

AUGUST 22 - 28 ONE WEEK!

"THE KIND OF HOLLYWOOD FILM TO WHICH STAR WARS PAYS TRIBUTE!"
- TIME OUT (LONDON)

New 35mm Color Restoration!

WILLIAM KEIGHLEY AND MICHAEL CURTIZ'S
The Adventures of ROBIN HOOD
STARRING ERROL FLYNN OLIVIA DE HAVILLAND

(1938) It's 1191 and Old England's not so Merrie, with beloved King Richard the Lionheart not yet back from the Crusades, and his devious brother Prince John (Claude Rains), in cahoots with hunching Sheriff of Nottingham (Melville Cooper) and grinnippled Sir Guy of Gisbourne (Basil Rathbone), having a fine time back home plotting to usurp the throne. Guess it's time for Errol Flynn's Sir Robin of Locksley to head for Sherwood Forest. Whether crashing a fatted' banquet with a deer slung across his shoulders, entering an archery contest incognito, or going toe-to-toe with Rathbone in a spectacular swordfight on enormous castle steps, it's swashbuckling awesomeness for Flynn, with occasional breaks for romance with Olivia de Havilland's Maid Marian (the team's 3rd of 9 pairings). In some ways a series of accidents: James Cagney was announced for the role, but left the studio in a contract dispute; original director William Keighley was replaced by Michael Curtiz, who added oomph to the action; while composer Erich Wolfgang Korngold at first adamantly refused to do the score that would win him an Oscar (Robin also won for editing and its sumptuous art direction). Warner Bros.' most expensive production to date — its original \$2,000,000 — budget eventually grew to \$2,600,000. The Adventures of Robin Hood is the great Hollywood swordbuckler and the very definition of classic Technicolor design. Like its stunning 50th anniversary restoration of 'Singin' in the Rain, Warners has used digital technology to perfectly register Robin Hood's original Technicolor negatives, restoring its vibrant color: the reddest reds, the bluest blues, and of course, the greenest greens.

A WARNER BROS. RELEASE
1:00, 3:10, 5:20, 7:30, 9:40

EXTRA ADDED ATTENTION!
PLUS SUNNY IN "RABBIT HOOD"

AUGUST 29 - SEPTEMBER 4 ONE WEEK!

JOSEPH SARGENT'S THE TAKING OF PELHAM ONE TWO THREE

(1974) "Screw the goddamn passengers! What do they want for their thirty-five cents? To live forever?" Just a typical day on the East Side RR, as a No. 6 train starts its downtown run from Pelham Station in the Bronx at the scheduled departure time of 1:23 PM (there's your title) — then gets hijacked by heavily-disguised men: Mr. Brown (Earl Hindman), flourishing his Green (Martin Balsam), wiggle-toeing his Grey (Michael E. Knight), and their icy-cold leader Mr. Blue (Robert Shaw) — color-coded aliases: are you listening, Mr. Tarantino? "This city hasn't got a million dollars!" kvetches the schmuck, flu-plagued Koch-lookalike mayor (this was the era, after all, when Jerry Ford told NYC to "drop the bomb" — evoking a New York that, while not exactly the golden age, was a time when you could still buy a foken... for thirty-five cents!

... a philosophical old Jewish man, a mother with two bratty kids, Matthew Broderick's dad James as the conductor, et al.) got wasted, or one corpse for each minute late. Wisecracks and bullets fly as Walter Matthau's quip-battered TA cop Lt. Zachary Gable gives a guided tour to embarrassingly polyglot Tokyo subway execs; dispatcher Jerry "I'll believe anything" Siller doesn't believe it; the ransom-carrying cop car jackknives in Astor Place; and Matthew negotiates with the all-business Mr. Blue via subway squawks. A crackling adaptation by the late Peter Stone of the John Godey bestseller, featuring terrific (and accurate) Gotham locations, knife-edge hilarity, a thrilling jazz score by David Shire, and third-rail head juts — evoking a New York that, while not exactly the golden age, was a time when you could still buy a foken... for thirty-five cents!

AN MGM DISTRIBUTION RELEASE
1:30, 3:35, 5:40, 7:45, 9:50
SPECIAL THANKS TO MGM'S JOHN KIM.

STARRING WALTER MATTHAU ROBERT SHAW
NEW 35mm SCOPE PRINT!

SEPTEMBER 5 - 18 TWO WEEKS

"REMAINS ONE OF THE BEST FRENCH POLICIERS — PERHAPS SIMPLY THE BEST."
- JEAN TULARD, GUIDE DES FILMS

JACQUES BECKER'S
TOUCHEZ PAS A GRISBI

STARRING JEAN GABIN JEANNE MOREAU

NEW 35mm PRINT! NEW TRANSLATION & SUBTITLES!

(1954) Even gangsters brush their teeth... Jean Gabin's "Max Le Martou" and René Dary's Riton, over-the-hill gangland buddies, have just pulled the heist of a lifetime: 50 million francs in gold bars — enough grisbi (French underworld argot for "loot") to give them both a cushy retirement. But when Dary's two-timing moll Jeanne Moreau spills the beans to drug-dealing bad guy Lino Ventura, a bloody gang war ensues, climaxed by a motorized duel with guns and grenades on a deserted country road. The granddaddy of the modern Gallic gangster movie, *Touchez Pas Au Grisbi* (translation: "Don't touch the loot!") immediately created a market for offscreen life Dassin's *Rififi* and Melville's *Bob Le Flambeur*. Adapted from the seminal 1902 *Série Noire* novel by Albert Simonin, *Grisbi* took the gangster saga to new heights of realism by portraying the criminal class as a luxurious suburban bourgeoisie and introducing authentic underworld slang to screen dialogue. More than a suspense drama set in postwar Paris, *Grisbi* is a poignant look at friendship, honor and betrayal among friends. Despite its coolly-staged action scenes, Becker (*Casque D'Or*, *Le Trou*, etc.) puts the accent more on characterization and mood, one of its most fondly remembered sequences played out not with guns, but with white wine and *foie gras*, as Gabin and Dary enjoy a midnight snack ("the best eating scene ever" — *Rififi* director Dassin) and talk about damn, retirement and old age before heading to the bathroom to do their *pis*, examine their joints in the mirror, and, out, brush their teeth. Seventeen years after *Pépé Le Moko*, *Grisbi* brought Jean Gabin out of a near-fatal career slump, winning him the Best Actor prize at Venice and marking his decisive change from prewar *Pépé* to post-war *pis* and launched the careers of a new generation of French cinema: former wrestler Ventura (discovered by Gabin at a match) and screen vamp Jeanne Moreau (years before Malle's *The Lovers* and Truffaut's *Jules and Jim*). And, with Jean Wiener's harmonica theme, *Grisbi* immortalized one of the most haunting of movie melodies, crossing the Atlantic even before the movie did. New subtitles by Lenky Berger, who recently tackled the tough argot of *Rififi* and *Bob Le Flambeur*, capture the flavor and irony of Simonin's crackling dialogue. "Shows what other gangster movies often ignore: that the reason for earning money dishonestly is to live in high style." — *Time Out* (London)

A RIALTO PICTURES RELEASE 1:30, 3:25, 5:20, 7:25, 9:20

SEPTEMBER 19 - OCTOBER 9 3 WEEKS!

FRANKENHEIMER

ALL 35mm PRINTS!

SPECIAL THANKS TO TOM MOLIN, HARRY GARSON, JOE DAVEN (FRANKENHEIMER PICTURES); JOHN KIM, INEZ RAMOS, LATIYA TAYLOR (MGM); LANA ERAN-SHITZ, MARIE WOLKOFF, RICHARD MAY (WARNER BROS.); ANNE GOODMAN (CITIZEN PICTURES); MONTY SCHEINBERG, SUSANNE HELLMAN (COLUMBIA PICTURES REPERATORY); GARY FLORENCE, JESSICA ROSENA (KIM).

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Late-comers will be seated at the discretion of the Manager.
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BUSES
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\$300 (823)	4	4	4	4	4	4	4	4	4	4	4
\$550 (845)	5	5	5	5	5	5	5	5	5	5	5
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FF'S OWN MERCHANDISE
CALENDAR MAILINGS & E-MAIL UPDATES
MEMBERSHIP CARD

SEPTEMBER 25 THU

THE YOUNG SAVAGES

(1961) To a percussive jazz score, a group of teenage jazz members stalk into rival turf in broad daylight and blow away the blind enemy "armor", up from the slums Assistant DA Bart Lancaster must contend with his own heritage, while ultimately deciding whether rotten no-goods might actually be innocent as charged. **1:00, 3:30, 5:30, 7:30, 9:30**

SEPTEMBER 19/20/21 FRI/SAT/SUN

THE MANCHURIAN CANDIDATE

(1962) A Commie brain-washer orders Laurence Harvey to go jump in a lake — the Central Park Reservoir — then to stalk a politico at a Madison Square Garden convention, but fellow ex-conv Frank Sinatra reshuffles those cards. With Angela Lansbury (only three years older) as Harvey's Mother from Hell (see also *All Fall Down*). "Although it's a thriller, it may be the most sophisticated political satire ever to come out of Hollywood." — Pauline Kael. **2:00, 4:30, 7:00, 9:30**

SEPTEMBER 22 MON

BIRDMAN OF ALCATRAZ

(1962) Two-time killer Burt Lancaster (Best Actor, Venice Festival, Oscar Nomination) gets the word from Alcatraz warden Karl Malden — solitary for life — but then he finds an injured bird in the yard. Real life story of lifer Robert Stroud, who became a world expert on ornithology from the confines of his cell; even as Frankelheimer's camera wings every variation on shots through bars and cages. With an Oscar-nominated Telly Savalas as a fellow prisoner and brutish Neville Brand as his guard. **1:00, 3:45, 6:30, 9:15**

SEPTEMBER 23 TUE

ALL FALL DOWN

(1962) Seventy times in *Way West* as Warren Beatty's "Berry Berry" Willard plays catnip to those birds — including nice old woman Eva Marie Saint — even as passive dad Karl Malden and "Berry"-loving mom Angela Lansbury (arguably more intense here than in same year's *Manchurian Candidate*) battle over his wayward ways, and kid brother Brandon De Wilde hero worships, until... Superheated William Inge adaptation of a James Leo Herlihy novel. **1:00, 3:10, 5:20, 7:30, 9:40**

SEPTEMBER 24 WED

BLACK SUNDAY

(1977) Israeli agent Robert Shaw (*Jaws*, *The Taking of Pelham One Two Three*) gets a second chance at international terrorist Marthe Keller, as, aided by psycho Goodyear blimp pilot Bruce Dern, who has big plans to bust American icon, the Super Bowl. **1:00, 3:45, 6:30, 9:15**

SEPTEMBER 26/27/28/29 FRI/SAT/SUN/MON

SECONDS

(1966) Ah, the dream of youth — but, if you have money... Middle-aged John Randolph, taking the 5:23 from Grand Central, gets a call from a mysterious corporation. Their product: a complete change of life — from middle-aged banker living in Scarsdale to hip young artist living in Malibu (pick one) — with cutting-edge plastic surgery turning him into... Rock Hudson! But what if that new life has its own disaffiliations? Can you go back? Will you be allowed to go back? "Macabre sci-fi thriller" (Pauline Kael), featuring "truly creepy, but gorgeous, camerawork by new master James Wong Howe (Sweet Smell of Success) and the screen's very first all-male hippie org (in a vat of grapes, no less) — we are showing the uncensored European version. "Wong Howe's disorienting, disturbing photography evokes the claustrophobic nightmare of a man who finds that 'freedom' is a dodgy concept." — *Time Out* (London). **1:30, 3:30, 5:30, 7:30, 9:30**

SEPTEMBER 26/27/28/29 FRI/SAT/SUN/MON

THE TRAIN

(1964) Art-troving Nao Pál Scofield (*A Man for All Seasons*) leads up half of France's masterpieces on a train bound for the Netherlands; then it's up to trainman Burt Lancaster and the Resistance to stop it, via re-routings, detours, delays, and ultimately spectacular train crashes, shot without special effects and Lancaster doing his own stunts. But are paintings worth a single human life? **1:00, 3:30, 7:00, 9:30**

OCTOBER 5/6 SUN/MON

SEVEN DAYS IN MAY

(1962) Cold War paranoia hits a fever pitch when Army intelligence Colonel Kirk Douglas stumbles upon General Burt Lancaster's plot to nix a U.S.-Soviet nuclear disarmament treaty by toppling peace-loving President Fredrick March. Featuring deeper-than-deep-focus cinematography and a script by Rod "Twilight Zone" Serling. With Ava Gardner, Edwige Fenech, and John Houseman in his film debut. **1:30, 4:00, 6:30, 9:00**

SEPTEMBER 30 THU

I WALK THE LINE

(1970) Stiffly upright Tennessee sheriff Gregory Peck, alienated from wife Estelle Parsons, finds too much temptation in barelegged moonshiner's daughter Tuesday Weld (actually 27), but the Feds and redneck deputy Charles Durning keep asking all these questions — and from there it's down, down, down, as Johnny Cash songs fill the soundtrack. **1:30, 3:30, 5:30, 7:30, 9:30**

OCTOBER 7 FRI

GRAND PRIZ

(1966) A year in the life of Formula 1 racers — in an admitted Walter Mitty trip for an amateur racer Frankelheimer. With James Garner, Yves Montand, et al., actually behind the wheel (thanks to driving school stints) and with wide-screen location lensing at tracks in Monte Carlo and Belgium, the tension heightened by split-screen, car-mounted cameras, and cars catapulted into some of the hairiest crashes ever filmed. "We put you in the car, we really did." — Frankelheimer. Montand's Best English-language role and Toshirō Mifune's first. **1:00, 4:00, 6:00**

OCTOBER 8 WED

THE ICEMAN COMETH

(1973) In Harry Hoop's flophouse/saloon, down-and-outers live on their pipe dreams, until salesman Hickey's legendary monologue brings them back to reality. But that an improvement? Frankelheimer's American Film Theater adaptation of Eugene O'Neill's giant masterpiece boasts a legendary cast including Lee Marvin (as Hickey), Robert Ryan, Jeff Bridges, and Fredric March, who came out of retirement for this boozy party film role. **2:00, 7:00**

SEPTEMBER 19 - OCTOBER 9 3 WEEKS!

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OCTOBER 2 THU

THE GYPSY MOTHS

(1969) Traveling daredevil skydiver Buck Lancaster, Gene Hackman and Scott Wilson — the Gypsy Moths — wow the Kansas crowds with the death-defying "coco jumps," while back on terra firma, Hackman one-ignites with a topos dancer and Lancaster dallies with married Deborah Kerr. "I think the two finest movie actors I ever worked with were Fredric March and Hackman." — Frankelheimer. **1:00, 3:10, 5:20, 7:30, 9:40**

OCTOBER 3/4 FRI/SAT

THE TRAIN

(1964) Art-troving Nao Pál Scofield (*A Man for All Seasons*) leads up half of France's masterpieces on a train bound for the Netherlands; then it's up to trainman Burt Lancaster and the Resistance to stop it, via re-routings, detours, delays, and ultimately spectacular train crashes, shot without special effects and Lancaster doing his own stunts. But are paintings worth a single human life? **1:00, 3:30, 7:00, 9:30**

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