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REVIVALS & REPERTORY  
SUMMER-FALL 2005



CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN

**Billy Wilder's**  
**the seven year itch**  
starring  
**Marilyn Monroe**

**JULY 22-28 ONE WEEK**

New 35mm Scope Print!  
50th Anniversary!



(1955) *When it's hot like this, you know what I do? I keep my undies in the icebox.* With the dog days already melting the asphalt, Tom Ewell packs the wife and kid off to Maine, while he holds the fort in sweltering NYC to work at his publishing job, turning literary classics into vintage lurid 25-cent paperback (What's *Secrets of a Girls' Dormitory?* Why, *Little Women*, of course). But when the summer widower's next project, "Repressed Urges in the Middle-Aged Male," coincides with the arrival of a new upstairs neighbor — TV toothpaste pitchwoman and "art" photo model Marilyn Monroe (I) — it's time to scratch that old "seven year itch." If Rachmaninoff doesn't do the trick ("That's classical music, isn't it?" she asks, "I can tell because there are no vocals"), at least there's the thrill of watching her cool off over a subway grate on a sultry summer night. And when klutzy would-be Casanova Ewell confesses "Nothing like this ever happened to me in all my life," Marilyn ingeniously replies, "That's funny. Happens to me all the time." But who wouldn't get mixed signals from a date who sympathizes with the Creature from the Black Lagoon because "he just craved affection"? Fiftieth anniversary of the Eisenhower era sex comedy, the apotheosis of Marilyn Monroe, and, in her white-dressed pose above the subway, not only her own most iconic moment, but one of the most enduring images in movie history. Screenplay by Wilder and, surprisingly enough, original playwright George Axelrod. "As the innocent in the big city and the kook, Marilyn Monroe seems oddly cast at first glance. But in a way that was hers alone, she makes the girl warm, funny and sexy." — David Shipman.



A CRITERION PICTURES RELEASE OF A 20TH CENTURY FOX FILM  
1:00, 3:10, 5:20, 7:30, 9:40

**AUGUST 19-SEPTEMBER 15/ FOUR WEEKS**  
**SUMMER SAMURAI**



Mifune and Nakadai in *Samurai Rebellion*

ALL 35MM PRINTS!

夏侍  
Tatsuya Nakadai capping moves of tigerish grace with a Tiger Woods follow-through; Shintaro Katsu's Zatoichi chuckling knowingly before the mayhem starts; Toshiro Mifune, surrounded by killers, looking up from the still warm corpse of a loved one and emitting a growl/moan wrenched from the depths. *Samurai!* Stark conflicts of loyalty vs. duty. Shakespearean power plays. Contemporary social criticism under period guise. Like all great genres, what we call the samurai film (to the Japanese, a *jidaigeki*, period film, or its subgenre *chambara*, a chop-'em-up) can encompass a wide range of subject matter and tone, while retaining its own unique flavor — as well as reserving for itself the most kinetic and balletic of action sequences. "When a man is surrounded inside a burning house by a dozen heavily armed warriors and it's the warriors who are in trouble, you know you're watching a samurai movie." — Henry Sheehan, *Boston Phoenix*.  
Special thanks to Sarah Finkles, Stephanie Friedman, Peter Becker, Marc Walkow, Curtis Tsui, Fumiko Takagi (Janus Films); Shozo Watanabe, Masaharu Ina, Masaki Fujiwara, Kenji Sato (Toho International); Michael Jeck; and Donald Richie.  
All of the films in this series are released by JANUS FILMS, with the exception of the following films courtesy TOHO INTERNATIONAL: *Samurai Assassin*, *Goyokin* and *Zatoichi Meets Yojimbo*.

**JULY 29-AUGUST 11 TWO WEEKS NEW 35MM PRINT!**

BERNARDO BERTOLUCCI'S  
**THE CONFORMIST**

"A triumph of feeling and of style."  
— PAULINE KAEI  
(1970) In Mussolini's Italy, Jean-Louis Trintignant's repressed *haut bourgeois* Marcello Clerici, trying to purge memories of a youthful, homosexual episode (and murder), joins the Fascists in a desperate attempt to fit in. As the reluctant Judas motors to his personal Gethsemane (the assassination of his leftist mentor, whose Paris address, in a pointed homage, matched Jean-Luc Godard's real one), he flashes back to a dance party for the blind; an insane asylum in a stadium; and wife Stefania Sandrelli and lover Dominique Sanda dancing the tango in a working-class hall. But those are only a few of the anthology pieces of this political thriller, others including Trintignant's honeymoon coupling with Sandrelli in a train compartment as the sun sets outside their window; a bimbo lolling on the desk of a fascist functionary, glimpsed in the recesses of his cavernous office; a murder victim's hands leaving bloody streaks on a limousine parked in a wintry forest. Bertolucci's masterwork, adapted from the novel by Alberto Moravia, boasts an authentic Art Deco look created by production designer Ferdinando Scarifotti, a score by the great Georges Delerue (*Contempt*, *Jules and Jim*) and eye-popping color cinematography by Vittorio Storaro (who personally oversaw the film's 1995 restoration). "Carries with it a rejuvenating jolt of youthful creative energy, the memory of a time when movies were the most important art and their creative possibilities seemed endless." — Dave Kehr. "Juggling past and present with the same bravura flourish as Welles in *Citizen Kane*, Bertolucci conjures a dazzling historical and personal perspective (the marbled insane asylum where his father is incarcerated; the classical vistas of Mussolini's corridors of power, the dance hall where two women tense in an ambiguous tango; the forest road where the assassination runs horribly counter to expectation), demonstrating how the search for normality ends in the inevitable discovery that there is no such thing." — Tom Milne, *Time Out* (London).  
A PARAMOUNT RELEASE 1:00, 3:10, 5:20, 7:40, 10:00

**AUGUST 19-25 ONE WEEK NEW 35MM PRINT!**

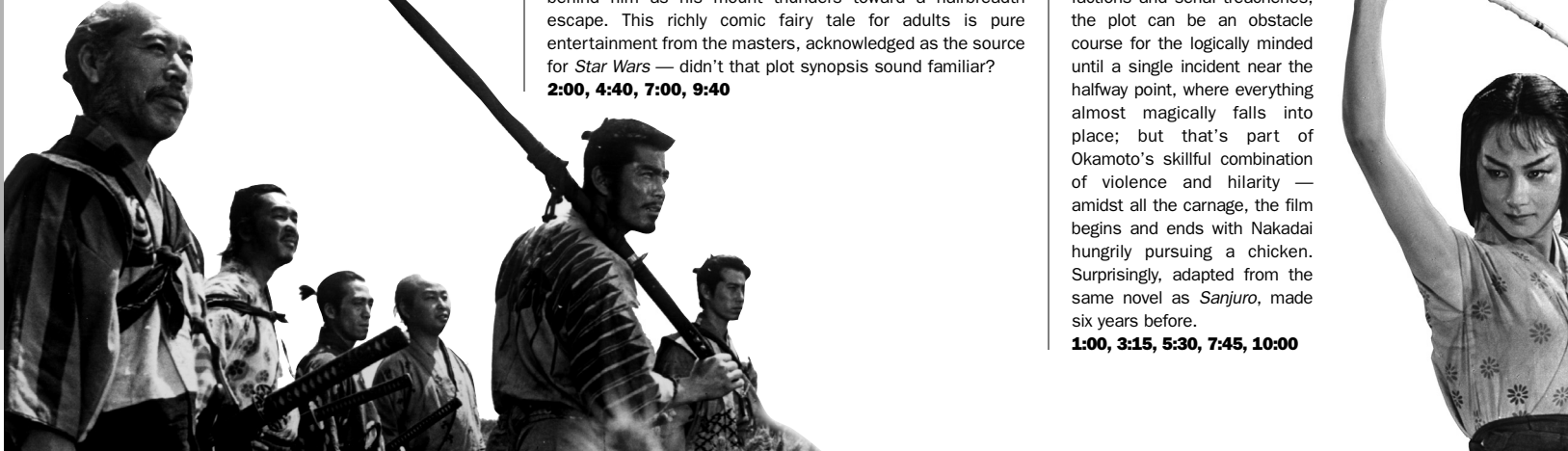
MASAKI KOBAYASHI'S  
**Samurai Rebellion**

"The tension builds slowly until ALL HELL BREAKS LOOSE... The final duel between Mifune and Nakadai is as exciting as any ever put on film!"  
— DAVID SHIPMAN  
STARRING TOSHIRO MIFUNE AND TATSUYA NAKADAI  
(1967) A samurai paces restlessly alongside a sand garden, then suddenly stalks diagonally across the carefully raked pattern. Think he's made a decision? In a time of peace under the shogunate, faithful retainer Toshiro Mifune tests swords on straw dummies and always plays it his Lordship's way, even when the lord decides to unload mistress Yoko Tsukasa (ladylike Ozu regular and female lead of *Yojimbo*), who has already borne him a son, on Mifune's son Takeshi Kato. When the couple actually find love and have a child of their own, everything seems for the best. But when the lord's eldest son dies, making Tsukasa's first child the heir, the lord wants her back... The incredibly built-up tension is orgasmically released in Mifune's — or anybody else's — most dramatically powerful one-against-all fight. ("The sight of Mifune cutting, turning and crashing through paper walls has rarely been equaled." — Richard Tucker), with Mifune's sword cutting through the flailing steel; there's one thing he wants, and that's all he's focusing on, no matter how many warriors jump him. And in some ways topping that, in the final sequence, one of the cinema's greatest images: the wounded Mifune's bracing himself with his sword to rise. But since powerful social critic Masaki Kobayashi (*The Human Condition*, *Harakiri*, *Kwaidan*) uses the period form for a devastating take-on-prisoners attack on feudalism, and ultimately, the arrogance of power and mindless loyalty in any context, even this is not the end. Produced by Mifune himself, and with a screenplay by unsung writing titan Shinobu Hashimoto (*Harakiri*, *Samurai Assassin*, *Sword of Doom*, not to mention eight collaborations with Kurosawa, including *Seven Samurai*) and a score by the great composer Toru Takemitsu. Winner, Kinema Junpo Award for Best Japanese film of 1967.  
A JANUS FILMS RELEASE 2:00, 4:30, 7:00, 9:30

**AUGUST 26/27 FRI/SAT**

**SEVEN SAMURAI** 七人の侍  
(1954, AKIRA KUROSAWA) In 16th century Japan, as proud samurai end up as masterless ronin and farmers are prostrate under the heel of marauding bandits, a village patriarch counsels resistance. How? Hire samurai, "hungry samurai." Under the calm leadership of Takashi Shimura (Kurosawa regular and *Ikiru* and *Godzilla* star), that magic number enlist for a war against 40 mounted bandits, winding up at the most hair-raising battle ever filmed. One of the most influential films of all time, but nothing can top the original: Kurosawa's orchestration of swords, spears, arrows, men, horses, rain, wind, and mud; blazing tracking shots; giant close-ups; chiaroscuro lighting; telephoto lenses that put us underfoot as horses crash amid struggling men; deep-focus shots that render the tip of a sword pointing into the lens equally clear with scurrying figures fifty feet away; transitions that effortlessly whip us from scene to scene; and ensemble performances that give three-dimensionality to every character, topped by Toshiro Mifune's eventual transition from manic goonball to tortured, self-hating tragic hero. Voted in the 1979 Kinema Junpo critics' poll as the Best Japanese Film ever. 1:00, 4:40, 8:20

**AUGUST 28/29 SUN/MON**  
**THE HIDDEN FORTRESS** 隠し砦の三悪人  
(1958, AKIRA KUROSAWA) Two constantly bickering and bumbling farmers on the run from clan wars are dragged by superman general Toshiro Mifune into aiding his rescue of fugitive princess Misa Uehara and her family's hidden gold; at the last moment help arrives from a completely unexpected source. Probably Kurosawa's most dazzling exercise in pure filmmaking (his first use of Scope includes a *Potemkin*-in-reverse slave revolt; elaborately choreographed fire festival; and one of the greatest entrances in film history), and perhaps Mifune's most purely swashbuckling vehicle. Like the greatest of screen action heroes, he did all his own stunts — including a fight on horseback at full gallop, an extended spear duel with the opposing general; and effortlessly yanking up a cohort behind him as his mount thunders toward a hairbreadth escape. This richly comic fairy tale for adults is pure entertainment from the masters, acknowledged as the source for *Star Wars* — didn't that plot synopsis sound familiar? 2:00, 4:40, 7:00, 9:40



**AUGUST 12-18 ONE WEEK TECHNICOLOR DOUBLE FEATURE! (2 MOVIES FOR 1 ADMISSION)**

**THE GANG'S ALL HERE**  
Busby Berkeley's  
Starring Alice Faye and Carmen Miranda  
UNIQUE 35MM TECHNICOLOR PRINT!  
(1943, BUSBY BERKELEY) "Some sort of apotheosis in vulgarity" (*Time Out*, London), as "lady in the tutti-frutti hat" Carmen Miranda, wearing history's most enormous fruit basket, sashays between lines of chorines manipulating over-size bananas, Alice Faye warbles "A Journey to a Star," Benny Goodman swings ... and sings (!), Charlotte Greenwood attempts to kick the moon, and Eugène Pallette lends his croaky baritone for the star-studded finale. Plot? Who cares! As masterminded by outrageous Berkeley, perhaps the most outrageously Technicolored Technicolor movie ever made — no drugs needed — seen here in this super-rare dye-transfer Technicolor print the original color negatives were destroyed in the early 70s). Buy your war bonds at this theater! "So blindingly opulent it defies description." — *San Francisco Examiner*. "Filtering Berkeley's kaleidoscope cuties through the garish mixmaster of 1940s Fox Technicolor is like a male hairdresser's acid trip... By the time Berkeley's chorus girls wave huge phallic bananas in rhythmic waves, you'll swear you're lost in a giant fruit cocktail." — *The Movie Guide*. 3:10, 7:00

**COBRA WOMAN**  
NEW 35MM PRINT!  
"A heavenly absurdity!"  
— PAULINE KAEI  
(1944, ROBERT SODMAK) "Gif me the cobra jool!" Romance and fantasy in the South Seas, with two (count 'em) two Maria Montezes for the price of one — we defy you to tell them apart! Maria Montez #1: sarong-clad "good twin" Tolea, who, on the eve of wedding hunk Jon Hall is kidnapped by ... Maria Montez #2: "evil twin" Naja, high priestess of snake worshippers on Cobra Island, where villagers are routinely tossed into the local volcano. But when evil Maria is suddenly unable to fulfill her duties, can good Maria step in and convincingly perform the orgasmic Cobra Ritual dance? Lush Technicolor fun from film noir master Sodmak (*Phantom Lady*, *The Killers*), with all-star B movie cast including Lon Chaney (Jr.) and Sabu. They just don't make 'em like this anymore! "Among the exotic treats: a rumbling volcano, a pet chim, ominous gong sounds, forest-glade love scenes, human sacrifices, Naja's handmaidens in their high-heeled pumps, her imperious writhing during what is supposed to be a demonic dance." — Pauline Kael.  
A UNIVERSAL RELEASE  
Plus Maria Montez trailer reel!  
1:20, 5:10, 9:00  
EXTRA LATE SHOW FRI/SAT 10:45 (tickets available online for 10:45 show only)

**AUGUST 30/31 TUE/WED (2 FILMS FOR 1 ADMISSION)**

**YOJIMBO** 用心棒  
(1961, AKIRA KUROSAWA) "You can't get ahead in this world unless folks think you're both a cheat and a killer." Met at the entrance to a seemingly deserted village by a stray mutt sauntering past with a severed hand in his jaws, grubby wandering and unemployed samurai Toshiro Mifune, after a suitable double take, realizes a skilled yojimbo (bodyguard) could rake in a few *ryo* in this town. And after checking out the sake merchant's thugs squaring off against the silk merchant's goon squad, twice as much, if he hires out to both sides, Venice Festival acting prize to Mifune, with Tatsuya Nakadai as the pistol-wielding killer. 1:10, 5:20, 9:30

**SANJURO** 椿三十郎  
(1962, AKIRA KUROSAWA) In a secluded temple, painfully sincere young samurai meet in secret to plan how to save the day in their clan's power struggle — then they hear this yawn. A wandering samurai just can't get enough sleep: it's Mifune, repeating his role (with variations) as Sanjuro of *Yojimbo*, grudgingly proceeding to straighten out, bail out, and shock the straight arrows: while contending with the delicate sensibilities of a rescued lady aristocrat, a captured spy who keeps forgetting what side he's on, and a debate over which color flower should be the signal for the final attack. Tatsuya Nakadai, resurrected from *Yojimbo*, is an even more formidable antagonist; his showdown with Mifune comes to a startling conclusion. 3:20, 7:30

**KILL!** 斬る  
NEW 35MM PRINT!  
(1968, KIHACHI OKAMOTO) "Kill all samurai!" Corrupt officials square off against idealistic young retainers, Tatsuya Nakadai as a dropout samurai pacifist plays it cool, and the ensuing mass fights, nonstop scheming, mountain sieges, last-minute rescues, and final showdown — here a duel with darts in a closet-sized room — proceed at a machine-gun tempo. (Director Okamoto remarked that the pace of his rapid-fire editing was perhaps due to his pulse beating faster than other people's.) With all the multiple factions and serial treacheries, the plot can be an obstacle course for the logically minded until a single incident near the halfway point, where everything almost magically falls into place; but that's part of Okamoto's skillful combination of violence and hilarity — amidst all the carnage, the film begins and ends with Nakadai hungrily pursuing a chicken. Surprisingly, adapted from the same novel as *Sanjuro*, made six years before. 1:00, 3:15, 5:30, 7:45, 10:00

