cabbie Travis Bickle, amid his nocturnal 12-hour shifts, years in moody voice-over for a rain that'll "wash all the scum off the streets", while he ferries presidential candidate Leonard Harris (then Channel 2 entertainment critic) and Scorsese's own hoped-up outcast, tentatively tries for a date with campaign worker Cybil Shephard; and silently spectates as pimp Harvey Keitel yanks 12-year-old hooker Jodie Foster out of his cab; as Bernard Herrmann's brooding score — his last — presages the blow-ups to come. Shot during a sweetening NYC summer-garbage strike, Scorsese's contribution to the Bicentennial was inspired by the diaries of Arthur Bremer (would-be assassin of presidential candidate George Wallace), Dostoyevsky's Notes from the Underground, and screenwriter Paul Schrader's own near-nervous breakdown. In one of his legendarily obsessive role preparations, De Niro drove his own shifts on a temporary cabbie's license, lost over 20 pounds, and listened to tapes of Bremer's diaries, then ad libbed his memorable soliloquy to a mirror. Today, still one of the screen's greatest evocations of urban alienation — and a time capsule of a long-gone world of dial phones, Kris Kristofferson LPs, Checker cabs, and 42nd Street grindhouses — all stunningly shot in lurid color by Michael Chapman, though the blood-spattered finale had to be de-saturated to get an R rating: Scorsese claims he now finds it more shocking that way. *Palme d'Or* at Cannes, and four Oscar nominations, including Best Picture: it lost to *Rocky*. "Scorsese put all the city dweller's irrational, guilty fears into this story of a one-man rampage against the 'scum' — pimps, whores, muggers, junkies, and politicians. A delirious, full-color successor to expressionism, in which the cityscape becomes the twisted projection of the protagonist's mind." — Dave Kehr. "The first American film in which the modern city, noisiness, and the religious impulse sit together as naturally as cards in the three-card trick. The streets gasp with smoke or steam, and in the dank air it turns into Bernard Herrmann's rueful saxophone — his last and maybe his greatest score... It is emotional at every turn... and it is a Bressonian attempt to ask whether any soul can save this city — or must he turn into an avenging angel?" — David Thomson.

A SONY PICTURES REPERTORY RELEASE

1:00, 3:15, 5:30, 7:45, 10:00

No 3:15 SHOW ON SUNDAY, MARCH 20.

No 5:30, 7:45, and 10:00 SHOW ON MONDAY, MARCH 21.

DAVID YASSKY, CHAIR OF THE NYC TAXI & LIMOUSINE COMMISSION, WILL INTRODUCE THE 7:45 SHOW ON TUESDAY, MARCH 22

MARTIN SCORSESE'S
TAXI DRIVER



STARRING
ROBERT DE NIRO

APRIL 9 SAT (2 FILMS FOR 1 ADMISSION)

RASHOMON
羅生門

(1950, AKIRA KUROSAWA) Rape and murder in 12th-century Kyoto, as seen by four conflicting witnesses: the film that vaulted an already-great director and national cinema to world prominence. Toshiro Mifune's Bandit is so outrageous he could only be real, while Machiko Kyo's aristocratic victim would help land her a Hollywood contract and *LIFE* profile. Venice Grand Prize, Best Foreign Film Oscar. 2:50, 6:20, 9:50

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APRIL 10/11 SUN/MON

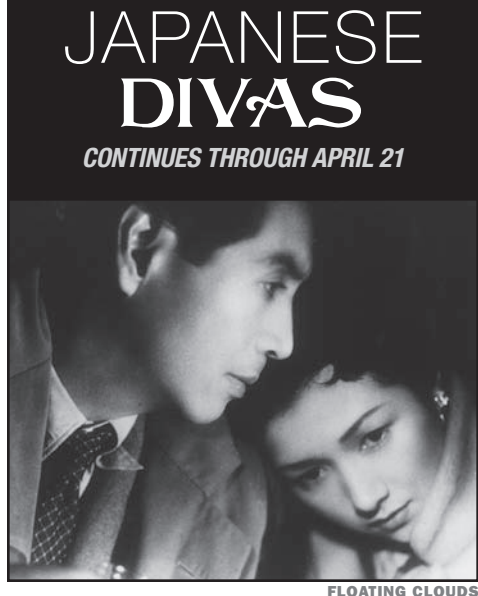
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JAPANESE DIVAS
CONTINUES ON REVERSE



UGETSU



FLOATING CLOUDS

APRIL 12 TUE
FLOWING 流れる
(1956, Miko Naruse) Three super-stars lead a great cast: head-of-the-geisha-house Isuzu Yamada looks on the bright side, while daughter Hideko Takamine works that sewing machine. But quietly observing maid Kinuyo Tanaka is the only one who actually realizes the inevitable end of their world in a harsh post-war Tokyo. "A delicate, absorbing chamber work."
- Phillip Lopate.
2:00, 4:30, 7:00, 9:30

APRIL 13 WED
SANSHO THE BAILIFF 山椒大夫
(1954, Kewi Mzouchi)
During Japan's Heian Period, the family of a disgraced aristocrat is attacked by pirates, with wife Kinuyo Tanaka sold into prostitution and her two children enslaved. Mizoguchi's adaptation of a famous legend is one of his most atmospheric works and his third Venice Silver Lion winner. "Both impassioned and elegiac."
- Time Out (London). **2:00, 4:30, 7:00, 9:30**

APRIL 14 THU
WHEN A WOMAN ASCENDS THE STAIRS
女が階段を上る時
(1960, Miko Naruse) Hideko Takamine, hostess at an exclusive Ginza bar, remains high-minded while dreaming of opening her own place, as skirt-chasing manager Tatsuya Nakadai admires her from afar, amid suicides, her own ulcers, and marriage proposals. "An elegant essay in black and white CinemaScope and tinkling cocktail jazz...could give heartbreak lessons to Fassbinder and Sirik."
- J. Hoberman.
1:00, 3:10, 5:20, 7:30, 9:40

APRIL 15 FRI
FLOATING CLOUDS 浮き雲
(1955, Miko Naruse) *Amour fou* in post-war Tokyo, with Hideko Takamine - in neurotic playing of almost painful intensity - as a woman who sacrifices everything to follow weak and unstable lover Masayuki Mori. The director's biggest commercial success and *Kinema Jumpo* "Best One" - even *Ozu* raved about it to his diary. **2:00, 4:30, 7:00, 9:30**



WHEN A WOMAN ASCENDS THE STAIRS

FILM FORUM

209 WEST HOUSTON STREET, NEW YORK, NY 10014

RETURN SERVICE REQUESTED



Kinuyo Tanaka in Mizoguchi's The Life of Oharu (April 1, 2)

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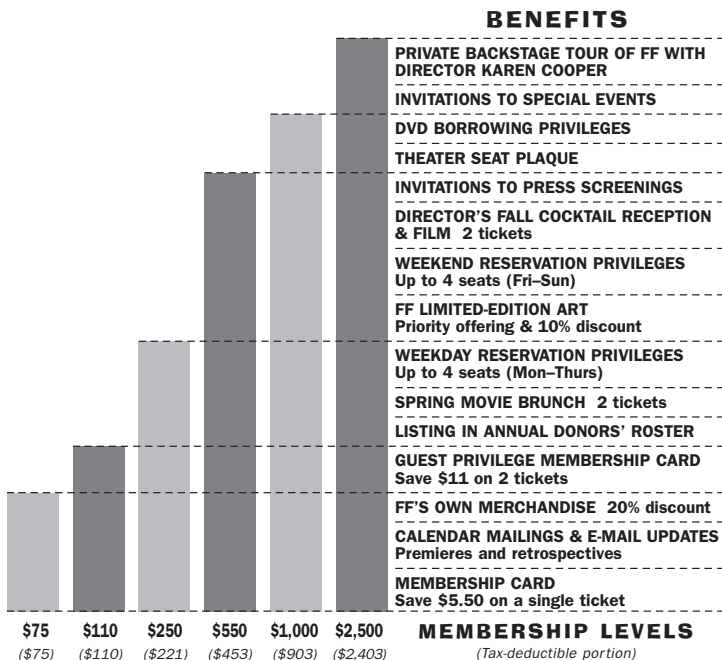
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APRIL 22-MAY 3 * 12 DAYS

W.C. FIELDS

ALL 35mm PRINTS!

SPECIAL THANKS TO PAUL GINSBURG, BOB O'NEIL, MIKE FEINBERG (UNIVERSAL); TIM LANZA (THE ROHMER COLLECTION); ROB STONE, MIKE MASHON (THE LIBRARY OF CONGRESS); MARLENE WOMACK (WARNER BROS.); AND HARRIET FIELDS.



IT'S A GIFT

APRIL 22/23 FRI/SAT (2 FILMS FOR 1 ADMISSION)
IT'S A GIFT & The Dentist
(1934, NORMAN Z. McLEOD) W.C. Fields' Harold Bissonette silently suffers as blind man Mr. Muckle gets loose in the lightbulb bin. Baby LeRoy gets into the molasses; a noisy salesman interrupts his nap; and a crooked real estate deal quashes his California fantasy of gin and fresh-off-the-tree o.j. *Plus The Dentist* (1932) - the uncensored version! **1:10, 4:25, 7:40***
*DR. HARRIET FIELDS, GRANDDAUGHTER OF THE COMEDIAN, WILL INTRODUCE THE 7:40 SHOW ON FRIDAY

MAN ON THE FLYING TRAPEZE
(1935, CYRIL BRICKMAN) As if four straight traffic tickets weren't enough, things backfire for Fields' Ambrose Wolfinger when he uses the fake dead-mother-in-law excuse to sneak out to wrestling idol Hookalakah Meshobabb's latest bout - but then things really go sour. **3:00, 6:15, 9:30**

APRIL 24/25 SUN/MON (2 FILMS FOR 1 ADMISSION)
DAVID COPPERFIELD
(1935, GEORGE CUKOR) Freddie Bartholomew's David contends with Steptfather-from-Hell Basil Rathbone, while Fields' Mr. Micawber waits for something "to turn up," in producer David O. Selznick's labor-of-love Dickens adaptation. **SUN 2:40, 6:50 MON 2:40**

ALICE IN WONDERLAND
(1933, NORMAN Z. McLEOD) Live-action version of the Lewis Carroll classic, with Charlotte Henry's Alice sliding down the rabbit hole to meet Cary Grant's Mock Turtle, Gary Cooper's White Knight, Edward Everett Horton's Mad Hatter, May Robson's Queen of Hearts... and Fields' Humpty Dumpty. **SUN 1:00, 5:10, 9:20 MON 1:00**



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REVIVALS & REPERTORY
FEBRUARY - MAY 2011

APRIL 25 MON (2 FILMS FOR 1 ADMISSION)
SALLY OF THE SAWDUST & Pool Sharks
(1925, D.W. GRIFFITH) Sideshow "Professor" Eustace McGargle and ward Carole Dempster leave the carnny to pursue respectability, but it's hard to quit swindling those suckers. Based on Fields' stage hit *Poppy*, remade in 1936 (see tomorrow's program). Plus Fields re-creates one of his vaude acts in *Pool Sharks* (1915), his film debut. **7:35***
*LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

Fields In Short
Four early (1930-33) short subjects: As *The Golf Specialist*, adapted from his famed vaude sketch intact, Fields endures a constantly interrupted golf lesson; as *The Pharmacist*, he puts up with drug store customers from Hell; in *The Barber Shop*, his clients get the closest shaves of their lives; and flashbacks reveal his encounter with *The Fatal Glass of Beer*, perhaps the most bizarre short ever. **6:00, 9:45**



THE DENTIST

APRIL 26 TUE (2 FILMS FOR 1 ADMISSION)
POPPY
(1936, EDWARD SUTHERLAND) "Never give a sucker an even break," Fields' Professor Eustace McGargle advises daughter Rochelle Hudson, then schemes to grab the Putnam estate for her from a rival claimant - but there's a double cross in store. "Fields is as Dickensian as anything Dickens ever wrote." - Graham Greene. **1:00, 4:00, 7:00, 10:00**

MISSISSIPPI NEW 35mm PRINT!
(1935, EDWARD SUTHERLAND) "I cut a path through this wall of human flesh," boasts Fields, then hires Bing Crosby - in Southern disgrace because of disbelief in dueling - to be the "Singing Killer" on his riverboat, complete with Rodgers and Hart songs and Joan Bennett. **2:30, 5:30, 8:30**



NEVER GIVE A SUCKER AN EVEN BREAK

APRIL 27 WED (2 FILMS FOR 1 ADMISSION)
IF I HAD A MILLION
(1932) Five directors (including Ernst Lubitsch) contributed to this omnibus comedy about a dying millionaire (Richard Bennett, Constance and Joan's dad) who distributes his fortune randomly from the phone book, with Fields and Alison Skipworth using their windfall to get even with road hogs. All-star cast includes Gary Cooper, Charles Laughton, George Raft, et al. **1:00, 4:00, 7:00, 10:00**

TILLIE AND GUS
(1933, FRANCIS MARTIN) Ex-spouses Fields and Alison Skipworth - on the run from an Alaska murder rap and back from losing her Shanghai saloon in a craps game, respectively - team up as "missionaries," with another classic run-in with Baby LeRoy and a climactic ferry boat race. **2:40, 5:40, 8:40**

APRIL 28 THU (2 FILMS FOR 1 ADMISSION)
THE OLD FASHIONED WAY
(1934, WILLIAM BAUDINE) Fields' "Great McGonigle" puts on *The Drunkard* with his third-rate troupe, to hilariously emotional effect on the sold-out crowd, then tops things with his classic juggling act, kicking Baby LeRoy in the butt to boot. **2:40, 7:20, 10:30**

MRS. WIGGS OF THE CABBAGE PATCH
(1934, NORMAN TAJROO) Even as foreclosure looms, Pauline Lord (repeating her Broadway triumph) lives happily in quaint squalor, with spinster neighbor ZaSu Pitts providing monotonous comments and Fields arriving late as Pitts' can-she-cook sutor. **1:00, 4:10*, 8:50**
*4:10 SHOW IS A SINGLE FEATURE ONLY

APRIL 28 THU (SEPARATE ADMISSION)
SO'S YOUR OLD MAN
(1926, GEORGE L. CRAW) Fields' latest get-rich-quick scheme goes sour when cars get switched at the auto show just as he's about to demonstrate his unbreakable glass windshield with a brick. Remade as *You're Telling Me!* (see May 3). Preserved by the Library of Congress. **6:00***
*LIVE PIANO ACCOMPANIMENT BY STEVE STERNER



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(1983) Heads turn as beautiful women in dazzling kimono glide through a cascade of cherry blossoms against a setting sun. Osaka, 1938, and four daughters of an old merchant family face all unknowing the end of a gentler way of life. Adapted from the classic novel by Junichiro Tanizaki - written as Japan burned around him during the War, even as he determined to preserve forever in his art a world he knew already lost - with director Kon Ichikawa (Burmese Harp, Fires on the Plain, etc.), himself recreating the Golden Age of the Japanese Film, another world gone. A four season chronicle of Jane Austenian, Henry Jamesian, Anton Chekhovian incident, this was the director's dream for a quarter-century, and he brought to it his typically lush pictorialism and insidious black humor. Among the terrific ensemble cast, Keiko Kishi was midway through a six-decade career that included starring for Ozu and Kobayashi (and with Robert Mitchum); while Juzo Itami, multi-awarded as her husband, was about to begin a new one as director of *The Funeral*, *Tampopo*, and *A Taxing Woman*. "A barbed, poignant, and seductive elegy... [The sisters epitomize] the ideals of feminine refinement and grace that are fading before Westernization. Ichikawa captures their beautiful ephemerality, but the movie is also robust and engulging... You watch in a state of amused enrapture, carried along by the satiric humor, bubbly soap opera, and keenly modulated colors. Then Ichikawa detonates a string of climaxes, and turns the final third of this two-hour-and-twenty-minute movie into an emotional Catherine wheel." - Michael Sragow. "The most pleasurable movie I've seen in several months... The last hour is particularly elating - gives you a vitalizing mix of emotions. It's like the work of a painter who has perfect control of what color he gives you... Ichikawa is a deadpan sophisticate, with a film technique so masterly that he pulls you into the worlds he creates. At first you're like an eavesdropper on a fascinating world that you're ignorant about. But then you find that you're not just watching this film - you're coasting on its rhythms, and gliding past the precipitous spots. Ichikawa celebrates the delicate beauty of the Makikoka sisters, and at the same time makes you feel that there's something amusingly perverse in their poise and politesse... There's a triumphant simplicity about his work here. This venerable director is doing what so many younger directors have claimed to be doing: he's making visual music." - Pauline Kael.

A JANUS FILMS RELEASE
1:00, 3:45, 7:00, 9:45
*NO SCREENINGS ON MONDAY, MAY 9



INTERNATIONAL HOUSE

APRIL 29 FRI (2 FILMS FOR 1 ADMISSION)
INTERNATIONAL HOUSE NEW 35mm PRINT!
(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 gets chicken pox; Burns & Allen and Rudy Vallee do their shtik; Cab Calloway swings "Reefer Man" (!); and Fields flies in on his seemingly beer-fueled "auto-gyro," The Spirit of Brooklyn. **1:00, 3:50, 6:40, 9:30**

MILLION DOLLAR LEGS
(1932, EDWARD CLINE) Fields as the Indian-wrestling president of "Kloptokia," where all the women are called Angela, all the men named George, and everyone's a world-class athlete. Original story by Joseph L. Mankiewicz! "One of the silliest and funniest pictures ever made." - *The New Yorker*. **2:30, 5:20, 8:10**



THE BANK DICK

APRIL 30 SAT (2 FILMS FOR 1 ADMISSION)
THE BANK DICK
(1940, EDWARD CLINE) Fields' Edgar Souse (pronounced "soo-ZAY") accidentally foils a bank robbery and becomes a local hero - but not to contemptuous daughter Lina Merkel, her smirking beau "Og Ogilby," and prissy bank examiner Franklin Pangborn. "Fields' talents were never so resplendently on display." - David Shipman. **2:30, 5:30, 9:30**

NEVER GIVE A SUCKER AN EVEN BREAK
(1941, EDWARD CLINE) Fields dives from a plane sans parachute to retrieve his bottle of whiskey, lands on man-hating Margaret Dumont's mountaintop, and teaches her virginal daughter his just-invented kissing game - but producer Franklin Pangborn isn't buying his screenplay idea. **1:00, 4:00, 7:00**

MAY 1 SUN (SEPARATE ADMISSION)
RUNNING WILD
(1927, GEORGE LUCAS) Milquetoast accountant W.C. Fields is brow-beaten by wife, stepson and even dog, until a vaudeville hypnotist accidentally transforms him into a Tarzan - but can he stay that way? **1:20***
*LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

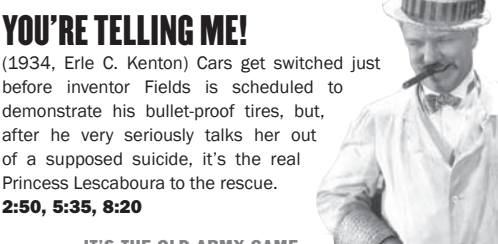
MAY 1/2 SUN/MON (2 FILMS FOR 1 ADMISSION)
MY LITTLE CHICKADEE
(1939, EDWARD CLINE) "I'd like to see Paris when I die... *Philadelphi* will do." Irresistible Force Meets Immovable Object, as Mae West's Flower Belle Lee, drummed out of town by local witch Margaret Hamilton, fakes marriage with Fields' medicine-man sheriff Cuthbert J. Twillie, headed for the gallows as the supposed "Masked Bandit." **2:45, 6:00, 9:15***
*MONDAY'S 9:15 SHOW IS A SINGLE FEATURE ONLY

YOU CAN'T CHEAT AN HONEST MAN
(1939, GEORGE MARSHALL) While his seedy circus is one step ahead of the sheriff, Fields' Larsen E. Whipsnade casts annoying ventriloquist Edgar Bergen and dummy pal Charlie McCarthy adrift in a hot-air balloon - but maybe daughter Constance Moore will marry that cadish millionaire. **SUN 4:20, 7:35 MON 1:05, 4:20**

MAY 2 MON (SEPARATE ADMISSION)
IT'S THE OLD ARMY GAME
(1926, EDWARD SUTHERLAND) Business is slow for Florida druggist Fields, despite having Louise Brooks as his clerk, with a porch swing nap interrupted by a crying baby - which he then nearly drops off a balcony - but then William Gaxton leases space to sell New York real estate - or is that a con? **7:35***
*LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

MAY 3 TUE (2 FILMS FOR 1 ADMISSION)
SIX OF A KIND NEW 35mm PRINT!
(1934, LEO MCCOY) Charlie Ruggles, Mary Boland, Burns and Allen, a Great Dane, and a suitcase full of stolen (unbeknownst to them) game are off to Hollywood, with late arrival of Fields' "Honest John" sheriff, complete with legendary billiard routine. **1:30, 4:15, 7:00, 9:45**

YOU'RE TELLING ME!
(1934, ERLE C. KENTON) Cars get switched just before inventor Fields is scheduled to demonstrate his bullet-proof tires, but, after he very seriously talks her out of a supposed suicide, it's the real Princess Lescaboura to the rescue. **2:50, 5:35, 8:20**



IT'S THE OLD ARMY GAME

SPECIAL EVENTS



TUESDAY, MARCH 8
MADAME BOVARY
introduced by LYDIA DAVIS

(1949, VINCENT MINNELLI) "Truth lives forever, men do not," states James Mason's Gustave Flaubert, on trial for writing his "indecent" novel, then proceeds to narrate his story: mid-1800s provincial Jennifer Jones, bored with doctor husband Van Heflin and dreaming of the romance she finds in books, meets Louis Jourdan and... Most successful adaptation of the classic, with Jones keeping Emma likable and understandable (as she must be) and a vintage Minnelli set piece: the waltz at the Marquis' ball, as the camera swirls ecstatically around the room. **7:00***

*LYDIA DAVIS, AWARD-WINNING TRANSLATION OF THE ACCLAIMED NEW YORK PULITZER EDITOR OF FLAUBERT'S NOVELS (AVAILABLE TONIGHT AT OUR CONGRESS), WILL INTRODUCE THE SCREENING, TO BE FOLLOWED BY A BOOK SIGNING.



SUNDAY & MONDAY, MARCH 20 & 21
A TRIBUTE TO JACK GARFEIN

We're pleased to welcome actor/director/teacher Jack Garfein for screenings of two films directed by him - and another about him. An Auschwitz survivor, Mr. Garfein came to the U.S. as a teenage refugee and within just a few years would rise to the top of his field, later founding the Actors and Directors Lab, the Actors Studio West (L.A.) and the Jack Garfein Studio (Paris). Mr. Garfein will be on hand for discussions about his life and work and will sign copies of his new book, *Life and Acting Techniques for the Actor*, available for sale at our congress.

SUNDAY, MARCH 20
A JOURNEY BACK & Remembering the Holocaust: A Conversation with Jack Garfein

(1987, BEN MCKEOWN) Jack Garfein returns to confront his Holocaust past, back to his hometown of Bardojov, Slovakia, and finally to Auschwitz itself - and a 40-years-later meeting with the man responsible for his family's deportation. Conversation & Q&A with Jack Garfein following the screening. Courtesy Direct Cinema. Print courtesy of Academy of Motion Picture Arts & Sciences. Special thanks to Mitchell Block and May Hadyung. **3:15**

MONDAY, MARCH 21
(2 FILMS FOR 1 ADMISSION)

THE STRANGE ONE
(1957) At a Southern private school, ace operator Ben Gazzara's Jocko de Paris orchestrates the expulsion of the headmaster's son, but that's just the beginning. Controversial adaptation of the Calder Willingham play *End as a Man*, with most of Garfein's original Actors' Studio cast, including debuting Gazzara and George Peppard. Followed by a conversation and panel discussion with director Jack Garfein, moderated by Foster Hirsch. **8:30**

SOMETHING WILD
(1961) College girl Carroll Baker balls out from under her domineering mom to the Lower East Side, but still can't handle the trauma of her brutal rape. Will similarly lost-soul/garage mechanic Ralph Meeker (*Kiss Me Deadly*) prove savior or...? Garfein's second and last film, with Aaron Copland score and a sizzling NYC summer captured by DP great Eugene Schifftan. Introduced by Jack Garfein. **9:15**

MONDAY, MAY 9 (2 FILMS FOR 1 ADMISSION)

VITAPHONE VAUDEVILLE OF 2011

NEW 35mm RESTORATIONS!
The latest crop of early sound short restorations from UCLA Film & Television Archive - unseen since their original releases! Tonight's headlines include Eddie White, Jack Waldron, Florence Brady, Dooley & Sales, Harris & Howe, Born & Lawrence, and legendary comedian Joe Frisco - a complete 1920s vaude show come to life! Introduced by Ron Hutchinson of *The Vitaphone Project*. Special thanks to UCLA's Jan-Christopher Horak, Todd Wiener, and Bob Gitt. **1:00, 4:40, 8:20**

SHOWGIRL IN HOLLYWOOD

(1930, MURRY LEROY) Alice White is whisked from warbling in an NYC ritzy to starring in a Hollywood musical, but temperament rears its ugly head. With a tour de force by Griffith ingénue Blanche Sweet as an over-the-hill (at 32) star and cameos by Al Jolson and Ruby Keeler. Preserved by the Library of Congress. **3:10, 6:50, 10:30**



SHOWGIRL IN HOLLYWOOD



KON ICHIKAWA'S THE MAKIKOKA SISTERS

"TRIUMPHANT! Ichikawa makes visual music!" - PAULINE Kael

"A MAGISTERIAL ACHIEVEMENT!" - MICHAEL SRAGOW

"BEST FILM OF THE YEAR!" - LOS ANGELES TIMES (1983)

NEW 35mm PRINT!