

CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN

OCTOBER 20-25 & OCTOBER 30/31 8 DAYS! (NO SCREENINGS OCTOBER 26-29)

Werner Herzog's AGUIRRE, THE WRATH OF GOD



(1972) A long caravan — men in helmets and breastplates, native bearers, women carried in sedan chairs — snakes down a steep cliffside and up another on the opposite side of a jungle-covered valley, as wisps of mist mask the heights. A raft spinning in a whirlpool is covered with corpses the next morning. An abandoned horse stands motionless in the jungle. An elegantly dressed woman walks blankly through battling men into the wild. A boat rests high in the treetops. A native holds a book to his ear, hoping to hear "The Word of God." Arrows fired by unseen hands whip across the water to bury themselves in flesh and armor on the flimsy rafts endlessly drifting downstream, with the last one bearing only a raging madman and a pack of scurrying monkeys. Is it a dream? Or — with Klaus Kinski redefining hubris as the limping, haunted-faced conquistador of the title, with his Machiavellian power plays; psycho rants hurling out challenges to the entire Spanish empire even as his force dwindles away; and brutal head games in response to the first hint of opposition — is it a nightmare? (Kinski continued his obscene rant-off-camera as well, with one threat to walk off the film while in the middle of the jungle, prompting Herzog to threaten to kill him — not metaphorically.) 29-year-old Herzog's third feature — based on the real Aguirre's quest for the lost city of El Dorado — established him as a filmmaker of unique vision and reckless eccentricity. Thomas Mauch's award-winning photography — his eight-man crew nearly lost their equipment in rapids during a grueling six-week shoot in the Peruvian jungle — ravishes the eye as well as creating another world, reinforced by the striking music of Florian Fricke and his "krautrock" group Popol Vuh. "Absolutely stunning... One can feel the colors of the jungle and see the heat." — Vincent Canby, *The New York Times*. "Astounding... Clearly this is Herzog's *Heart of Darkness*." — David Sterritt. "The sinister sanities of the jungle, the eerie calm of the river, the sense of being totally adrift from any recognizable signposts of civilization has rarely been conveyed with such tactile immediacy... Herzog conveys this in images that are literally unforgettable." — David Ansen.



"ONE OF THE GREAT HAUNTING VISIONS OF THE CINEMA." — ROGER EBERT
 ONE OF THE 100 ALL-TIME BEST FILMS. — TIME (2005)

A NEW YORKER FILMS RELEASE. 1:30, 3:30, 5:30, 7:30, 9:30

OCTOBER 26-29 THU-SUN THE SOROS/SUNDANCE DOCUMENTARY FUND A TENTH ANNIVERSARY FILM SERIES

More than a dozen documentaries on social justice and human rights issues, all made with support from the Soros/Sundance Documentary Fund, will be screened this weekend in recognition of the Fund's 10th anniversary. Most screenings followed by discussions with filmmakers and activists. See our website for further information.

NOVEMBER 1-16 16 DAYS!

New 35mm Restoration!



Jean Renoir's The Rules of the Game

"THE FILM OF FILMS."
 — Francois Truffaut
 "The Rules of the Game taught me the rules of the game."
 — Robert Altman



(1939) "Everyone has his reasons." Record-breaking aviator Roland Toutain, fresh from a trans-Atlantic jaunt, addresses a rapt audience from the tarmac, lamenting the absence of his lover, to whom he dedicated his flight. Unfortunately she's Nora Gregor (in real life, fugitive-from-the-Nazis Princess Starhemberg), wife of Marquis Marcel Dalio, who's got mistress troubles with *très sophistiqué* Milla Parély. Complicated enough when in Paris, but then the Marquis invites all to a shooting party at his chateau — with the gameskeeper, local poacher and Gregor's maid adding their own below-stairs triangle. And amid pioneering deep focus photography that keeps multiple intrigues running simultaneously, bullets start flying not just at rabbits and grouse but at people, moving from sophisticated play to slapstick farce to tragedy, even with the bumbling Octave (played by director Renoir himself) providing playful, impassioned, and ironic commentary. On most lists of all-time great movies — often as number one — *Rules* is both a light, even frivolous, comedy of manners and a biting satirical look at a corrupt society under the shadow of war. And its exhibition history is a drama in itself: trimmed from Renoir's ideal cut to 94 minutes, it was shortened another 13 minutes after a disastrous premiere (one enraged patron reportedly tried to torch the theater). Two months later, it was banned as "demoralizing" and, later, its negative was destroyed by Allied bombs. Then, in 1959, over 200 boxes of forgotten *Rules* material was unearthed, resulting in a reconstructed version hailed internationally as a lost masterpiece. But since the 1959 negative, source of all prints until now, was stitched together from multiple versions, the overall quality was a pale shadow of Renoir's original. Now, thanks to painstaking digital restoration, *Rules* is at last viewable in a complete 35mm print in all its visual glory. "As fresh, funny, and poignant as it ever was, and even more mysterious. How did Renoir do it?" — J. Hoberman. "Every viewing is repaid with new strands of the story, new turns of the dialogue, new corridors of meaning — as if they had not been there all along but had grown in the interval between the last time you saw it and this time." — Luc Sante. "Stands above all other films because, quite simply, it has it all. If one movie can stand for all others, represent all that film can be, that film is *The Rules of the Game*." — Paul Schrader.

A JANUS FILMS RELEASE.
 1:00, 3:10, 5:20, 7:30, 9:40

NOVEMBER 17-30 TWO WEEKS!



jean-luc godard's

two or three things i know about her...

(1966) Is her hair dark chestnut or light brown? Is she Marina Vlady or Juliette Janson? asks the narrator (Godard himself) in a conspiratorial whisper. She's both: an actress in a film and a housewife from the Paris suburbs who turns tricks in the city once a month to make ends meet — and to pay for the latest just-right new outfit, as seen in omnipresent fashion mags. As we follow her on a typical day, Godard regularly cuts away to the building cranes that loom above the Paris region transforming the city (the "Her" of the title), the sound arbitrarily alternating from silence to grinding construction noises; to characters who casually address the camera in the midst of the action; to a long conversation between complete strangers in a bistro, the whole underscored by the relentless thuddings of a pinball machine; and to, most famously, the camera's unblinking gaze at the cosmic whirrs of foam in a coffee cup. In many ways a summing up of Godard's concerns and techniques from that decade in which he single-handedly redefined the avant-garde: the prevalence of prostitution of all kinds in modern society; America in Vietnam (producer Raoul Levy as an American correspondent speculates that for the million dollars it costs to kill one Viet Cong, LBJ could have 20,000 prostitutes); the advent of the consumer society (one of the final shots is of a colorful product "graveyard"); even existential angst. The widescreen photography by legendary Godard collaborator Raoul Coutard (*Contempt*, *Band of Outsiders*, *Alphaville*) has been restored with its diamond bright colors of late 60s haute kitsch, with new subtitles by veteran Godard translator Lenny Borger. Winner of the Prix Marlyn Monroe (1), awarded by an all-woman jury including Marguerite Duras. "Its virtuoso display of confession and analysis, the sublime and ridiculous, show Godard's deft grasp of the subversive nature of laughter and passions. Too good to miss." — *Time Out* (London). "The richest of Godard's films... a uniquely rewarding film that requires many viewings." — James Monaco, *The Movie Guide*. "A pivotal film, anticipating the mood and ideas that brought about les événements of 1968." — Philip French. *The Observer*: "Raoul Coutard's camera explores faces, rooms, buildings, cars, Coke bottles and Ajax cans, all with Brechtian dispassion." — Vincent Canby, *New York Times*. "I wanted to include everything; sports, politics, even groceries. Everything should be put into a film." — Godard.

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

"THE SUMMIT OF GODARD'S WORK!" — RICHARD ROUD

"PERHAPS GODARD'S GREATEST FEATURE!" — SUSAN SONTAG

"DAZZLING! TOO GOOD TO MISS!" — TIME OUT (LONDON)

"ONE OF THE TOP 10 FILMS OF THE 20th CENTURY!" — J. HOBERMAN

NEW 35mm PRINT!

ADVICE TO THE LOVELORN

ARIZONA TO BROADWAY

BROADWAY BAD

BULLDOG DRUMMOND STRIKES BACK

DECEMBER 1-21 THREE WEEKS!

BEFORE THE CODE

SPECIAL THANKS TO RICK YANKOVSKI, CRITERION PICTURES; SCHAWN DELSTON (VICE-PRESIDENT OF ASSET MANAGEMENT), CATLIN ROBERTSON, KEVIN BARRETT, 20TH CENTURY FOX; ROBERT GITT, TODD WIENER, UCLA FILM & TELEVISION ARCHIVE; PATRICK LOUDHNEY, CAROLINE YEAGER, ALEX TERZIEV, GEORGE EASTMAN HOUSE; ANNE MORRA, STEVEN HIGGINS, MUSEUM OF MODERN ART; MARK HELLER, RICK DECOUX, STREAMLINE FILMS; MICHAEL SCHLESINGER, SONY REPERTORY; ERIC SPILKER; KAREN EVERSON, RUSTY CASSELLON; MARTY KEARNS; DAN BURSIC; HOWARD MANDELBAUM; RICK SCHECKMAN; RICHARD BARRIOS; DAVID STEIN; TOM TOHY; AND JOSEPH YRANSKI.

EVERSON COLLECTION PRINTS IN SERIES COURTESY NEW YORK UNIVERSITY, CONSERVED BY GEORGE EASTMAN HOUSE.

PROGRAMMED BY BRUCE GOLDSTEIN

THIS SERIES IS DEDICATED TO THE MEMORY OF WILLIAM K. EVERSON AND ALEX GORDON

YOUNG SPENCER TRACY

Years before he even heard of Katharine Hepburn and before he became MGM's elder statesman, straight-from-Broadway Spencer Tracy was signed by Fox and became the studio's answer to James Cagney: a cocky, brash, wisecracking Irish-American, creating on-screen fireworks with such leading ladies as Joan Bennett, Jean Harlow and Alice Faye. Tracy stars in the following films in the series:

- December 1/2: **ME AND MY GAL**
- December 3: **GOLDIE**
- December 6/7: **BOTTOMS UP**
- December 9: **NOW I'LL TELL**
- December 15: **LOOKING FOR TROUBLE**
- December 15: **THE PAINTED WOMAN**
- December 15: **QUICK MILLIONS**
- December 20: **SHE WANTED A MILLIONAIRE**

COMMON CLAY

(1930, Victor Frenzen) When trying-to-go-straight Constance Bennett takes a job at a fancy home. It's time to play hitting on the maid, with sicon Lew Ayres leading the charge; but when a third generation develops, those family skeletons keep on coming. From the director of *Gone with the Wind* and *The Wizard of Oz*. 2:00, 5:30, 8:50

SERVANTS' ENTRANCE

(1934, Frank Lloyd) Bored heiress Janet Gaynor decides to "learn to be a housewife" on a lark (in a nightmare she's put on trial by Disney-animated kitchen utensils), then meets Lew Ayres, a chauffeur with motor design ambitions, even as dad Walter Connolly's fortunes yo-yo. *Print courtesy UCLA*. 3:40, 7:10

ME AND MY GAL

(1932, Rouben Mamoulian) "I saw a small picture... *Strange Inner Tube or something*." Cop Spencer Tracy's stinging matches with hash-slinger Joan Bennett, spiced with a hilarious parody of O'Neill's *Strange Interlude*, are interrupted when director Walsh's brother George blasts his way into a bank, in this unsung 30s classic. "A racy combination of comedy and melodrama." — *NY Times*. 2:45, 6:10, 9:30

THE BOWERY

(1933, Rouben Mamoulian) George Raft, as legendary Brooklyn Bridge jumper Steve Brodie, and rival fire chief Wallace Beery let Chinatown burn as they vie for the love of "skit" Fay Wray, who no ethnic group is spared by bowery boy Jackie Cooper, in Walsh's rowdy celebration of Gay 90s low life. Very first production of Darryl F. Zanuck's 20th Century (pre-Fox merger) Pictures. 1:00, 4:20, 7:45

JUST IMAGINE

(1932, David Butler) *Metropolis*... *Meschopotam!* "Yummy! Yummy!" *saawakis* musical comedy ever made. Light-hearted and cheerfully foolish. — *Pauline Kael*. WED 1:25, 5:20, 9:15 THU 1:25, 5:20

HOOPLA

(1933, Frank Lloyd) Carry Barker Preston Foster warns farm boy Richard Cromwell about cooch dancer Clara Bow (good tip!) — she's already taking a \$100 bet she can make him fall in love with her. In her wildly underrated swan song, Bow sports the "scarriestest" haircut she ever wore on the screen. *Film Daily*. Plus a tour of Coney Island in a 1932 Fox "Magic Carpet of Movietone" short. 1:20, 4:40, 8:00

GOLDIE

(1931, Ben Stroller) Roistering sailor Warren Hymer keeps finding pal Spencer Tracy's signet ring mark on girls from Rio to Vladivostok (including screen siren Lana Basquette, star of *Delila's Goddess Girl*), until they meet cash-hungry carry high diver Jean Harlow, in the picture that added "tramp" to the movie vocabulary. "Miss Harlow emerges from a 200-foot dive without wetting her hair or disturbing her face powder." — *NY Times*. *Print courtesy UCLA*. 3:10, 6:30

THE FIRST YEAR

(1932, William K. Howard) Eleven months into marriage with beautiful real estate man Charles Farrell, Janet Gaynor ain't happy, particularly when an old beau shows up to proclaim Farrell's big deal a flop. "As close to perfection as any piece of screenwriting could be." — *Variety*. *Print courtesy UCLA*. 9:10

BORN TO BE BAD

(1934, Lowell Sherman) Hard-boiled single mom Loretta Young thinks she's hit the jackpot when her seven-year-old son is hit by a truck driven by company head Cary Grant — if she can't get Grant's money, she'll get the married Cary himself. Rare slitty, skimpily attired role for normally nice Loretta. Rejected by the Hays Office — twice! — for its "too moral tone." 1:00, 5:10, 9:10

BROADWAY BAD

(1933, Sidney Lanfield) After Broadway angel Ricardo Cortez's "dividend checks" break up dancer Joan Blondell's marriage to a jealous Yale, she rides the publicity to stardom at the *Follies* of 1929 — with sidekick Ginger Rogers along for the ride — but down the line there's a custody fight over... whose son? The Hays Office flatly vetoed a 1935 reissue. 2:15, 6:25, 10:25

ARIZONA TO BROADWAY

(1933, James Twinn) The filmfests proliferate as conmen go against conmen across the country; James Dunn and his pals agree to help cosmetics demonstrator Joan Bennett get back the 20 Gs a mobster and his gang have fooled her brother into investing. With Ed Wynn, Jimmy Durante, and Mae West (alright!) imperceptors showing up for the Broadway finale. 3:30, 7:30

BLOOD MONEY

(1933, Rowland Brown) Ballboardsmen George Bancroft dallies with thrill-seeking heiress Frances Dee, despite his longtime mistress — debuting Dame-to-be Judith Anderson — but then finds himself holding the bag after a half-million rag robbery. Condemned by the Legion of Decency and the Maryland censors because it "would incite law-abiding citizens to crime." "One of the toughest of all the early underworld movies." — David Shipman. 3:00, 6:15, 9:30

COMMON CLAY

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NOW I'LL TELL

(1934, David Butler) Spencer Tracy's crooked gambler Murray Golden (a character based on Arnold Rothstein) claws his way to the top — firing fights, bribing cops and twinning Helen Twelvetrees along the way. With those standard bearers of the post-Code era, Alice Faye and Shirley Temple. "A forceful, expertly fashioned film... Tracy gives a vivid performance." — *NY Times*. Plus selected short subject! 1:10, 4:25, 7:40

BOTTOMS UP

(1934, David Butler) Con man Spencer Tracy and Herbert Marnin decide to pass off their pal, screen extra Pat Peterson (later Mrs. Charles Boyer), as a lord's daughter to get those movie roles, but her setup with hard-drinking star John Boles heads toward actual romance. With real-life murder victim Theima Todd. "In the best 1934 film musical manner and contributes handily toward the perpetuation of the cycle." — *Variety*. WED 3:35, 7:30 THU 3:35

CALL HER SAVAGE

(1932, John Francis Dillon) Clara Bow returned to the screen with a vengeance (following a well-publicized nervous breakdown) as a Texas half-breed who takes a whip to childhood friend Gilbert Roland, brains the husband she married for spite with a stool, gets in a catfight with Theima Todd, visits the screen's first bona fide gay bar, and romps with an excited Great Dane — and we don't mean Hamlet. "Enough melodrama for three movies." — David Stern. SUN 1:00, 4:15, 7:30 MON 4:15

HELLO, SISTER!

(1933, Erich von Stroheim and Alfred Werker) James Dunn and Boots Mallory find love in lower-class New York, despite clinging pal ZaSu Pitts and sleazebags Minna Gombell and Terrence Ray. Von Stroheim's only sound film was brought in on schedule and budget, but caught in a studio power struggle, was finished by others. Based on a play by David Powell. SUN 2:50, 6:05, 9:20 MON 2:50, 6:05

AFTER TOMORROW

(1932, Frank Borzage) Fellow workers in the Empire State Building Charles Farrell and Marian Nixon have been saving for three years to get married, but, boy, do they have future in-law problems — maybe they need a little pre-marital "holiday" to relieve their frustration. "Features some unusually frank talk about pre-marital sex." — Leonard Maltin. *Print courtesy UCLA*. 7:30

PETER MINTUN'S MOVIE-TONE FOLLIES OF 2007

Piano virtuoso, pop music historian and national treasure Peter Mintun returns for another fun-filled evening, taking us on a history of the Fox (and later 20th Century-Fox) studio's music and song, from its earliest Movietone scores for silent movies to the Golden Age of the Fox musical. *Disclaimer Mark IV Grand Piano courtesy Frank & Camille's and Yamaha Corp. of America*. 8:00

CHANDU THE MAGICIAN

(1932, William Cameron Menzies and Marcel Varhel) When the mad Roxel (Bela Lugosi) threatens the world with a death ray, Chandu (Edmund Lowe) sprouts into mystical action. The fabled touch of design wizard Menzies (*Gone With the Wind*, etc.) enhances this seldom-seen fantasy/adventure, photographed by the equally legendary James Lee. Based on a popular comic strip of the 30s. 1:00, 5:20, 9:40

THE SPIDER

(1931, William Cameron Menzies and Kenneth MacKenna) Edmund Lowe's Chattrand the Great's announcement that he'll cure the amnesia of his magic art assistant leads to bullets flying in the theater, magic escapes from the cops, a brother-sister recognition scene, and a search for that darned spider ring. *Print courtesy UCLA*. 4:00, 8:20

BULLDOG DRUMMOND STRIKES BACK

(1934, Roy Del Ruth) Passersby lost in the fog, a disappearing corpse, Loretta Young fainting at his door — although Ronald Colman's Drummond claims to want peace and quiet, looks like just another day at the office for the master sleuth. "Snappy comedy melodrama with a swashbuckling flavor. Packed with what it takes." — *Variety*. 2:25, 6:45

ZOO IN LUDAPEST

(1933, Rowland V. Lee) Innocents against the World: In the Budapest Zoo, orphan-of-the-world Loretta Young is sheltered by raised-in-the-zoo Gene Raymond, but that night the authorities come looking. Dazzlingly shot by Lee Garmes, with hair-raising animal-on-the-loose climax. "A lovely, romantic fantasy with the radiant Loretta Young." — *Pauline Kael*. 3:30, 7:30

LILLOM

(1935, Fritz Lang) Carnival Barker Charles Boyer loves the innocent Madeleine Ozeray, but can only express his love until a botched robbery — then learns heavenly bureaucracy can be worse than on earth. Adapted from the Ferenc Molnar play (filmed five years earlier at Fox by Frank Borzage), later source for *Carousel*, and Lang's only French work. "Proves one of the more bewitching — and Langian — films of his career." — Patrick McGilligan. 1:20, 5:15, 9:15

QUICK MILLIONS

(1931, Rowland Brown) Spencer Tracy stars as a caddy climber in this revelatory non-Warner Bros. gangster epic, the second of only three films by director Mauch Brown. With Marguerite Churchill, Sally Eilers and George Raft. "Ranks with the best of the gangster items." — *Variety*. William K. Everson Collection, NYU/George Eastman House. 7:30 ONLY *6:00 and 7:30 TICKETS/OLDS ONLY

THE YELLOW TICKET

(1931, Rouben Mamoulian) Jewish teacher Elissa Landi can leave the Czarist Pale only by acquiring the yellow passport of a prostitute — a scandal to naive muckraking journalist Laurence Olivier. With Lionel Barrymore as a lecherous Baron, popping pills for "extra potency." "Rugged, unrestrained, and effective." — *NY Times*. *Print courtesy Museum of Modern Art*. 7:45

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THE TRIAL OF VIVIANE WARE

(1932, William K. Howard) Joan Bennett's trial for the murder of her cheating fiancé, and her attorney Donald Cook, who really loves her, doesn't believe her herself — then somebody throws a knife! Blazing paced courtroom drama — hours of plot and action are packed into its 60-minute running time — from understated director Howard. William K. Everson Collection, NYU/George Eastman House. 6:30

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LOOKING FOR TROUBLE

(1934, William Williams) Telephone line repairman Spencer Tracy and Jack Oakie have to contend with a crooked ex-partner, a gambling casino raid, illegal wiretaps, a stock tip robbery, a murder — or was it suicide? — and then there's that earthquake! How's Science supposed to overcome Constance Cummings? "Highly entertaining." — *NY Times*. 1:20, 4:25, 9:00

THE PAINTED WOMAN

(1932, John Huston) Pearl diver Spencer Tracy falls for tropical dive chaper Peggy Shannon, but, boy, has she got a past. Later rejected for a 1933 reissue due to its theme and "various suggestive and vulgar lines." *Print courtesy UCLA*. 2:55, 6:00

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DECEMBER 16 SAT

(2 FILMS FOR 1 ADMISSION)

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BEFORE THE CODE

CONTINUES ON REVERSE

BEFORE THE CODE

CONTINUES THROUGH DECEMBER 21



THE WORST WOMAN IN PARIS?

DECEMBER 17 SUN (2 FILMS FOR 1 ADMISSION) 'THE WORST WOMAN IN PARIS?' (1933, MONTY BILI) ... of the woman who came to dinner, as the eponymous Benita Hume, after splitting with best-dressed-man-in-Paris Adolphe Menjou out of boredom, becomes, thanks to a train wreck, the toast of Bridgetown, Kansas. 'Charming, piece of sophisticated romantic comedy from four' (WK, Eversen), but condemned by the Legion of Decency. With Helen (Oracala) Chandler. Plus musical short 'Suzie's Affairs' with Betty Grable. 1:00, 4:30, 8:00

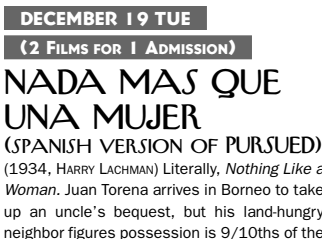
WEEK ENDS ONLY (1932, ALAN CROSLAND) Talk about meeting cute! Ex-debutante Joan Bennett, now the keepershandoff weekend hostess at a moneybags' chateau, spots broke artist Ben Lyon stealing a bottle of milk. The Hays office nixed a post-Code re-release because of 'considerable suggestiveness of loose living' while also noting 'the entire theme is not good.' *Print courtesy UCLA. 3:00, 6:30

DECEMBER 18/19 MON/TUES (3 FILMS FOR 1 ADMISSION) 'GIRLS DEMAND EXCITEMENT' (1931, SEYMOUR FELD) Off-angled socialite Virginia Cherrill (the blind girl of Chaplin's 'City Lights', who occupied the same week) comes back to the campus to battle the plans of abnormal psychology student John Wayne (yes, a collegiate Duke!) to roll back co-education. With Marguerite Churchill. MON 1:00, 5:45, 10:30 TUE 1:00

COMING-OUT PARTY NEW 35MM PRINT! (1934, JOHN G. BUSTONE) Socialite Frances Dee and jazz violinist Gene Raymond must keep their cross-class romance on the q.t., even as her debutante party looms, but Eligible Bachelor Phillip Trent adds complications. MON 2:30, 7:15 TUE 2:30

HOT PEPPER (1933, JOHN G. BUSTONE) Scams, shakedown, payoffs, blackmailing, bribes, Edmund Lowe's Quirt and Victor McLaglen's Flagg are still at it—with spitting slowpoky Lupe Vélez caught in the middle—in this unrepentant sequel to anti-war classic 'What Price Glory?' A boisterous picture of brazen lines and raw wisecracks... Lupe Vélez displays audacity, recklessness, and extraordinary vitality. —NY Times. MON 4:10, 8:55 TUE 4:10

DECEMBER 19 TUE (2 FILMS FOR 1 ADMISSION) 'NADA MAS QUE UNA MUJER' (SPANISH VERSION OF PURSUED) (1934, HARRY LACHMAN) Literally, 'Nothing Like a Woman.' Juan Toren arrives in Borneo to take up an uncle's bequest, but his land-hungry neighbor figures possession is 9/10ths of the law, both in relation to plantations and to legendary cabaret poetress Berta Sangerman, whose 'presentation of Pregones en Buenos Aires' is so realistic that the spectator only has to close his eyes to imagine himself listening to the varied and strangely alluring calls in the streets of the Argentine metropolis' (NY Times). English subtitles. Print courtesy UCLA. 8:00



3 ON A HONEYMOON

DECEMBER 21 THU (2 or 3 Films for 1 Admission) '3 ON A HONEYMOON NEW 35MM PRINT!' (1934, JAMES TUNING) Feethy thrill boat racer and aviator Sally Eilers arrives drunk for a cruise, jumps off a balcony into the pool, where she meets newlyweds, each of whom separately tells her a secret, then ZuSis Potts falls into the pool, there's a brawl at a poker game, a blackmailer arrives... 1:20, 4:20, 8:45

DANCE TEAM (1932, SIDNEY LAMWELD) Out-of-towner James Dunn and unemployed cigarette girl Sally Eilers agree to form the eponymous team, but to keep it just professional—a fat chance! This UCLA print is ten minutes longer than the release version! 2:40, 5:40

SAILOR'S LUCK (1933, RAUL WALSH) Sally Eilers promises to wait for sailor James Dunn when shoreside leave romance blossoms; but he gets gone when she goes for the gold at a dance marathon run by lecherous Victor Jory, in vory PC (Pre-Code, not politically correct) Walsh comedy. Print courtesy Everson Collection, NYU/George Eastman House. 7:10 ONLY *5:40 and 7:10 TICKETHOLDERS ONLY

DECEMBER 20 WED (2 FILMS FOR 1 ADMISSION) 'SHE LEARNED ABOUT SAILORS' (1932, JOHN G. BUSTONE) And, despite the devotion of fellow railroad brat Spencer Tracy, that's what Joan Bennett gets, when moneybags judge of the Miss Universe contest rigs it in her favor—but he's been married how many times before? Based on an actual case! Print courtesy UCLA. 3:30, 7:10

'SHE WANTED A MILLIONAIRE' (1932, JOHN G. BUSTONE) And, despite the devotion of fellow railroad brat Spencer Tracy, that's what Joan Bennett gets, when moneybags judge of the Miss Universe contest rigs it in her favor—but he's been married how many times before? Based on an actual case! Print courtesy UCLA. 3:30, 7:10

'SHE LEARNED ABOUT SAILORS NEW 35MM PRINT!' (1934, GEORGE MEEUWALD) In Shanghai, club singer Alice Faye agrees to go on with sailor Lew Ayres during this week's leave, provided hands off—and then the misunderstandings begin, helped along by Ayres' incompetent Cyrano wannabe buddies. Plus musical short 'School for Romance' (1934), featuring future Fox star (and Alice Faye co-star) Betty Grable. 1:30, 5:10, 8:40

'SHE WANTED A MILLIONAIRE' (1932, JOHN G. BUSTONE) And, despite the devotion of fellow railroad brat Spencer Tracy, that's what Joan Bennett gets, when moneybags judge of the Miss Universe contest rigs it in her favor—but he's been married how many times before? Based on an actual case! Print courtesy UCLA. 3:30, 7:10



THE PURPLE ROSE OF CAIRO

DECEMBER 24/25 SUN/MON (2 FILMS FOR 1 ADMISSION) 'PLAY IT AGAIN, SAM' (1972, HENRY ROSS) Woody's dumped film fanatic Allan Felix rests the dating waters, encouraged by best friends Tony Roberts and Diane Keaton—but what if it's Keaton he really loves? Luckily, Woody can conjure up the spirit of Humphrey Bogart for advice. Adapted by Allen from his own Broadway play. 1:00, 4:30, 8:00

'THE PURPLE ROSE OF CAIRO' (1985) 'I met a wonderful new man. He's fictional, but you can't have everything.' During the Depression, miserably married waitress Mia Farrow finds relief only at the movies, where pith-helmeted adventurer Jeff Daniels pops off the screen into her life. But what happens to the movie after he leaves? Add hubby Danny Aiello's jealousy, arrival of the real-life star of the picture (Daniels again), and arguably Allen's most poignant conclusion. 2:45, 6:15, 9:45

'MANNHATTAN MURDER MYSTERY' (1993) After sending their son off to college, Woody and Diane Keaton, utterly convincing as Old Married Couple, avoid empty syndrome by getting embroiled in a Hitchcockian murder mystery. 'A fast, ramshackle thrill comedy... almost definitely upbeat.' —Geoff Andrew, Time Out (London). 3:10, 7:10

'MIGHTY APHRODITE' (1995) Adoption solves few problems for battling spouses Woody Allen and Helena Bonham-Carter, but gives Woody a mission: find the birth mother. What? She's an air-headed porn star and hooker? Time for Redemption, with running commentary from an actual Greek chorus led by F. Murray Abraham and tour de force performance by Oscar-winning Mira Sorvino. 1:15, 5:15, 9:15

'DANCE TEAM' (1932, SIDNEY LAMWELD) Out-of-towner James Dunn and unemployed cigarette girl Sally Eilers agree to form the eponymous team, but to keep it just professional—a fat chance! This UCLA print is ten minutes longer than the release version! 2:40, 5:40

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ANNIE HALL

DECEMBER 22/23 FRI/SAT 'ANNIE HALL NEW 35mm PRINT!' (1977) 'If life were only like this.' 'Able's Irish Rose for the 70s, as Woody Allen's Alvy Singer loves and loses Diane Keaton over the years between screenings of The Sorrow and the Pity, with a meet-cute helpfully subtitled with real meanings and media visionary Marshall McLuhan popping up to silence an arthouse pontificator. Oscars for Picture, Actress, Director, and Screenplay (by Allen & Marshall Brickman). 1:30, 3:25, 5:20, 7:15, 9:10

'THE PURPLE ROSE OF CAIRO' (1985) 'I met a wonderful new man. He's fictional, but you can't have everything.' During the Depression, miserably married waitress Mia Farrow finds relief only at the movies, where pith-helmeted adventurer Jeff Daniels pops off the screen into her life. But what happens to the movie after he leaves? Add hubby Danny Aiello's jealousy, arrival of the real-life star of the picture (Daniels again), and arguably Allen's most poignant conclusion. 2:45, 6:15, 9:45

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DECEMBER 22-JANUARY 11 THREE WEEKS! "I don't want to achieve immortality through my work. I want to achieve it by not dying." —WOODY ALLEN essentially woody Special thanks to Ross Klein (MGM); Michael Schlesinger (Sony Pictures Repertory); Jean Doumanian; Michael Barker, (Sony Pictures Classics); Frank Patterson, Alison Matheis (Miramax Films); Gisela Corcoran (New Line Cinema); Mary Tallungas (Disney); and Melanie Valera, Barry Allen (Paramount).

DECEMBER 27 WED (2 FILMS FOR 1 ADMISSION) 'LOVE AND DEATH' (1975) "You are a great lover." "Well, I practice a lot when I'm alone." As Napoleon invades Russia in 1812, it's a tough time for a "militant coward," Woody's Boris Grushenko, especially when his beloved Diane Keaton's obsessions are metaphysical discussions, assassinating the Emperor and sleeping with other men. With death cell dialogue derived solely from the titles of Russian classics and a deadly parody of The Seventh Seal. 1:00, 4:30, 8:00

'EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SEX (BUT WERE AFRAID TO ASK)' (1972) "I'm an NYU graduate." "We're in!" The sketches come fast and furious in this rare comedy based on a best-selling sex manual: medieval jester Woody struggles with Queen Lynn Redgrave's chastity belt; Gene Wilder falls for a sheep; Louise Lasser lusts for public intercourse, played in Italian with titles; "What's My Perversion?," the latest TV panel game; sex doctor Woody tries to corral a giant escaped breast; and Woody as a sperm cell while a seduction nears its climax. 2:45, 6:15, 9:45

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'BULLETS OVER BROADWAY' (1994) Struggling 1929 playwright John Cusack gets the good news—his show's got backing; only trouble is, his backer is a mobster who demands a big part for bimbo girlfriend Jennifer Tilly. Better news: her menacing bodyguard Chaz Palminteri proves to be a top play doctor. With Diane West Oscaring as a diva constantly imploring "Don't speak." 3:30, 7:30

'EVERYONE SAYS I LOVE YOU' (1996) "It's like Noel Coward... with hockey!" Dumped-again-Woody is comforted by ex-wife Goldie Hawn and her hubby Alan Alda—but then he sees Julia Roberts—while their daughter Drew Barrymore is distracted from boyfriend Edward Norton by ex-con Tim Roth—and everyone bursts into song. Yes, it's a musical, with an Allen-Hawn dance along the Seine a magical highlight. 1:30, 5:30, 9:30

'BROADWAY DANNY ROSE' (1984) "I need a valium the size of a hockey puck." Comics gather at the Carnegie Deli to tell the story of Woody's Danny Rose, king of the cheap-art agents (he serves turkey TV dinners for Thanksgiving), and his encounter with nightclub singer and joke moll Mia Farrow. "Enough care, wit and warmth to make it genuinely moving." —Geoff Andrew, Time Out (London). 2:45, 6:15, 9:45

'RADIO DAYS' (1987) Growing up in Far Rockaway in the 40s, when radio was King, with Seth Green as an obvious alter ego to young Woody, parented by Michael Tucker and Julie Kavner (later the voice of Marge Simpson), plus aunt Dianne West; and vignettes of backstage in broadcasting, with short and bald Wallace Shawn revealed as The Masked Avenger. 1:00, 4:30, 8:00

'A MIDSUMMER NIGHT'S SEX COMEDY' (1982) A summer house party in update New York, with stockbroker/inventor Woody hosting scientist José Ferrer and doctor Tony Roberts, each with a wonderful, comparable woman: Mary Steenburgen, Mia Farrow, Julie Hagerty. Are they content? Fuhgetabout it! Sweet, whimsical homage to Bergman's 'Smiles of a Summer Night'. 1:00, 4:35, 8:10

'ANOTHER WOMAN' (1988) Philosophy professor Gene Rowlands ("arguably Allen's most complex female character" —Time Out) rents an apartment to hole up in a while writing a book, then finds she can hear every word of a psychiatrist's sessions through the vents—which begins her own voyage of self-discovery. With Mia Farrow, Ian Holm, Gene Hackman, and, in his last appearance, John Houseman. 2:50, 6:25, 10:00

JANUARY 12-18 ONE WEEK! BILLY WILDER'S ACE IN THE HOLE STARRING KIRK DOUGLAS (1951) "I can do big news, small news, and if there's no news, I'll go out and bite a dog." Erstwhile East Coast "thousand dollar a day" hotshot reporter Kirk Douglas (already "fired from eleven papers with a total circulation of eight million"), reduced to working for an Albuquerque rag and covering the local snake hunt, smells Big Star when he stumbles on an Indian relic hunter trapped in a cave-in. And so go dawking tourists, radio and TV reporters, a travelling carnival, a sleazeball sheriff, and tough tomatto Jan Sterling, who scorns the role of fearful wife at prayer ("kneeling bags my nyons.") But what happens if the rescuers get there in time? Inspired by the actual 1925 Floyd Collins case—the real reporter was a Pulitzer—Wilder's most venomous and cynical attack on American vulgarity and greed made studio head Y. Frank Freeman (Wilder once pondered, "Why Frank Freeman?") so nervous that it was retitled 'The Big Carnival' before release to make it sound fun, not fooling the less-hardened audiences of the time, who made it Wilder's first-ever flop. Explained the director, "Americans expected a cocktail and felt I was giving them a shot of vinegar instead." Now sporting its original title for the first time in decades, in a new restoration highlighting Charles Lang's stark b&w photography, and with an audience a lot more inured to media shenanigans, Ace takes its place on the top rung of Wilder's oeuvre. With belted and suspended editor Porter Hall as the Last Decent Man, and arguably the most amazing focus-pull in screen history at the climax. "Few of the opportunities for irony, cruelty and horror are missed." —Gavin Lambert, "Dipped in pure vitriol." —Time Out (London). "Style and purpose achieve for the most part a fusion more remarkable than 'Sunset Boulevard.'" —Penelope Houston. "They never gave it a chance." —Wilder. "Its reputation has gathered steam. Maybe the time for Ace in the Hole is now." —Sarah Fisk, WNYC. A PARAMOUNT PICTURES RELEASE. 1:00, 3:10, 5:20, 7:30, 9:40

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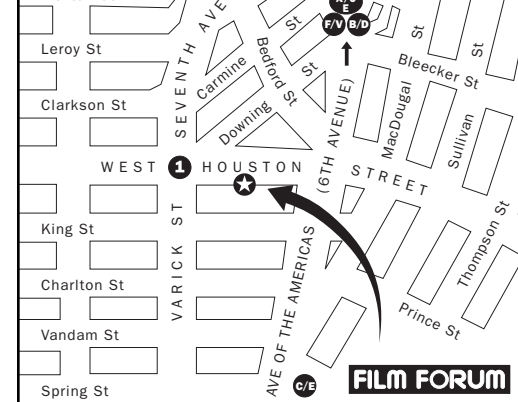
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