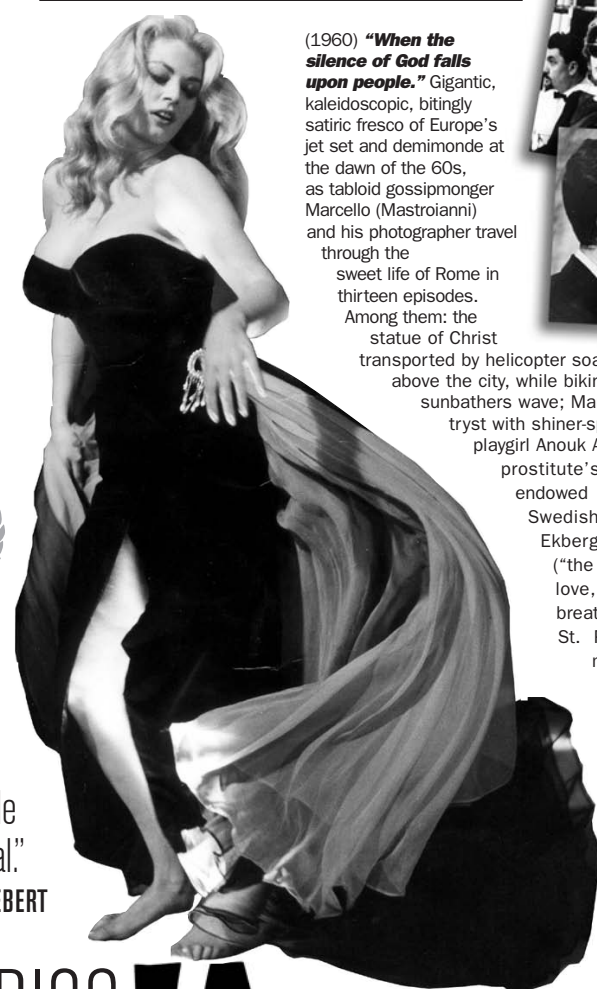


CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN
 ASSOCIATE: HARRIS DEW

JULY 23-AUGUST 5 TWO WEEKS!



WINNER PALME D'OR CANNES FILM FESTIVAL
 "Fellini and Mastroianni took a moment of discovery and made it immortal."
 - ROGER EBERT

FEDERICO LA FELLINI'S DOLCE VITA

STARRING MARCELLO MASTROIANNI ANITA EKBERG

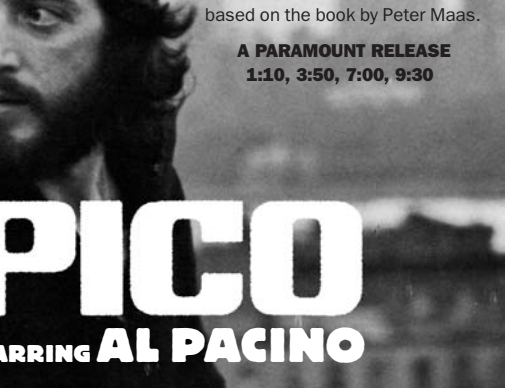
A PARAMOUNT RELEASE
 1:10, 4:30, 8:00

(1960) "When the silence of God falls upon people..." Gigantic, kaleidoscopic, bilingually satirical fresco of Europe's jet set and demimonde at the dawn of the 60s, as tabloid gossipmonger Marcello (Mastroianni) and his photographer travel through the sweet life of Rome in thirteen episodes. Among them: the statue of Christ transported by helicopter soaring above the city, while bikini sunbathers wave; Marcello's tryst with shiner-sporting playgirl Anouk Aimée at a prostitute's pad; spectacularly endowed ("I've got a big talent") Swedish/Hollywood star Anita Ekberg's press conference ("the three things I like most: love, love, love"), her breathless climb to the top of St. Peter's, and her iconic midnight romp in the Fontana di Trevi — capped by a ringing slap delivered by her fiancé, former Tarzan Lex Barker; the Fatima-wannabe "miracle" in a small town that results in a rain-soaked three-ring publicity circus; the late-night party in the palace of a

decadent aristocratic family (with cameo by a pre-Velvet Underground Nico); Marcello's father's visit, most of which he spends flirting with Riffi's Magali Noël; the jaded orgy at a country villa (so notorious that some U.S. theaters advertised the scene's start times) and the bleary-eyed morning after by the sea. Fellini's first Scope film gave currency to a new word — *paparazzi* — and coined a new catchphrase — the title — and was an enormous, scandalous international success (there were debates in the Italian Parliament as to whether it should be censored or withdrawn entirely). To prepare for the film "I spent many evenings with the photographer-reporters of the Via Veneto," but in fact it's all "completely invented. The Rome of which I speak is a city of the inner self; its topography is entirely spiritual" — Fellini. Four Oscar nominations, including Director, Screenplay, Art Direction, winning for Costume Design.

(1963) "Who can trust a cop that don't take money?" As detectives close in on a drug bust, one gets hung out to dry by his partners — then we find out why. Al Pacino, volcanic as his hirsute real-life cop Frank Serpico, flashes back from his beginnings as a naive, idealistic police recruit to the bearded, undercover hippie detective whose unwillingness to be on the take and willingness to testify for the head-rolling Knapp Commission made him an alienated, justifiably paranoid freak — and target — among his fellow officers. The electrifying first film of Lumet's memorable — if unglamorous — cops & crime trilogy (followed by *Dog Day Afternoon* and *Prince of the City*) is a Balzac-like portrayal of New York's underside — the realism extending to the American screen's first avalanche of

profanity, but with an actor and director who can catch the rhythm and get it exactly right ("Never has a cast wrung so many meanings out of one four-letter word, and I don't mean love." — Pauline Kael). Filming on 107 different locations around the city, with over 100 speaking parts, Lumet finished shooting in 51 days — 4 ahead of schedule — powerfully delivering his first butt-kicking action picture, with Pacino's blowtorch performance vaulting him to the front rank of American actors. Screenplay by Waldo Salt and Norman Wexler ("He writes virulent, toxic dialogue with a demented lilt." — Kael), based on the book by Peter Maas.



Sidney Lumet's SERPICO

STARRING AL PACINO

A PARAMOUNT RELEASE
 1:10, 3:50, 7:00, 9:30

AUGUST 13-26 2 WEEKS!

Luchino Visconti's THE LEOPARD

starring BURT LANCASTER ALAIN DELON CLAUDIA CARDINALE



(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 (Lancaster called it "my best work," though he originally thought an Italian should have played the part) 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 (at her most beautiful). Luchino 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 scene of an idealistic cause betrayed. (As passing the creators felt deeply; the novelist, who died before his manuscript's acceptance for publication, was Prince of Lampedusa and based his hero on his great-grandfather; lifelong Marxist Visconti was also the Duke of Modrone.) Visconti's attention to period detail is legendary: the Garibaldian red shirts were soaked in tea, dried in the sun, and buried in the earth to attain the right hue; the streets of Palermo had to be stripped of television aerials; and for the final sequence Visconti used a palazzo still inhabited by the family for whom it was built. 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 all-new restoration of the complete, uncut Italian version showcases *The Leopard's* visual splendor better than ever.

A CRITERION PICTURES RELEASE OF A 20TH CENTURY FOX FILM
 1:00, 4:30, 8:00

NEW 35mm RESTORATION!

AUGUST 27/28 FRI/SAT
 (2 FILMS FOR 1 ADMISSION)

GODZILLA: THE UN-CUT ORIGINAL (SUBTITLED)
 (1954, ISHIRO HONDA) H-Bomb tests unleash a giant radioactive Jurassio-cera monster whose Tokyo temper tantrum can't be stopped by conventional weapons. But what about the mysterious Dr. Serizawa and his "Oxygen Destroyer"? Re-edited for U.S. release, this is the uncut, undubbed and uncensored Japanese original — with 40 minutes of footage deleted from the "Raymond Burr version" (see Sept. 1). "Magnificent... Visionary... The great movie monster of the post World War II era." — J. Hoberman, *Village Voice*. **2:45, 6:25, 10:05**

DESTROY ALL MONSTERS!

(1968, ISHIRO HONDA) Mt. Fuji-based aliens from the planet Kilaak use their remotes to destroy New York, Peking and Moscow — via Godzilla, Mothra and Rodan. An all-star Toho monster mash, with Anguirus, Baragon, Spiega, and multi-headed King Ghidorah just for starters! "The ultimate Japanese monster movie!" — Michael Weldon, *The Psychotronic Encyclopedia*. **1:00, 4:40, 8:20**



DESTROY ALL MONSTERS!
 AUGUST 29/30 SUN/MON
 (2 FILMS FOR 1 ADMISSION)

MOTHTRA
 (1961, ISHIRO HONDA) When two identical six-inch twin princesses, guardians of a mysterious giant egg, are kidnapped and forced to sing in a Japanese nightclub, the egg's larva transforms into a really pissed-off giant moth. One of the best-loved of all *kaiju eiga*, with the memorable title song performed by "The Peanuts." **1:00, 4:35, 8:10**

GODZILLA VS. THE SEA MONSTER (SUBTITLED)
NEW 35mm PRINT!
 (1966, JUN FUJUDA) The original Japanese sub-title says it all: *Great Battle in the South Seas*. The Big G teams with Mothra to battle Ebirah, a giant crab-like crustacean, and nuke-toting terrorists "The Red Bamboo." "An underrated entry in the Godzilla canon." — Steve Ryfle. **2:55, 6:30, 10:05**



MOTHTRA
 AUGUST 31 TUE (2 FILMS FOR 1 ADMISSION)

BATTLE IN OUTER SPACE
 (1960, ISHIRO HONDA) When Earth is attacked by flying saucers in the year 1965, a new super-weapon is sent to clash with the alien invaders. Featuring an Akira Ifukube score and impressive Eiji Tsuburaya special effects, including the destruction of the Golden Gate Bridge and the burning of New York! **1:00, 4:15, 7:30**

THE H-MAN
 (1958, ISHIRO HONDA) *The Blob*, *Nippon* style, as cops and crooks take on radioactive creatures that turn men and women into pools of living green ooze. One of Honda's most serious anti-nuclear films, though this dubbed version features a scene in which every single character has the unmistakable voice of Paul Frees (*Rocky & Bullwinkle's* "Boris Badenov"). **2:40, 5:55, 9:10**



THE H-MAN



PROGRAMMED BY BRUCE GOLDSTEIN & WILLIAM HOHAUSER

SEPTEMBER 1 WED (2 FILMS FOR 1 ADMISSION)

GODZILLA, KING OF THE MONSTERS!
 ("RAYMOND BURR" VERSION)
 (1956, ISHIRO HONDA & TERRY MORSE) A post-*Rear Window*, pre-*Perry Mason* Raymond Burr stars as reporter Steve Martin (you heard us), who stops over in Tokyo just in time for the scoop of the century. Burr's scenes, inserted into the Japanese original, were filmed in Hollywood in a single day. **2:55, 6:20, 9:45**

GODZILLA VS. MONSTER ZERO
 (1965, ISHIRO HONDA) In exchange for a miracle drug that would wipe out all disease, Earth lends its prized monsters Godzilla and Rodan to help rid far-off Planet X of the eponymous terror — 3-headed King Ghidorah — but astronauts Nick Adams and Akira Takarada get hip to the Xians' ulterior motive. aka *Invasion of the Astro-Monster*. **1:00, 4:30, 7:55**

SEPTEMBER 2 THU
 (2 FILMS FOR 1 ADMISSION)

SON OF GODZILLA (SUBTITLED) **NEW 35mm PRINT!**
 (1967, JUN FUJUDA) U.N. weather control experiments on the Pacific island of Sollaig cause the local plants and animals to grow to monstrous proportions, unleashing a horde of giant mantises — not to mention Spiega, a hummingbird spider — that terrorize the newly-hatched toddler of the title. But where's Mrs. Godzilla? **1:00, 4:15, 7:30**

TERROR OF MECHAGODZILLA
 (1975, ISHIRO HONDA) Aliens, with the help of vengeful scientist Akihiko Hirata, send giant dinosaur Titanosaurus and cyborg monster MechaGodzilla to duke it out with the Real McCoy, Honda's directorial and Godzilla farewell, aka *The Terror of Godzilla*. **2:40, 5:55, 9:10**



THE TERROR OF GODZILLA



KING KONG VS. GODZILLA
 SEPTEMBER 3/4 FRI/SAT
 (2 FILMS FOR 1 ADMISSION)

KING KONG VS. GODZILLA **NEW 35mm PRINT!**
 (1962, ISHIRO HONDA) The mighty Kong, drugged by stoop-to anything advertising men and dumped the foot of Mt. Fuji, and Godzilla, freshly liberated from an Arctic iceberg after a U.S. atomic sub accident, go head to head for a TohoScope and color battle royale. **1:00, 4:30, 8:00**

GHIDRAH: THE THREE-HEADED MONSTER
 (1964, ISHIRO HONDA) A princess from the tiny kingdom of Seligra predicts the world's destruction by three-headed, fire-breathing space dragon King Ghidorah [sic], soon to make a spectacular entrance via fireball. It's up to Godzilla and new allies Rodan and Mothra to stop him. *English-dubbed with Spanish subtitles!* **2:45, 6:15, 9:45**



GHIDRAH: THE THREE-HEADED MONSTER

SEPTEMBER 5/6 SUN/MON
 (2 FILMS FOR 1 ADMISSION — EVENING ONLY MONDAY)

GODZILLA, MOTHTRA, KING GHIDORAH (SUBTITLED)
 (2003, SHUSUKE KANEKO) Mothra and King G as "guardian" monsters protect the Earth from Godzilla — now a blank-eyed, blood-thirsty killer possessed by the vengeful spirits of innocents killed in WWII! **SUN 2:00, 6:00, 10:00 MON 6:00, 10:00**

GODZILLA VS. DESTORORAH
 (1995, TAKAO OKAWARA) The "Oxygen Destroyer" of the 1954 original inadvertently brings forth a new, even more fearsome giant monster — Destororah! — while a glowing red Godzilla may be on the verge of meltdown. **SUN/MON 4:00, 8:00**



RODAN
 (1956, ISHIRO HONDA) After walloping down a swarm of giant dragonflies, a newly-hatched pterodactyl grows to enormous proportions, with giant wings that allow him to fly at supersonic speed — wreaking atomic-level destruction throughout Japan. But what's that shrill scream coming from the volcano? **2:30**

GIGANTIS: THE FIRE MONSTER
 (1955, MOTOSHI ODA) Don't let the title fool you: it's Godzilla with an alias, in the very first sequel and the rarest of them all. A second Godzilla takes its grudge match to Osaka to do battle with four-legged, spiky-backed reptile Anguirus. aka *Godzilla Raids Again*. **1:00**

GODZILLA VS. MEGAGUIRUS (SUBTITLED) **NEW 35mm PRINT!**
 (2001, MASAAKI TEZUKA) When The Dimension Tide, a device that creates artificial black holes, is used to rid the world of Godzilla, it lets in a new breed of constantly-multiplying, shape-changing giant insects, presenting an ever more powerful and baffling foe for the King of the Monsters. **3:10, 7:10**

SEPTEMBER 7 TUE
 (2 FILMS FOR 1 ADMISSION)

GODZILLA VS. MEGAGUIRUS (SUBTITLED) **NEW 35mm PRINT!**
 (2001, MASAAKI TEZUKA) When The Dimension Tide, a device that creates artificial black holes, is used to rid the world of Godzilla, it lets in a new breed of constantly-multiplying, shape-changing giant insects, presenting an ever more powerful and baffling foe for the King of the Monsters. **3:10, 7:10**

GODZILLA 2000
 (1999, TAKAO OKAWARA) A long-dormant alien spacecraft at the bottom of the sea awakens and releases the genie-like essence of Orga, latest in a line of super-kaiju. Guess who gets to save us? Live, engaging series entry with fine effects and sharp script. — Leonard Mattin. **1:10, 5:10, 9:10**

SEPTEMBER 8 WED (2 FILMS FOR 1 ADMISSION)

GODZILLA VS. KING GHIDORAH (SUBTITLED) **NEW 35mm PRINT!**
 (1991, KAZUO OGIHO) Time travelers from Earth's future offer to go back to 1944 to remove the living fossil, Godzillasaurus, from the island where H-Bomb tests would have caused it to mutate into the fearsome fire-breathing king of legend. A good plan... but then King Ghidorah rears his ugly three heads. **1:00, 4:40, 8:20**

GODZILLA AGAINST MECHAGODZILLA (SUBTITLED)
 (2002, MASAAKI TEZUKA) Facing yet another Godzilla attack, Japan's Ministry of Science readies Kiryu, a MechaGodzilla built using the skeleton and DNA of the 1954 original. But is that such a smart idea? This is Vol. 1 of the epic that concludes with Tokyo S.O.S. (see Sept. 9). **2:55, 6:35, 10:15**

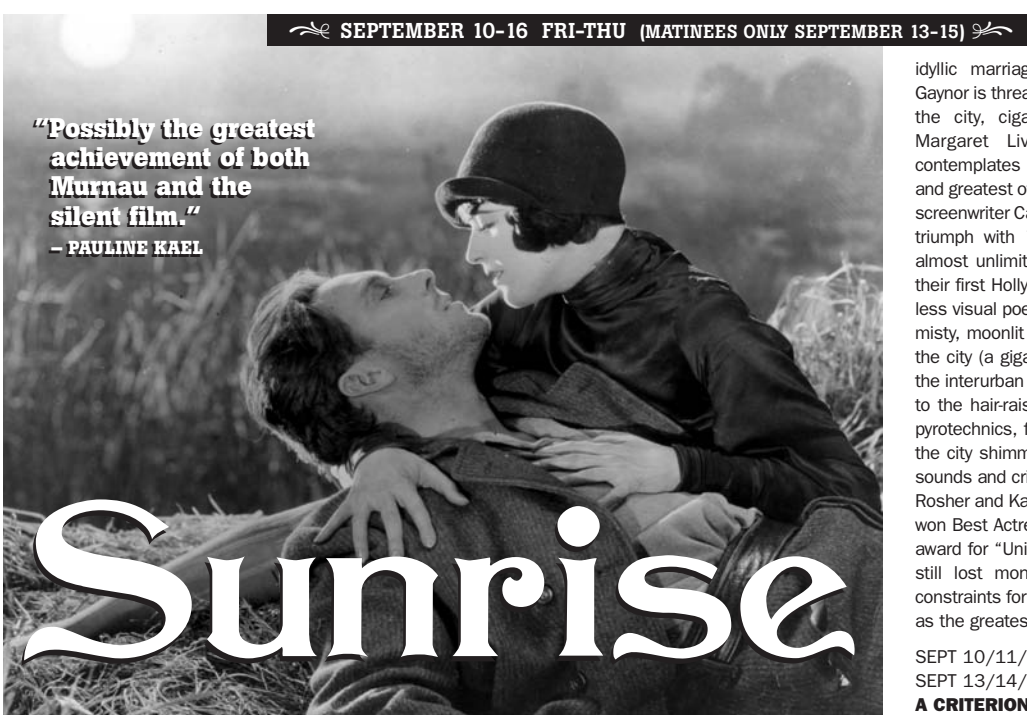
SEPTEMBER 9 THU

GODZILLA, MOTHTRA, MECHAGODZILLA: TOKYO S.O.S. (SUBTITLED) **NEW YORK PREMIERE!**
 (2003, MASAAKI TEZUKA) The tiny identical twin princesses from Infant Island show up with good news: Mothra will help fight Godzilla. The bad news: Mothra sees MechaGodzilla as an affront to nature and will attack the Earth if humans insist on using it! A sequel to the original *Mothra* and 2002's *Godzilla Against Mechagodzilla* brings the "Kiryu Saga" to an action-packed conclusion. **1:20, 3:20, 5:40, 7:40, 9:30**

SEPTEMBER 10-20 11 DAYS!

MURNAU

Before his death in a car crash at the age of 42, F.W. Murnau (1888-1931) had already — in a career spanning only a little over a decade — dominated the German cinema and conquered Hollywood. Murnau's moving camera; his sense of fantasy and use of special effects, dreams and hallucinations; his use of the subjective camera; his evocative handling of both studio settings and locations; his ability to tell a story visually, minimizing explanatory titles; and his mastery of light and shadow are some of the distinctive trademarks that put him at the very top of the cinema pantheon, and his worldwide influence has been felt well beyond his own time. This festival includes 35mm prints (most of them archival) of Murnau's twelve extant features, among them some of the greatest films in movie history.



SEPTEMBER 10-16 FRI-THU (MATINEES ONLY SEPTEMBER 13-15)
 "Possibly the greatest achievement of both Murnau and the silent film."
 — PAULINE KAEI
Sunrise
 (1927) A simple story, subtitled *A Song of Two Humans*: the idyllic marriage of George O'Brien and Janet Gaynor is threatened when he falls for a vamp from the city, cigarette-smoking, jazz-loving flapper Margaret Livingston — so hard that he contemplates murdering his wife. One of the last and greatest of silent films as F.W. Murnau and his screenwriter Carl Mayer — fresh from their German triumph with *The Last Laugh* — were given an almost unlimited budget and artistic freedom for their first Hollywood picture, creating a nearly titleless visual poem. From the seduction scene in the misty, moonlit marshes; to the carnival-like trip to the city (a gigantic set built in forced perspective; the interurban rail line stretched for a mile through the woods around Lake Arrowhead); to the hair-raising storm on the lake (all studio-shot); this is a work of photographic pyrotechnics, from cameras moving on rails set in the roof of the set, to the lights of the city shimmering on the waters of the lake at night, even to pictorial evocation of sounds and cries, in the last gasp of the silent film. Under Murnau's direction, Charles Rosher and Karl Struss won the very first Oscar for cinematography; while Janet Gaynor won Best Actress (for this and two other films); with the film winning a never-repeated award for "Unique and Artistic Production." Despite being a monstrous prestige hit, it still lost money because of enormous production costs, putting Murnau under constraints for the rest of his Hollywood career. Hailed by the *Cahiers du Cinema* critics as the greatest film of all time. *Original Movietone musical score.*
 SEPT 10/11/12 & 16: 1:20, 3:10, 5:15, 7:15, 9:10
 SEPT 13/14/15: 1:20, 3:10, 5:15
 A CRITERION PICTURES RELEASE OF A 20TH CENTURY FOX FILM

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 — Alexandre Astruc
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SEPTEMBER 13 MON (2 FILMS FOR 1 ADMISSION)

THE BURNING EARTH
Der brennende Acker (1922) *Dallas* in Deutschland: when his boss the Count dies, ambitious secretary Vladimir Gardarov swiches his calculated ardor from the daughter (Weimar era superstar Lya de Putti) to the widow, when he finds out that the "Devil's Field" she's inheriting is brimming with oil. Snowy landscapes and a well fire provide the atmospherics. Lost for decades, until a Jesuit priest acquired a nitrate print at a sidewalk sale. Co-written by Thea von Harbou, Fritz Lang's wife and collaborator (*Metropolis*). **7:10***

JOURNEY INTO THE NIGHT
Der Gang in die Nacht (1920) In the earliest surviving Murnau feature, a promising doctor, after giving it all up to marry a dancer and practice in a small fishing village, finds he's raised up a rival when he cures a blind painter, a very Caligariesque Conrad Veidt. Written by Carl Mayer. **9:20***



More MURNAU ON REVERSE SIDE

MURNAU

CONTINUES THROUGH SEPTEMBER 20

SEPTEMBER 14 TUE (2 FILMS FOR 1 ADMISSION)

THE HAUNTED CASTLE

Schloß Vogelöd — Die Enthüllung eines Geheimnisses (1921) With second husband in tow, Baroness Olga Tschekowa arrives for a hunting party at the eponymous castle, even as guests gossip about the mysterious death of hubby #1, his own brother the top suspect — then guess who shows up? Plus a three-minute fragment from Murnau's last film *Satanas* (1920), an epic inspired by *Intolerance*. **7:10***

THE FINANCES OF THE GRAND DUKE

Die Finanzen des Grossherzogs (1924) Revolution looms for feckless Grand Duke Harry Liedtke (star of early Lubitsch comedies), who's in hock to moneylenders in cahoots with a financier who wants to turn the Duchy into a sulphur mine. Luckily, Russian Grand Duchess/moneybags Mady Christians has fallen for him — if only that compromising letter hadn't fallen into the wrong hands. Rare Murnau comedy, shot on scenic Dalmatian Coast locations. **8:50***



PHANTOM

SEPTEMBER 15 WED (2 FILMS FOR 1 ADMISSION)

PHANTOM

(1922) Small town clerk/aspiring poet Alfred Abel (*Metropolis'* factory owner) fantasizes literary fame and romance with the local rich girl — then meets her double (both Lya de Putti). Only trouble is, Abel is just being manipulated by his aunt and her crooked boyfriend. Based on a novel by Gerhart Hauptmann. "Murnau's use of figures in his settings (the little town, with its cabarets and wide squares) is more advanced than any of his contemporaries, and his fantasies — notably when Abel imagines the town is literally falling on him — remain extraordinary." — David Shipman. **8:00***

MURNAU'S FOUR DEVILS: TRACES OF A LOST FILM

(2003, JANET BERGSTRÖM) One of the cinema's Holy Grails, Murnau's lost *Four Devils* (1928) starred Janet Gaynor, fresh from *Sunrise*, in a circus drama set in Paris. In this 40-minute documentary, UCLA film scholar Bergstrom reconstructs the film through stills, set blueprints, and production drawings. *Digital projection.* **7:00, 10:20**



SUNRISE

(see description on reverse) **1:20, 3:10, 5:15, 7:15, 9:10**



NOSFERATU

SEPTEMBER 17/18 FRI/SAT (2 FILMS FOR 1 ADMISSION)

NOSFERATU

Nosferatu, eine Symphonie des Grauens (1922) Murnau's legendary plagiarism of *Dracula* — a lawsuit suppressed its U.S. screenings for decades — carried its own atar of the crypt, with speeded-up film, reverse negative and Max Schreck's rat-like "Drac" amply serving up the dread. "Derives its horror and sense of mystery from setting its sinister story in familiar surroundings among everyday people and events." — Ephraim Katz. **FRI/SAT 2:45, 6:10, 9:35***

THE LAST LAUGH

Der letzte Mann (1924) Love those uniforms! A splendidly caparisoned Emil Jannings grandly tosses those suitcases as the doorman of a five-star hotel, but when age starts to slow him down, the demotion to lab-coated washroom attendant is just too much. Pathbreaking use of the mobile camera — notably in the subjective drunk scene — and in the absence of titles, with a curiously satisfying tacked-on happy ending. But, as Universal studio chief Carl Laemmle prosaically remarked, "Everybody knows a lavatory attendant makes more money than a doorman." Shot by Karl Freund, whose extraordinary career took him from German Expressionism (*Metropolis*, etc. etc.) to *I Love Lucy!* **FRI 1:00, 4:25, 7:50* SAT 1:00, 4:25*, 7:50***



FAUST

SEPTEMBER 20 MON (2 FILMS FOR 1 ADMISSION)

FAUST

(1926) Mephistopheles (Emil Jannings, surprisingly restrained as the demon) spreads his cloak, enveloping the town, and plague spreads across the land; the alchemist Faust then makes his fatal pact. Murnau's treatment of the classic legend is perhaps his most dazzling pictorial work. "The opening and first thirty minutes are the most triumphantly visual of all silent movies." — David Shipman. **7:00***

TARTUFFE

Tartuffe (1925) In a harshly realistic prologue and epilogue, an heir tries to straighten out Gramps about his scheming housekeeper. In the light and fanciful story he uses for illustration, Emil Jannings "comes close to genius" (David Shipman) as Molière's classic religious hypocrite, with Werner Kraus as the clueless patron he's schnookered. **9:10***

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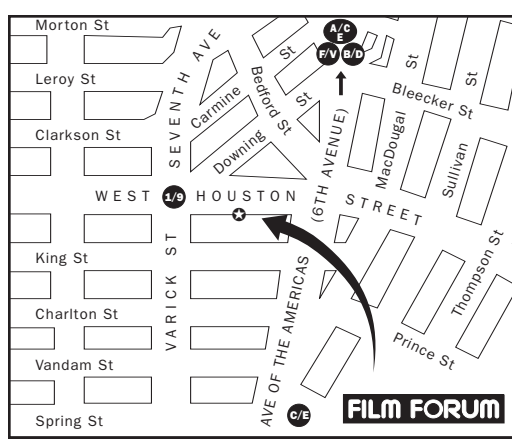
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No seating after first 20 minutes of any show.

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FILM FORUM



CITY GIRL

SEPTEMBER 19/20 SUN/MON (2 FILMS FOR 1 ADMISSION/MATINEES ONLY ON MONDAY)

CITY GIRL

(1930) Sent to the big city by hard-ass dad David Torrence to sell their wheat, Charles Farrell returns with waitress Mary Duncan as his bride. With its country scenes shot on Oregon farmland, Murnau's poem of the land was overtaken by sound (a part-talkie version has not survived) and studio truncation, but retains much of his dazzling visuals, with the camera gliding through the fields of wheat and urban scenes as memorable as those in *Sunrise*, aka *Our Daily Bread*. **SUN 2:40*, 6:10*, 9:40 MON 2:40***



FAUST

SEPTEMBER 20 MON (2 FILMS FOR 1 ADMISSION)

FAUST

(1926) Mephistopheles (Emil Jannings, surprisingly restrained as the demon) spreads his cloak, enveloping the town, and plague spreads across the land; the alchemist Faust then makes his fatal pact. Murnau's treatment of the classic legend is perhaps his most dazzling pictorial work. "The opening and first thirty minutes are the most triumphantly visual of all silent movies." — David Shipman. **7:00***



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TARTUFFE

Tartuffe (1925) In a harshly realistic prologue and epilogue, an heir tries to straighten out Gramps about his scheming housekeeper. In the light and fanciful story he uses for illustration, Emil Jannings "comes close to genius" (David Shipman) as Molière's classic religious hypocrite, with Werner Kraus as the clueless patron he's schnookered. **9:10***

SPECIAL EVENTS!

SEPTEMBER 22 WED (2 PROGRAMS FOR 1 ADMISSION)



A HISTORY OF COLOR
PRESENTED BY ROBERT GITT
Robert Gitt, Chief Preservation Officer of the UCLA Film & Television Archive presents this entertaining history of movie color, from pioneering processes like Kinetacolor and Cinecolor through the development of Technicolor and other modern processes. The all-35mm program includes excerpts from *The Toll of the Sea* (1922), the first successful Technicolor film; Lon Chaney's *Phantom of the Opera* (1925); the pioneer Technicolor features *Becky Sharp* (1935) and *A Star is Born* (1937); and much more. **3:00, 7:00**

SEPTEMBER 21 TUE ONE DAY ONLY

GORILLA AT LARGE
(1954, HARMON JONES) *The hate-beast who lives to kill is loose!* When a man is found dead at the Garden of Evil carnival, the obvious suspect is simian star Goliath — or was it someone wearing Cameron Mitchell's gorilla costume? Or mantrap aerialist Anne Bancroft? Or her jealous husband Raymond Burr? It's up to Sergeant Lee J. Cobb to sort out the murder and the romantic entanglements, in this bona fide cult classic — presented in a stunning new double-system 3-D and color print! **2:00, 4:30, 7:00, 9:30**

HAROLD LLOYD'S 3-D NUDES
During the intermissions of *Gorilla at Large*, we will present a selection of 3-D nude slides shot in the 1950s by legendary comedian Harold Lloyd. A collection of these photos, *Hollywood Nudes in 3-D*, will be published in October by Black Dog & Leventhal. Presented in association with The New York Stereoscopic Society.

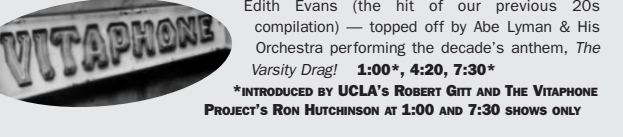
ALL TALKING! ALL SINGING! ALL COLOR!
Luscious color shorts from the 1930s, including the very Pre-Code *The Davy's Cabaret* (1932), set in a jazzy Hell; the eye-popping musical *Good Morning, Eve* (1934), this one set in a Deco Garden of Eden; the newly-restored *Hollywood Party* (1937), hosted by Charlie Chase, with cameo by Clark Gable, Joan Bennett, Anna May Wong, et al; and more! **1:00, 4:50, 8:50**



VITAPHONE

SEPTEMBER 23 THU (2 PROGRAMS FOR 1 ADMISSION)

MORE SOUNDS OF THE '20s:
NEW VITAPHONE RESTORATIONS
The 1920s come alive again with these twelve newly-restored (by UCLA and the Library of Congress) Vitaphone sound shorts — all of them unseen for over 70 years. These Jazz Age gems feature stars of radio, Broadway, nightclub and vaudeville, including William Demarest; Hungarian bombshell Lida Roberti; pianist/violinist (at the same time!) Sol Volkinsky; the comedy/music act of Ray Mayer and Edith Evans (the hit of our previous 20s compilation) — topped off by Abe Lman & His Orchestra performing the decade's anthem, *The Varsity Drag!* **1:00*, 4:20, 7:30***
***INTRODUCED BY UCLA'S ROBERT GITT AND THE VITAPHONE PROJECT'S RON HUTCHINSON AT 1:00 AND 7:30 SHOWS ONLY**



THE SECOND FLOOR MYSTERY
NEW 35mm RESTORATION!
(1930, Roy Del Ruth) To impress correspondent Loretta Young, Yankin-London Grant Writers implicates himself in a juicy murder of his own invention — with backfiring results. Based on a story by Charlie Chan creator Earl Derr Biggers. This is the first screening in almost 75 years of this rarest of early Warner Bros. talkies, recently restored by the UCLA Film Archive. **2:50, 6:10, 9:20**

SEPTEMBER 24-OCTOBER 7 TWO WEEKS!

GILLO PONTECORVO'S

BURIAL!

"A LUXURIANT, ECSTATIC EPIC!"
— PAULINE KAEHL

STARRING MARLON BRANDO



(1969) As Ennio Morricone's score throbs and chants, black men ride white horses in seeming synecopation, a slave woman trudges a cart carrying her husband's decapitated corpse past a stern fortress, a blond-bearded Marlon Brando stands transfixed before a burning cane field, and a secret agent and a rebel leader have a final confrontation in a prison cell. On a Caribbean island in the 1840s, Brando's ambiguously-motivated British agent provocateur William Walker helps the black slaves to free themselves from their Portuguese overlords. But ten years later, after the leader he found for them (Evaristo Márquez's illiterate sugar cane cutter José Dolores) has led a revolt of his own against the British-backed indigenous landowners, Brando returns — to suppress it. Gillo Pontecorvo's follow-up to *The Battle of Algiers* was intended as "a marriage between a classic adventure and the film of ideas." An almost laughably snakebit production; Murnau, an actual illiterate cane cutter who had never seen a film, eventually gained confidences, but in early stages he had to be so robotized as to be told to mimic Brando's offscreen expressions; a tropical storm wiped out the sets; heat, humidity, and lousy food plagued the remote location; and, after a 44-take session, Brando walked off and demanded the shoot be moved from Colombia to Morocco. Re-edited and shortened by 20 minutes — and then dumped — for its initial U.S. release, this is the complete, unseen Italian-language version. "An amazing film.... No one, with the possible exception of Eisenstein, has ever before attempted a political interpretation of history on this epic scale." — Pauline Kael.

AN MGM RELEASE 1:10, 3:40, 7:00, 9:30

OCTOBER 8-14 ONE WEEK!

Michael Cimino's Heaven's Gate

(1980) When the handlebar-mustachioed fatcats of the Wyoming Cattleman's Association send a horde of hired guns, including Christopher Walken, to drive immigrant squatters off their land, federal marshal Kris Kristofferson does his best to avert the seemingly inevitable My Lai-like massacre — both men taking time out for visits with Isabelle Huppert's frontier prostitute. Following his *Deer Hunter* Oscar triumph, wunderkind director Michael Cimino was handed both a lucrative contract for his next project — his own heavily fictionalized screenplay on the historical Johnson County Wars — and the coveted "final cut," a clause the studio would later regret when the picture went 400% over budget ("Final Cut" is the bitterly ironic title of Stephen Bach's best-selling chronicle of the movie's making and of a new documentary — see below). But when *Heaven's Gate* opened in November, 1980, critics got in line to deliver brutal body slams. *The Times'* Vincent Canby wrote, "It fails so completely that you might suspect Mr. Cimino sold his soul to obtain the success of *The Deer Hunter* and the Devil has just come around to collect." Withdrawn after only a week, the film reappeared four months later shorn of over an hour. But even post-press-furor, the public still stayed away in million budget. But was it really as bad as all that? When the complete version was released in Europe, far from the anti-Cimino hysteria, some critics praised it as a masterpiece and made it a *cause célèbre*. No such reappraisal has been possible here, until now. This is the complete 3-hour, 45-minute version that played for that week in 1980 — in a new 35mm restoration (highlighting the gorgeous cinematography by Vilmos Zsigmond), with its soundtrack in full stereo for the very first time. "A majestic and lovingly detailed Western which simultaneously celebrates and undermines the myth of the American frontier." — *Time Out* (London).

AN MGM RELEASE 1:20, 7:10

OCTOBER 15-21 ONE WEEK!

(1964) *"I can no longer sit back and allow Communist infiltration, Communist indoctrination, Communist subversion and the international Communist conspiracy to sap and impurify all of our precious bodily fluids,"* pronounces Sterling Hayden's General Jack R. Ripper, so he unleashes an unauthorized B-52 H Bomb attack on the S.O.B.s. And then it's showtime, as gungbo General Buck Turgidson (George C. Scott, in Oscar-worthy comedy tour de force: "I don't say we wouldn't get our hair mussed, but I do say no more than ten to twenty million people killed!"), Colonel "Bat" Guano (Keenan Wynn), bomb-bustin' cowboy Major T.J. "King" Kong (Slim Pickens), Group Captain Lionel

Mandrake (Peter Sellers) and President Merkin Muffley (also Peter Sellers). "Gentlemen, this is *admirable*. I have never heard of such behavior in the War Room before!" struggle to stave off Doomsday, with the eponymous Strangelove ("Main Father! I can walk!" — still Sellers) in the wings. This new 35mm print is from the 1994 restoration supervised by

Kubrick himself; the director meticulously copied his own pristine print frame-by-frame with his Nikon to create a sharp new negative, replacing the original, which was destroyed in a fire. "Remarkably fresh and undated — a clean-eyed, irreverent, dangerous satire. And its willingness to follow the situation to its logical conclusion — nuclear annihilation — has a purity that today's livelier happy-ending technicians would probably find a way around. If movies of this intelligence and savagery were still being made, the world would seem a younger place." — Roger Ebert.

A SONY PICTURES REPERTORY RELEASE **1:00, 2:50, 4:40, 6:30, 8:20, 10:10**

Stanley Kubrick's DR. STRANGELOVE
or How I Learned to Stop Worrying and Love the Bomb
STARRING PETER SELLERS GEORGE C. SCOTT
40th Anniversary Presentation

NEW 35mm PRINT!