

FILM FORUM 2



VON STERNBERG

DECEMBER 12 - 25 TWO WEEKS!

"AT HIS PEAK, THE WORKS HE PRODUCED WERE THE GREATEST VISUAL ADVENTURE CINEMA HAS AFFORDED US." - JOHN BAXTER

"Where are you, 20?" Marlene Dietrich would inquire into the mise before each take of her post-Josef von Sternberg films, purportedly missing the guidance of her mentor, lover, and Svengali. But if the seven memorably outrageous films they made together in the early 30s defined her as the exemplar/embodiment/epitome of the mysterious, eternally alluring feminine — as he bedecked her in feathers, furs, mantillas, a snug Hussar uniform, and top hat, white tie and tails, not to mention a gorilla suit hiding a huge platinum Afro — von Sternberg had already made his mark as a consummate visual stylist and genre path-breaker before they ever met. Born just prior to Sternberg to a poor Jewish family, Josef von Sternberg (1894-1969) grew up in Vienna and New York, moving from the military trade (his fee for fabric would later come in handy) to the movies; the war was added — by a producer — to class up an assistant director credit. At the end of the silent, he virtually created the gangster genre while becoming a master of the *mise en scene* of the individual shot, filling the screen with fans, nets, veils, smoke, and shadows. Even after the break-up of the legendary partnership, he remained one of the cinema's most distinctive stylists, until a later generation of critics caught up with him, with Andrew Sarris elevating him to his Pantheon. Credibly buffed beware, but for fans of the world's most beautiful legs, indiscreetly implied decadence, and lustrous photography. "Each picture translates a thousand words" (Von Sternberg).

SPECIAL THANKS TO BOB O'NEIL AND PAUL GINSBURG, UNIVERSAL STUDIOS; RUSTY CASSIDIAN; TIM LANZA, THE ROUANAH COLLECTION; ERIC SPILKER; AND PARAMOUNT PICTURES.

LIVE PIANO ACCOMPANIMENT BY STEVE STERNBERG AT SHOWINGS FOLLOWED BY A MUSICAL NOTE (♯). Tickets for double features (2 films for 1 admission) are not available online.

DECEMBER 12/13 FRI/SAT

SHANGHAI EXPRESS NEW 35MM PRINT!
(1932) "It took more than one man to change my name to Shanghai Lily." Aboard the title train, beleaguered Dietrich meets mysterious Anna May Wong and stoic ex-amour Clive Brook, but Chinese rebel leader Warner Oland demands an unscheduled stop, barking, "The white woman stays with me!" Inesistibly enjoyable... a triumphant fusion of sin, glamour, shamelessness, art, and, perhaps, a furtive sense of humor. — Pauline Kael. **1:30, 3:30, 5:30, 7:30, 9:30**



THE DEVIL IS A WOMAN NEW 35MM PRINT!
(1935) "Men are my slaves — and glad to be!" Marlene Dietrich emerges from the steamers of a 19th century Spanish fiesta as her dalliances with Cesar Romero drive aging lover Lionel Atwill to the brink. The last Dietrich/Sternberg collaboration and a festival of baroque decor and photography. Re-made in 1977 by Buñuel as *The Obscure Object of Desire*. **1:00, 3:00, 5:00, 7:00, 9:00**

FILM FORUM 2

THE MOVING IMAGE, INC.
209 WEST HOUSTON STREET, NEW YORK, NY 10014



FILM FORUM

DIRECTOR
Karen Cooper

DIRECTOR OF REPERTORY PROGRAMMING
Bruce Goldstein

DESIGN
Gates Sisters Studio

PHOTO COURTESY
Photofest, MGM, Warner Bros., Kino Intl., Sony Pictures, New Yorker Films, Rialto Pictures, Maureen Hayes, Larry Kramerian, Fred Lobber, Ned Lord, Chairman Jim Mann, Joy Marcus, Nisha Gupta McGreevy, Mira Nair, Sheila Nevins, Carole Rifkind, Peter Saraf, Alexandra Shiva, Andrea Taylor, Shelley Wang, Bruce Weber

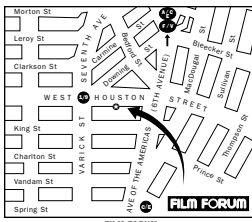
PHOTO: ANGELO MOROCCO, EYES WITHOUT A FACE, MODERN TIMES

NOTES
Bruce Goldstein, Michael Jack, Harris Dew

ASSISTIVE LISTENING DEVICES
are available upon request. Please see Manager.

LATE COMERS will be seated at the discretion of the Manager.

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209 West Houston Street, New York, NY 10014

SUBWAYS
1/9 to Houston St. C/E to Spring St.
A/C/E/F/V to West 4th St.

BUSES
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#20 to Varick and Houston St.

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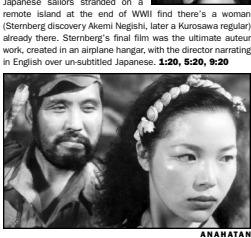
UNDERWORLD
(1927) gangland big shot "Bull" Weed (George Bancroft) takes high-class bum "Rolls Royce" (Clive Brook) under his wing, but things go awol when Bull's moll "Feathers" (Evelyn Brent) starts taking an interest in the new recruit. Box office smash that helped launch the crime movie cycle of the 30s, from an original story by Ben Hecht. **3:40, 7:15 ♯**

THUNDERBOLT
(1937) Sternberg's first talkie stars George Bancroft as "Thunderbolt," a gangster whose moll, Fay Way, falls for handsome young bank clerk Richard Arden. This Bancroft guy has no luck with the dames! "An almost frenetic night-club scene exploits the dramatic possibilities of multiple sources of sound." — Peter Baxter. "Less a gangster film than a gangster fantasy." — Andrew Sarris. **2:00, 5:30, 9:00**



JET PILOT
(1957) Straight from Siberia, Ruskij jet jockey Janet Leigh lands a MID at an Alaska airbase and in the capable hands of Colonel John Wayne. Defector? spy? — either way, it's romance. Written by Sternberg's long-time collaborator Jules Furthman (Morocco) and begun in 1949 but not released for eight years until producer Howard Hughes tinkered with it. — Andrew Sarris. **3:10, 7:10**

ANAHATAN
(1952) Mayhem ensues when Japanese sailors stranded on a remote island at the end of WWII find there's a woman (Sternberg discovery Akemi Negishi, later a Kurusawa regular) already there. Sternberg's final film was the ultimate auteur work, created in an airplane hangar, with the director narrating in English over an subtitled Japanese. **1:20, 5:20, 9:20**



DECEMBER 17 WED (2 FILMS FOR 1 ADMISSION)

THE LAST COMMAND
(1928) Brutal czarist general Emil Jannings dishes it out as the Revolution looms, then years later finds himself in another dangerous spot: as a penniless Hollywood extra directed by ex-Soviet William Powell. **1:00, 4:30, 8:00 ♯**

DISHONORED NEW 35MM PRINT!
(1931) "What a charming evening we might have had if you had not been a spy and I a traitor." Streetwalker turned Austrian courtesan K27 Marlene Dietrich drives traitor Warner Oland to suicide but then falls for Russian Victor McLaglen (L), leading to deliciously Sternbergian firing squad climax. "Magnificent grandeur embellished by its shining central performance." — John Gillett. **2:40, 6:10, 9:40**



THE DOCKS OF NEW YORK

MOROCCO
(1930) "Every time a man has helped me there was a price. That's yours?" In her first Hollywood film, Marlene Dietrich's sultry top-hat-and-white-tailed cafe singer ("What Am I Bid for My Apples?") starts a female patron in her North African bally with a kiss on the lips, then after throwing over wealthy sailor Adolphe Menjou treads off into the desert after legionnaire lover Gary Cooper — in high heels. "Enchantingly silly, full of soulful grand passions and drifting cigarette smoke... perhaps Sternberg's most effective piece of romantic mythmaking." — Pauline Kael. **2:00, 5:30, 9:00**

THE DOCKS OF NEW YORK
(1928) Dock worker George Bancroft marries — or does he? — waterfront hooker Betty Compson after rescuing her from suicide. In Sternberg's first expressionist masterpiece. "The settings indicate that von Sternberg was reaching his peak as a visual stylist." — David Shipman. **3:50, 7:20 ♯**



DECEMBER 19/20 FRI/SAT

BLONDE VENUS NEW 35MM PRINT!
(1932) *She loved two men at once!* Mother Love — Marlene's way. Herbert Marshall's glimpse of Dietrich's skinny-dip leads to marriage and toddler Dickie Moore, derailed when she must go back on the market to pay for hubby's treatments for radium poisoning. Highlighted by her gorilla-suited "Hot Voodoo" number and lucrative affair with Cary Grant. **1:30, 3:30, 5:30, 7:30, 9:30**

DECEMBER 21 SUN

THE SCARLET EMPRESS
(1934) "Be obedient, and be worthy of a glorious destiny." A tempestuous Dietrich is recruited to be cuckoo Sam Jaffe's Grand Duchess, then after several palace coups led by eventual lover, fur-clad John Lodge, gets elevated to Catherine the Great of Russia, even as the Cossacks ride accompanied by the 1812 Overture. "Sternberg's most sumptuous exercise in style." — Andrew Sarris. **1:00, 3:10, 5:20, 7:30, 9:40**



THE SCARLET EMPRESS

DECEMBER 22 MON (2 FILMS FOR 1 ADMISSION)

AN AMERICAN TRAGEDY
(1931) Philip Holmes seems to strike it rich when romance blossoms with rich girl Frances Dee, but he's still involved with poor girl Sylvia Sydie, in first adaptation of the Theodore Dreiser classic (re-made in the '50s as *A Place in the Sun*). "The first time that sex, birth control and murder have been put into a picture with sense, taste and reality." — Pare Lorentz. **2:40, 6:10, 9:45**

CRIME AND PUNISHMENT NEW 35MM PRINT!
(1935) Sternberg's first film post-Dietrich stars Peter Lorre in his U.S. debut, as Dostoyevsky's murderous Raskolnikov, in an updated adaptation highlighted by his high-tension confrontations with Edward Arnold's inspector. "Lorre had only three roles that tapped his full talent — [including] the child murderer in *M* and this remarkably suggestive and witty Raskolnikov." — Pauline Kael. **1:00, 4:30, 8:00**



AN AMERICAN TRAGEDY



DECEMBER 23 TUE (2 FILMS FOR 1 ADMISSION)

THE SHANGHAI GESTURE
(1941) "What a witches' Sabbath... so incredibly evil." Ona Munson's Mother God (bowdlerized from the play's original "Mother Goddam") taunts ex-husband Walter Huston by drawing daughter Gene Tierney into her den of iniquity, as fazed habitué Victor Mature looks on. "Seldom have decadence and sexual depravity been better suggested on the screen." — Richard Row. **3:30, 7:10**

MACAO
(1952) In the exotic Chinese/Portuguese port, adventurer Robert Mitchum meets "hot" sexpot Jane Russell, met Gloria Grahame, and shady merchant William Bendix amid a festival of studio-created bobbing junks and hanging nets. Completed by Nicholas Ray. "A visually dynamic and sexy film noir." — *PHO* Story. **1:50, 5:30, 9:10**

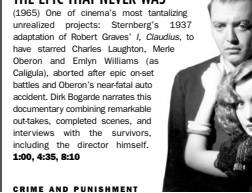


THE BLUE ANGEL

DECEMBER 24/25 WED/THU (2 FILMS FOR 1 ADMISSION)

THE BLUE ANGEL
(1930) "Falling in love again/Never wanted to..." Lured to the über-sexy cabaret "Der Blaue Engel," prim professor Emil Jannings ends marrying the club's fickle singer... Marlene Dietrich. Imported from America to direct, Sternberg designed every detail of costume, set, and his own complicated play of light and shadow — and gave Dietrich her star-making role. "An emotional powerhouse set in a dark nightmare world." — Leslie Halliwell. Plus Dietrich's hilarious *Blue Angel* screen test. **2:30, 6:05, 9:40**

THE EPIC THAT NEVER WAS
(1955) One of cinema's best-selling unrealized projects: Sternberg's 1937 adaptation of Robert Graves' *I, Claudius*, to have starred Charles Laughton, Merle Oberon and Evelyn Williams (as Calpurnia), aborted after epic on-set battles and Oberon's near-fatal auto accident. Dirk Bogarde narrates this documentary combining remarkable on-takes, completed scenes, and interviews with the survivors, including the director himself. **1:00, 4:35, 8:10**



CRIME AND PUNISHMENT

DECEMBER 26 - JANUARY 1 ONE WEEK!

CHARLES CHAPLIN'S MODERN TIMES

NEW 35MM RESTORATION!

STARRING CHARLES CHAPLIN PAULETTE GODDARD

AN MK2 PRESENTATION RELEASED BY KINO INTERNATIONAL
1:20, 3:20, 5:20, 7:20, 9:20

Hitchcock's dial M for Murder in 3-D!

ONE WEEK!

Only on this stage the producer doesn't end at the screen, it extends into the audience! 3-D is most effectively used in the murder sequence, which takes on new and greater significance as the viewer is placed in the midst of the struggle: a voyeuristic accomplice to murder as only Hitchcock could have planned.

A WARNER BROS. RELEASE
1:10, 3:20, 5:30, 7:40, 9:50

IN ITS ORIGINAL NATURALVISION 3-D! STARRING GRACE KELLY RAY MILLAND

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