

DECEMBER 7/8 TUE/WED (2 FILMS FOR 1 ADM)

PICKUP ON SOUTH STREET

(1953, SAMUEL FULLER) Lowlife grifter Richard Widmark and "muffin" Jean Peters save the world from communism in Fuller's streetwise demonstration of democracy in action. Beginning with a startling use of close-ups to chronicle a pickpocket's purse

snatch in a crowded NYC subway, it moves by turns into a torrid love story and espionage thriller. 3:00, 6:30, 10:00

KISS OF DEATH

(1947, HENRY HATHAWAY) "1 thought you was my pal!" Even the Tombs looks good to kid-loving squealer Victor

Mature, after being tormented by giggling psycho Tommy Udo

(Richard Widmark's electrifying debut), forever enshrined in movie baddiedom as the guy who propels an old lady in a wheelchair down a flight of stairs. 1:05, 4:35, 8:05



DECEMBER 9 THU (2 FILMS FOR 1 ADMISSION)

THE MALTESE FALCON

(1941, JOHN HUSTON) The stuff dreams are made of, as Bogart's Sam Spade traipses through Hammett's San Fran to recover that damned tchotchka — despite the malevolent connivings of perfumed-card-carrying Peter Lorre's Joel Cairo, "Fat Man" Sidney Greenstreet's Kasper Gutman and Mary Astor's two-faced "Miss Wonderly." 1:05, 4:35, 8:05

THIS GUN FOR HIRE

(1942, FRANK TUTTLE) "How do you feel when you're doing it?" "I feel fine." Laconic killer Alan Ladd cheerlessly goes about his business, getting mixed up with slinky saloon singer Veronica Lake and seeking revenge on double-crossing fifth columnist Laird Cregar. Based on Graham Greene's A Gun for Sale. "Ladd employs a repertory of classic gestures: no wonder Melville and Delon lifted so much of it for Le Samourai." - Time Out (London). 3:00, 6:30, 10:00

FILM FORUM

209 WEST HOUSTON STREET, NEW YORK, NY 10014



RINGS TWICE (1946, TAY GARNETT) "Give me a kiss or I'll sock ya." More film blanc than noir, as screencombusting lovers John Garfield and Lana Turner — dressed more for Park Ave. than the greasy spoon she slings hash in — plot to do away with her nice but old husband. Heavily censored from the James M. Cain novel, but as director Garnett once crowed, "We still managed to get the sex across." 1:20, 5:15, 9:10

THE LADY FROM SHANGHAI

(1948, Orson Welles) "If I'd only known where it would end, I'd never have let anything start." Footloose Irish sailor with literary aspirations Welles gets mixed up in murder with crooked and disabled lawyer Everett Sloane and his sultry wife Rita Hayworth (Mrs. Welles at the time), as Byzantine plot complications ensue, highlighted by the legendary Hall of Mirrors finale. "A reversion to the style of Citizen Kane: deeply shadowed photography, ogreish close-ups, settings heavy with association." - Dilys Powell. "Remains Welles's most purely enjoyable film." – Joseph McBride. **3:30, 7:25**



THE LADY FROM SHANGHA

DECEMBER 12/13 SUN/MON (2 FILMS FOR 1 ADMISSION)

THE KILLERS

(1946, ROBERT SIODMAK) "Don't ask a dying man to send his soul to hell!" Gas jockey/boxer Burt Lancaster (in his debut) holes up in a small dark room awaiting William Conrad and Charles McGraw — his own assassins — as insurance dick Edmond O'Brien unearths the whole sordid tale, including dirt on two-timing Ava Gardner. The original Hemingway story is dispensed with after the first ten minutes. "A prime example of post-war pessimism and fatalism." – *Time Out* (London). **1:20, 5:25, 9:30**

GILDA

(1946, CHARLES VIDOR) Down-and-outer Glenn Ford's pledge of loyalty to Buenos Aires nightclub magnate George Macready is threatened when the boss produces a wife — Rita Hayworth! "There never was a woman like Gilda!" shouted the ads, and there never was a star as electrifying as Hayworth, from her hair-tossing first close-up to her teasing bumps and grinds to the strains of "Put the Blame on Mame." 3:25, 7:30





THE BIG SLEEP

(1946, Howard Hawks) Hired by a hothouse-ensconced retired general to investigate his nympho daughter's gambling debts, Humphrey Bogart, as Raymond Chandler's Philip Marlowe, finds the dames — including a very young Dorothy Malone as the bookseller — keep throwing themselves at him even as corpses keep dropping, while he and Lauren

Bacall take time for a memorable double entendre conversation about race horses. Co-scripted by William Faulkner. 1:20, 5:20, 9:20

MURDER, MY SWEET

. (1944, Edward, Dмуткук) "Л caught the blackjack right behind my ear. A black pool opened up at my feet. I dived Dick Powell's Philip

Marlowe, sweating through a police grilling, flashes back to tell this story of murder, blackmail, sadism, and sexual servitude, in the picture Chandler considered the best of all his novel adaptations (based on Farewell, My Lovely) - and the prototypical 40s noir. 3:30. 7:30



DECEMBER 15/16 WED/THU (2 Films for 1 Admission)

THE WOMAN IN THE WINDOW

(1944, FRITZ LANG) Professor Edward G. Robinson takes up Joan Bennett's "come up and see my sketches" invitation, then, after blackmail by low-life "boyfriend" Dan Duryea and

the ensuing murder, gets to watch his old buddy DA Raymond Massey "use the law to nail a man" - Robinson himself. "An exceptionally intelligent thriller." - David Shipman. **1:00, 4:40, 8:20**



(1953, FRITZ LANG) Blowing up rogue cop Glenn Ford's wife proves a tactical error for the town's kingpin, in Lang's powerhouse crime picture. Hood Lee Marvin, goodhearted moll Gloria Grahame ("no one else projected quite

the same combination of traits - dumb, sullen, devoted, available, steamy" - Foster Hirsch), and a pot of scalding hot coffee add sizzling support. Screenplay by noir specialist Sidney Boehm. 2:55, 6:35, 10:15

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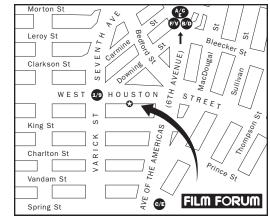
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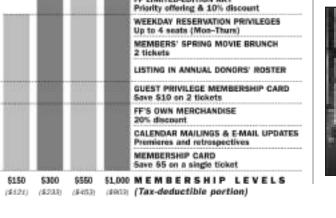
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DECEMBER 17/18 FRI/SAT

(2 Films for 1 Admission)

SWEET SMELL OF SUCCESS

(1957, Alexander Mackendrick) "Come here, Sidney. I want to chastise you." The rancid underside of the Great White Way, as Tony Curtis's sycophantic publicist Sidney Falco plays errand boy to Burt Lancaster's Winchell-like columnist J.J. Hunsecker, while menaced by sadistic cop Emile Meyer. James Wong Howe's glistening, location-shot b&w cinematography

captures late-50s midtown in the minutest detail, from the marquees of Times Square to a shadowy street below the Queensboro Bridge. 1:35, 5:25, 9:15

TOUCH OF EVIL

(1958, Orson Welles) Mexican narc Charlton Heston, on a Yankee honeymoon with gringa bride Janet Leigh, finds

himself pressed into service by memorably bloated police chief Welles when a car bomb vaporizes two Tijuana day-trippers. With a legendary opening crane shot that follows the actors for blocks; Marlene Dietrich's deadpan, dark-wigged madam: and an elaborate



SHADOW OF A DOUBT

(1943, ALFRED HITCHCOCK) As wealthy widows keep disappearing, Joseph Cotten's lovable Uncle Charlie visits his niece "Young Charlie" (Teresa Wright) in her very average middle-American town (shot-on-location Santa Rosa, California), but when someone mentions "The Merry Widow Murderer"... Often claimed as Hitchcock's own favorite, this is perhaps his ultimate

evocation of evil nestling among the pleasantly mundane. Authentic downhome Americana provided by Thornton Wilder (Our Town) and Sally Benson (Meet Me In St. Louis). 1:20, 5:20, 9:20

OUT OF THE PAST "Nobody's all bad, deep

down." "She comes the closest." Jane Greer lives up to the billing as she sucks ex-detective Robert Mitchum back into a past he thought well-buried. An oily young Kirk Douglas co-stars in one of the most beautiful of all noirs, photographed by Nicholas Musuraca. 3:25, 7:25



DECEMBER 21/22 TUE/WED

(2 FILMS FOR 1 ADMISSION) KISS ME DEADLY

(1955, ROBERT ALDRICH) Wearing a raincoat for a nightie and panting orgasmically, Cloris Leachman's nighttime encounter with Ralph Meeker's "bedroom dick" Mike Hammer leads him on a search for a mysterious box. Aldrich on his and scripter

A.I. Bezzerides' adaptation of the Mickey Spillane pulp: "We just took the title and threw the book away." "Crazy, clashing Expressionism! Tracks the sleaziest private investigator in American movies through a nocturnal labyrinth to a white-hot vision of cosmic annihilation." - J. Hoberman, Village Voice 1:30, 5:30, 9:30

STRANGERS ON A TRAIN

(1951, ALFRED HITCHCOCK) Interesting proposition for Farley Granger from cheerful psycho Robert Walker: he'll kill Granger's wife, in exchange for Granger killing Walker's dad - just a joke? Co-scripted by Raymond Chandler from the Patricia Highsmith novel. The carousel gone haywire ranks



STRANGERS ON A TRAIL

DECEMBER 23 THU (2 FILMS FOR 1 ADMISSION)

NIGHT AND THE CITY (1950, Jules Dassin) Richard Widmark is a sleazy Yank con man

on the lam from nightclub fatcat Francis L. Sullivan through the shadowy streets of seedy Soho — London, that is — in what is practically a British Sweet Smell of Success. A much darker follow-up to Dassin's Naked

City, featuring a London underworld that few will recognize. With Gene Tierney, Googie Withers. 1:30, 5:20, 9:10



apple-trucking biz ain't all applesauce, especially when up against racket kingpin Lee J. Cobb. "You will never be able to eat an apple again without calling up visions of trickery,

mayhem, vandalism and violent death." - New York Times. Screenplay by A.I. Bezzerides, from his own novel. 3:30, 7:20



DECEMBER 24-JANUARY 4 12 DAYS! NEW 35MM COLOR RESTORATION!

"CENTLE, CHARMING, OPULENTLY BEAUTIFUL!" - NEW YORK TIMES

Kingdom, beloved monarch Jean Marais (Cocteau's star and muse: Beauty and the Beast, Orpheus, etc.) grants his dying queen Catherine Deneuve's last request: if he remarries, it must only be to a princess even more beautiful than herself. But the only one who fits the bill is nis own daughter (Deneuve again), who tries putting him off with seemingly-impossible demands: dresses that rival the sun and the moon and "the color of the weather," and then — the absolute limit the skin of the kingdom's treasurer, a donkey that poops gold and ewels. But just as it looks as though Mother Goose will go Freudian, it's Deneuve's ultra-chic fairy godmother Delphine Seyrig (Discreet Charm of the Bourgeoisie, Last Year at Marienbad) to the rescue, airily lending out her magic wand ("I've got a spare") and then whisking Deneuve, disguised as malodorous scullion "Donkey Skin," to the neighboring Red Kingdom. Still to come are a crone who spits frogs, a talking rose, a singing parrot, a cat and bird bal masqué (complete with

third musical after The Umbrellas of Cherbourg and

an orchestra of mice), a one-size-fits-one ring that will determine the ate of charming prince Jacques Perrin (future codirector of Winged Migration), and the most FROM THE DIRECTOR insouciant of wrap-ups. Jacques Demy's adaptation OF "THE UMBRELLAS of a 17th-century fable by Charles Perrault was his

1970) "Children do not marry their parents." In the fairy tale Blue | The Young Girls of Rochefort — as well as a re-teaming with Deneuve and composer Michel Legrand (among the Demy lyrics he puts to music are a sales spiel for a finger-slenderizing elixir and a recipe for a cake d'amour) — and his most over-the-top in stylization, complete with dazzling picture-book costumes, servants and horses color-coded to the hues of their respective kingdoms, rampant anachronisms, and spectacular location shooting at the château of Chambord. In the three decades since its release, the negative of Demy's most opulent film had become faded and worn, prompting his widow, filmmaker Agnès Varda, to oversee a new 35mm restoration of both picture and sound, using Legrand's original stereo recordings to re-mix the soundtrack into Dolby SR for the very first time. This restoration reveals Demy's fantasy in all its original splendor, what the International Herald Tribune called "a dazzler, an entrancingly imagination." "Exquisite... the film lasts in the memor because it gives pleasure." - Stanley Kauffmann.

> A KOCH LORBER FILMS RELEASE 1:30, 3:30, 5:30, 7:30, 9:30

JACQUES DEMY'S Donkey Ok

CATHERINE DENEUVE

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but his out-of-the-ring battles with wife Cathy Moriarty and brother Joe Pesci are a war of attrition with no winners. Scorsese's profanity-packed blowtorch boxing biopic of the middleweight legend has consistently topped critics' Best of the Decade lists, while winning a Best Actor Oscar for De Niro's tour-de-force (one of the picture's eight nominations; Thelma Schoonmaker also won for Best Editing). De Niro trained with the real La Motta for a year (by the end, La Motta ranked him "in the first top twenty middleweights"), won two out of nree actual matches, broke Pesci's rib in their sparring scenes, then packed on fifty pounds during a four-month shooting hiatus to play the bloated years. (The vivid fight scenes, only minutes on screen, took six weeks to shoot, the sound of punches landing supplied by squashing melons and tomatoes, the blood by Hershey's chocolate.) Supporting nominee Pesci was managing a restaurant when De Niro suggested him for the role; then Pesci suggested teenage model/acting

neophyte — and eventual fellow nominee — Moriarty as the wife. Michael Chapman's shimmering b&w spotlights Scorsese's seemingly effortless evocation of place and time — an era of flashbulbs, big cars, hats on men, and no air conditioning. "About a man with paralyzing jealousy and sexual insecurity... the most painful and heartrending portrait of jealousy in the cinema." -

> Roger Ebert. **AN MGM RELEASE** 1:10, 3:45, 7:00, 9:30

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(1963) "If we want everything to stay the same, everything must change." Sicily, 1860: as a light breeze disturbs the curtains, an aristocrat leads his family in prayer in a stately palazzo — then a dead soldier is found in the garden. Garibaldi and the Risorgimento have come. Burt Lancaster as the Prince of Salina reluctantly sees his beloved nephew Alain Delon off to join the rebels at the Battle of Palermo, then makes his peace with the Revolution, marrying Delon to daughter-of-the-people Claudia Cardinale. Visconti's spectacular adaptation of Giuseppe di Lampedusa's international bestseller is one of the cinema's greatest evocations of the past, achingly depicting the passing of an ancient order, with a final stinging sense of an idealistic cause betrayed. (A passing the creators felt deeply: the novelist was Prince of Lampedusa and based his hero on his greatgrandfather; lifelong Marxist Visconti was also the Duke of Modrone.) The climactic 45-minute ball sequence is a tour-de-force ("A set piece that has rarely been equaled" – Derek Malcolm; "One of the most moving meditations on individual mortality in the history of the cinema" – Dave Kehr), its highlight the Lancaster/Cardinale dance to a previously unknown Verdi waltz. Cut and dubbed in its original U.S. release, a 1980 restoration was supervised by cameraman Giuseppe Rotunno, and became a renewed hit around the world. But those prints had become unwatchable. This restoration of the complete, uncut Italian version showcases The Leopard's visual splendor better than ever. "This sumptuous historical drama has an artistry only comprehensible in the

detail." - J. Hoberman, Village Voice. A CRITERION PICTURES RELEASE OF A 20TH CENTURY FOX FILM 1:00, 4:30, 8:00

uncut Italian version. An extraordinary combination of romantic sweep and obsessive