

CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN

JANUARY 20 - 26 ONE WEEK

# HOW TO EAT YOUR WATERMELON IN WHITE COMPANY (AND ENJOY IT)

**"Vivid and inventive! Proves conclusively that truth can be more fascinating than fiction!"**

- VARIETY

(2005, Joe Anglo) "He didn't open doors; he blew them off the hinges." 1971: Sweet Sweetback's Baadasssss Song crashed the box office charts despite being an all-Black indie production before there was such a thing, became mandatory viewing for the Black Panthers, roiled nationwide controversy, and practically jump-started the whole Blackploitation genre (even though the film itself was anything but). But its maker, Chicagoan Melvin Van Peebles, had already been an Air Force officer, San Francisco cable car conductor, novelist (as French!), painter, sculptor, pioneer rapper (as "Brew Soul"), etc. etc. — and would go on to become a twice-Tony-nominated Broadway playwright (*Ain't Supposed to Die a Natural Death* and *Don't Play Us Cheap*), Wall Street trader, local news commentator and — "like a bee going from flower to flower taking a little from everywhere" — globe-trotting Don Juan. Director Anglo combines clips from the films and plays, vintage footage (including several 1960s French TV appearances), and often pungent interviews with producers, offspring (son Mario says his singing voice is "like a frog on crack"), colleagues (a fellow staffer on a Parisian magazine marvels that he got the job before he could actually write French), and Melvin himself, creating a chronological collage of this beyond-Renaissance man. "Served up by helmer Joe Anglo with a verve mirroring the restless creativity of the film's subject." — Ronnie Scheib, *Variety*. "Packed with enough incidents and career shifts to fuel a miniseries... cheekily entertaining." — Frank Scheck, *The Hollywood Reporter*.



MELVIN VAN PEEBLES

HOW TO EAT YOUR WATERMELON IN WHITE COMPANY (AND ENJOY IT) WILL BE SHOWN WITH ALTERNATING VAN PEEBLES FEATURES (SEE BELOW). Filmmaker Joe Anglo, producer Michael Solomon, and Melvin Van Peebles will appear in person at the 7:30 show on Friday, January 20



JANUARY 20/22 FRI/SAT/SUN (2 FILMS FOR 1 ADMISSION)

HOW TO EAT YOUR WATERMELON... 3:30, 7:30

SWEET SWEETBACK'S BAADASSSSS SONG

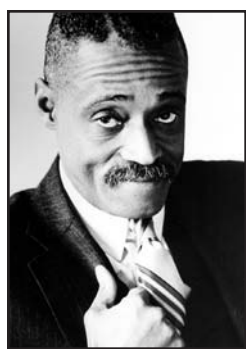
(1971) "Dedicated to all the Brothers and Sisters who have had enough of *The Man*." Renegade pimp Sweetback hits the road after hacking up two corrupt white cops, but "a badass nigger's comin' back to collect some dues." Writer/producer/director/producer/composer/star Van Peebles' uncompromising, totally independent groundbreaker heralded a new kind of Black Cinema. Originally rated X, but, as the ads pointed out, "by an all-white jury." 1:20, 5:20, 9:20

JANUARY 23 MON (2 FILMS FOR 1 ADMISSION)

HOW TO EAT YOUR WATERMELON... 3:30, 7:30

BAADASSSSS!

(2003, Melvin Van Peebles) ...or *How to Get the Man's Foot Outta Your Ass*. Van Peebles film directs and plays Van Peebles père, recreating Dad's struggles to get Sweetback in the can and up on the screen. "The son bears witness to his father's struggle and turns it into heroic legend." — J. Hoberman, *Village Voice*. 1:20, 5:20, 9:20



JANUARY 24 TUE (2 FILMS FOR 1 ADMISSION)

HOW TO EAT YOUR WATERMELON... 3:30, 7:30

WATERMELON MAN

(1970) Godfrey Cambridge, in white face (the studio wanted a white actor who'd switch to black face), as your typical bigoted Caucasian insurance agent, wakes up beside wife Estelle Parsons one morning to find that — oh horror of horrors! — he's turned Black. "Ranks as the classic tragic mulatto movie of the early separatist 1970s." — Donald Bogle. 1:20, 5:20, 9:20

JANUARY 25 WED (2 FILMS FOR 1 ADMISSION)

HOW TO EAT YOUR WATERMELON... 3:30, 7:30

THE STORY OF A THREE-DAY PASS

(1967) Whirlwind romance for Black GI Harry Baird and white Frenchwoman Nicole Berger (Annavour's wife in *Shoot the Piano Player*) — but you know it won't end well. As a now-published author in French, Melvin financed the film from a fund to enable writers to make movies. "Touted in the U.S. as the first film by a Black director (it wasn't)." 1:40, 5:20, 9:20

JANUARY 26 THU (2 FILMS FOR 1 ADMISSION)

HOW TO EAT YOUR WATERMELON... 3:30, 7:30

BELLYFUL

(2000) Andrea Ferrell and Jacques Boudet, owners of a restaurant à la campagne, decide to do a good deed by taking in an orphan (Meiji U Tun's) to work in their kitchen. But that's not their only reason... Melvin's first solo directing effort in more than a decade is another biting critique of racism. 1:20, 5:20, 9:20

JANUARY 27 - FEBRUARY 2 ONE WEEK

# Victor Erice's Spirit of the Beehive



**"CLOSE TO MAGIC!"**  
One of the most beautiful and arresting films ever made in Spain, or anywhere in the past 25 years or so.

— DEREK MALCOLM, THE GUARDIAN

(1973) In a tiny village on the desolate Castilian plain in 1940, young sisters Isabel Telleria and Ana Torrent eagerly carry their own chairs into the town hall for the visiting cinema truck's screening of *Frankenstein* — the original Karloff version dubbed into Spanish — with the elder Isabel explaining to the rapt six-year-old Ana that the Monster is really a spirit who dons his body like it was a suit of clothes. Later they learn about anatomy in school from "Don José," a vaguely creepy stick-on-the-organ mannequin; put their ears to the tracks to hear distant trains; explore a remote, mysterious barn; and learn from Dad to discriminate between good and deadly mushrooms. But as Mom continually cycles off to the railroad station to post emotional missives to a person

unknown — and feigns sleep when much-older Dad comes to bed — and as Dad falls asleep at his desk writing up accounts of the bees he keeps and the crystal artificial hive he's invented, Ana gets her first experiences of death, first directly but fake, then indirectly but real, and in a way conjures up her own monster/spirit. Victor Erice's acclaimed first film was a real labor of love (but then again, with only two successors in the next three decades, they all are), simultaneously a sensitive evocation of the poignancy of childhood (notably via the

phenomenal Torrent, possessed of one of the most striking pairs of eyes in cinema history) and, by implication, an elegy for the legacy of the Civil War (unmentioned, but only a year in the past from the film's events). Haunting, elliptical and poetic, *Beehive* was selected in a *Time Out* (London) poll of directors, actors, programmers, and critics as one of the 20th century's 100 greatest films.

A JANUS FILMS RELEASE

1:30, 3:30, 5:30, 7:30, 9:30

# KARLOFF

SERIES ADVISOR: TOM WEAVER

FEBRUARY 3-4 FRI/SAT (2 FILMS FOR 1 ADMISSION)

FRANKENSTEIN

(1931, JAMES WELLS) "It's alive! It's alive!" Colin Clive's Henry Frankenstein ("Crazy, am I? We'll see whether I'm crazy or not!") determines to create life itself, but proper brain procurement proves the sticking point. Karloff poignantly conveys the Monster's own humanity and terror beneath Jack Pierce's memorably grotesque makeup. 1:00, 4:00, 7:00, 10:00

FEBRUARY 3-4 FRI/SAT (2 FILMS FOR 1 ADMISSION)

THE MASK OF FU MANCHU

(1932, CHARLES BRABBI) Rampant sadomasochism, galloping nymphomania (from an Asianized Myra Loy), and unshamed racism abound in this extravagant fantasy, starting Karloff as the deranged "yellow devil" of the title. "Bombastic pulp at its purple best." — Chicago Reader. 2:30, 5:30, 8:30

FEBRUARY 5 SUN (2 FILMS FOR 1 ADMISSION)

BRIDE OF FRANKENSTEIN

(1935, JAMES WELLS) "To a new world of gods and monsters!" Karloff's Monster learns from the blind hermit to enjoy a good smoke and speak ("friend good, fire bad"); Elsa Lanchester alternates doom-laden pronouncements as author/storyteller Mary Shelley and shrieks as the crazy-coiffed Bride; and Ernest Thesiger's avatar of camp Dr. Pretorius rhapsozizes over his bottled homunculi, in Whale's ghoulishly humorous masterpiece. 1:05, 4:10, 7:15, 10:20

FEBRUARY 6 MON (2 FILMS FOR 1 ADMISSION)

THE MUMMY

(1932, KARL FRENZ) After discovering the 3,000-year-old mummy of Imhotep, buried alive for loving a pharaoh's daughter, Bramwell Fletcher starts reading about the Scroll of Thoth — big mistake! — as the now de-mummified Karloff comes back for Zita Johann, the unluckily splitting image of Boris' last love. 2:40, 5:45, 8:50

FEBRUARY 7 TUE (3 FILMS FOR 1 ADMISSION)

THE BLACK CAT

(1934, EDWIN G. UELAND) "I'm going to tear the skin from your body — slowly — bit by bit!" In his Bauhaus-governed mansion, Karloff's Poezitz slates honeymooner Jacqueline Wells for sacrifice in a black mass, but Bela Lugosi, back from 15 years in a Russian slammer and widower thanks to Boris, has plans for a skin game of his own. 2:30, 7:00

FEBRUARY 8 WED (2 FILMS FOR 1 ADMISSION)

THE OLD DARK HOUSE

(1932, JAMES WELLS) Stranded by torrential rains, Raymond Massey, Gloria Stuart, and Melvyn Douglas find refuge in a looming mansion, to be greeted by hulking mute butler Karloff, broody-accented Charles Laughton and head-of-the-household Ernest Thesiger, presiding over the dinner party from Hell. This Library of Congress print is superior to previous theatrical and video versions. 4:00, 8:30

FEBRUARY 9 THU (2 FILMS FOR 1 ADMISSION)

THE BODY SNATCHER

(1945, ROBERT WISE) In 19th century Scotland, pioneer anatomist Henry Daniell finally tires of cab driver/grave robber Karloff's taunts, but then finds he may have gone a couple too far. Produced by Val Lewton. 1:00, 5:30, 10:00

FEBRUARY 9 THU (2 FILMS FOR 1 ADMISSION)

THE HAUNTED STRANGLER

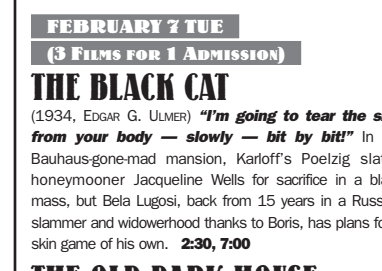
(1958, ROBERT DON) In Victorian England, novelist Karloff, investigating the case of the Haymarket Strangler — sent to the gallows twenty years prior for a series of ghoulish murders — discovers that the Strangler was actually... 2:50, 6:20, 10:30

\*6:20 SHOW INTRODUCED BY PRODUCER RICHARD GIBSON

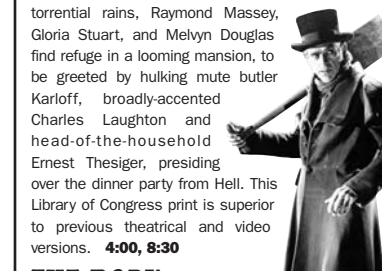
\*8:20 SHOW INTRODUCED BY PETER BOGDANOVICH



THE BLACK CAT



THE OLD DARK HOUSE



THE BODY SNATCHER



THE HAUNTED STRANGLER

FEBRUARY 7 WED (2 FILMS FOR 1 ADMISSION)

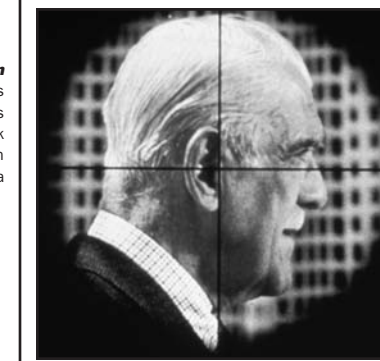
THE LOST PATROL

(1934, JOHN FORD) Taking a wrong turn in the Mesopotamian Desert, swaggering sergeant Victor McLaglen and his men — including John the Baptist wannabe Karloff — carry on, despite sweltering heat and attrition due to those unseen Arab snipers. Produced by King King's Merian C. Cooper. 1:00, 4:30, 8:00

FEBRUARY 8 WED (2 FILMS FOR 1 ADMISSION)

THE CRIMINAL CODE

(1931, HOWARD HAWKS) Stogie-chomping prison warden Walter Huston wings endless variations on "Yeah," as he finds Phillips Holmes, the nice kid he put away as D.A., has fallen for his daughter — but fellow con Karloff's knife puts rehabilitation on the back burner. 2:30, 6:00, 9:30



TARGETS

FEBRUARY 9 THU (2 FILMS FOR 1 ADMISSION)

TARGETS

(1968, PETER BOGDANOVICH) Karloff's veteran horror star Byron Orlok is ready for the old actor's home, but not before one last personal appearance at a drive-in, where sniper Tim O'Kelly plans to show off his own brand of terror. Bogdanovich's official debut, written to fulfill a picture Karloff owed producer Roger Corman. "Old and new are fused in a magnificent coup de théâtre to touch a genuinely raw, modern nerve." — Phil Hardy, *Encyclopedia of Horror Movies*. 1:00, 4:30, 8:20

FEBRUARY 9 THU (2 FILMS FOR 1 ADMISSION)

THE HAUNTED STRANGLER

(1958, ROBERT DON) In Victorian England, novelist Karloff, investigating the case of the Haymarket Strangler — sent to the gallows twenty years prior for a series of ghoulish murders — discovers that the Strangler was actually... 2:50, 6:20, 10:30

\*6:20 SHOW INTRODUCED BY PRODUCER RICHARD GIBSON

\*8:20 SHOW INTRODUCED BY PETER BOGDANOVICH

FEBRUARY 10 - 23 TWO WEEKS

FROM THE DIRECTOR AND WRITER OF THE THIRD MAN

Carol Reed's the fallen idol



Best Film BRITISH ACADEMY AWARDS  
Best Director NEW YORK FILM CRITICS CIRCLE

(1948) Looks like eight-year-old Phil (Bobby Henrey) will have his cavernous Belgravia Square embassy to himself for the weekend. But the ambassador is off to retrieve Mom from a long hospital stay, so his only companions will be his beloved pet, McGregor the snake; his idol, Baines the butler (Ralph Richardson); and his dreaded nemesis, the snakehating Mrs. Baines (Sonia Dresdel). And when Phil trails Baines to a tea room tryst with embassy staffer Julie (Gallic legend Michèle Morgan) — Baines claims she's his "niece" — he becomes the solemn bearer of a Secret. But when an idyllic afternoon at the zoo is topped by a nighttime tragedy, and those soft-spoken police arrive to ask all those polite questions, Phil enters a world of lies that protect, lies that implicate, and eventually, truth that no one listens to. The first collaboration of writer Graham Greene and director Carol Reed (their next: *The Third Man*) was based on Greene's story "The Basement Room." Pivotal to the screen adaptation was the casting of the boy: blessed with an engagingly indeterminate accent, the French-born, London-reared Henrey perfectly conveys the earnest, compulsively chatty attention-demanding behavior of a typical child (Reed, who had a knack for handling kids — his musical *Oliver!* nabbed the Best Picture Oscar two decades later — changed his original concept to allow the boy to pretty much play himself). Just hearing how Richardson pronounces Phil's name indicates the chemistry they achieved, but then Sir Ralph was at the peak of his film career, evoking affection, anguish, guilt and fear without ever raising his voice. The impeccable casting extends to the smallest parts, from detectives Jack Hawkins (later Brit superstar and *Lawrence of Arabia*'s General Allenby) and Bernard Lee (James Bond's original "M" and *Third Man* sewer bullet-recipient) to famed commedienne Dora Bryan as the tart who can't comfort Phil without resorting to her usual come-ons. Honored in its time (Reed was named Best Director by the New York Film Critics Circle and was Oscar-nominated, as was Greene), *Fallen Idol* has tended to get lost as the middle child of Reed's greatest period (between *Odd Man Out* and *Third Man*). Seen again, it effortlessly combines a sensitive child's-eye-view of the world with a poignant love story and suspense that rivals Hitchcock — just follow the flight of the fateful telegram/paper airplane.

A RIALTO PICTURES RELEASE

1:20, 3:15, 5:30, 7:30, 9:30

FEBRUARY 24 - MARCH 2 ONE WEEK

WINNER, GOLDEN PALM, CANNES FILM FESTIVAL

(1959) A striking bas-relief of the Greek legend of Orpheus and his lost love Eurydice fills the screen — then splits wide open as colorfully-garbed favela dwellers burst through, already at full musical throttle for the upcoming Carnival in Rio de Janeiro, amid spectacular high-up views of Rio's harbor. Then, on a ferryboat packed with passengers already grooving to the beat, arrives Marpessa Dawn's Eurydice, an ingenious country girl on the run from a stalker, eventually getting shanghaied aboard the streamer-festooned streetcar of Breno Mello's Orpheus, en route to supposed sanctuary at the shack of her cousin Serafina (Léa Garcia), high above the city. A fated love affair is about to ensue, despite the encumbrance of Orpheus' curvaceous but hottempered fiancée Mira (Lourdes de Oliveira). But as Orpheus celebrates Carnival in his copper-toned gladiator costume, with Eurydice garbed as a gold-lambent Queen of the Night, a skeletoned Death figure is seen to lurk among the sea of fantastical figures. Adapted by legendary Brazilian poet and composer Vinícius de Moraes from *Orfeu da Conceição*, his own award-winning play, *Black Orpheus* was a never-to-be-repeated triumph (Cannes Palme d'Or and Best Picture Oscar) for French director Marcel Camus, a former assistant to Jacques Becker, Jacques Feyder, and Luis Buñuel. A movie that seemed to explode with color and music like none other, it was completely cast with non-pros (Mello was a soccer star and Dawn a dancer from... Pittsburgh?), thousands of whom just showed up to re-enact their beloved Carnival for Camus's cameras. Fresh from his first bossa nova hit "Desafinado," Antonio Carlos Jobim co-wrote (with Luiz Bonfá) the throbbing soundtrack, perhaps the biggest movie music phenomenon since *The Third Man*'s zither score. Jobim and de Moraes would later co-author the bossa nova anthem "The Girl from Ipanema," but it's the movie's end music, performed as the sun rises by two little boys and a wisp of a girl sambaing up a storm, that first got the world hooked on the new beat from Brazil.



MARCEL CAMUS' BLACK ORPHEUS

ACADEMY AWARD BEST FOREIGN FILM, 1959

NEW 35mm PRINT!

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

March 3 - 16 Two Weeks

# David Lynch's Blue Velvet



"ECSTATIC CREEPINESS!"

— J. Hoberman, VILLAGE VOICE

(1986) Aah! An azure sky glistening red tulips along a white picket fence; a stalwart fireman, his Dalmatian beside him, waves from a fire truck moving in slo-mo; a crossing guard directs school kids; a woman sips tea in front of the TV while her husband waters their manicured lawn — all in gorgeous color & Scope, accompanied by the oh-so-soothing voice of Bobby Vinton singing the title tune. But wait. Now the hose is caught — is the man having a stroke? And why are we peering into the earth and seeing those disgusting bugs, in ultra-close-up? Oh, wait a minute, this is a David Lynch film. So, here's a tip for all-American square Kyle MacLachlan: Don't check out the rotting, ant-infested severed ear in the grass. And, even though you've got this thing for mysterious "Blue Lady" Isabella Rossellini, Don't hide in her bedroom closet in hopes of sneaking a peak. But this is a Lynch movie, so its depiction of idyllic "Lumberton, U.S.A." shows its dark underside of sexual violence, kidnapping, murder, and karaoke, and in Dennis Hopper's amygdala-sorting Frank Booth, one of the most dangerous, repellent, and masochistic psychopaths ever to haunt the screen, while Laura Dern, in her first major role, incarnates the girl next door as extremely as Hopper does in essaying pure slime. Controversial from its premiere — Telluride audiences

laughed consistently (but, as many viewers realized later after comparing notes, for completely different reasons) — *Velvet* polarized critics like no other movie, with a thumbs-downing from normal champion of the offbeat Roger Ebert, but with Boston, L.A., and National Film Critics awarding it, the Academy nominating Lynch for Best Director, and an anointing by Pauline Kael, who hailed its "charged erotic atmosphere" and "aural-visual humor and poetry." "The seamless blending of beauty and horror is remarkable, the terror very real, and the sheer wealth of imagination virtually unequalled in recent cinema." — Geoff Andrew, *Time Out* (London). "There hasn't been an American film so rich, so formally controlled, so imaginatively cast and so charged with its maker's psychosexual energy since *Raging Bull*." — J. Hoberman, *Village Voice*.

20th Anniversary NEW 35mm PRINT!

A SONY PICTURES REPERTORY RELEASE 1:30, 4:00, 7:00, 9:30



THE GUILTY GENERATION

FEBRUARY 6 MON (2 FILMS FOR 1 ADMISSION)

THE GUILTY GENERATION

(1931, ROWLAND V. LEE) Prohibition-era *Rameo and Juliet*, as lovers Robert Young and Constance Cummings plan for nuptials, despite blood feud between their beer baron fathers, Leo Carrillo's Capone-like Mike Palmero and, in his last role before the Monster, Karloff's Tony Ricca. 3:35, 7:50

FEBRUARY 6 MON (2 FILMS FOR 1 ADMISSION)

GRAFT

(1931, CHRISTY CIBANNI) Cub reporter Regis Toomey never gets a break, until he gets hot on the trail of a crooked politician and his scoundrel henchman, played by... who else? Karloff's "look" prompted James Whale to cast him as the Monster. 1:00, 5:15, 9:30



# FILM FORUM



**MARCH 17 - APRIL 13**  
**FOUR WEEKS!**

## CHARLEY VARRICK

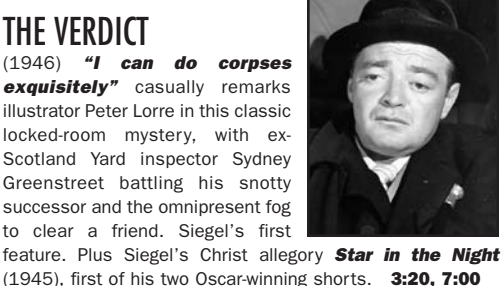
(1973) Two-bit Southwest town. Tiny bank. Piece of cake that even an old fogey in a leg cast could knock off. Especially when that fogey is Walter Matthau's crook duster and small-time crook Charley Varrick, "last of the independents," in disguise. But then a startling post-heist discovery; there's too much money... way too much. Siegel's immediate follow-up to his blockbuster *Dirty Harry* is a fast-moving caper picture, with Varrick trying to get away with the loot before Joe Don Baker's sadistic — but faultlessly polite — Mafia hit man catches up with him. It's also got consciously arty sequences; can-you-top-this? stunt work; impish humor; some brutal violence (with Varrick's snivelling sidekick, Andy Robinson — *Dirty Harry's* psycho killer — on the receiving end); a little sex appeal (courtesy Felicia Farr and Sheree North); and a complicated puzzle that'll keep you guessing. Dumped by its studio, the picture never lived up to its rave reviews and commercial promise, though it won Matthau a British Oscar for Best Actor and gave him a new, short-lived career in action pictures, closely followed by *The Laughing Policeman* and *The Taking of Pelham 123*. "Marvelous, toughly eccentric thriller which confirmed that Siegel had more responses to 70s paranoia than a mere Magnum blast... sunlit noir territory, populated exclusively with cherishly individuated oddballs." — *Time Out* (London). "The narrative line is clean and direct, the characterizations economical and functional and the triumph of intelligence gloriously satisfying." — *Andrew Sarris*. **1:00, 3:10, 5:20, 7:30, 9:40**



**MARCH 20 MON (2 FILMS FOR 1 ADMISSION)**

### THE BIG STEAL

(1949) Robert Mitchum (recently sprung from his real-life marijuana bust) pursues Patric Knowles and stolen money across Mexico, gets involved with Jane Greer, and is himself chased by William Bendix — who's chased by Mexican cop Ramon Navarro! And then the plot twists begin. **1:50, 5:30, 9:10**



**MARCH 20 MON (2 FILMS FOR 1 ADMISSION)**

### THE VERDICT

(1946) "I can do corpses exquisitely" casually remarks illustrator Peter Lorre in this classic locked-room mystery, with ex-Scotland Yard inspector Sydney Greenstreet battling his snotty successor and the omnipresent fog to clear a friend, Siegel's first feature. Plus Siegel's Christ allegory *Star in the Night* (1945), first of his two Oscar-winning shorts. **3:20, 7:00**



**MARCH 17 - APRIL 13 FOUR WEEKS!**  
**INVASION OF THE BODY SNATCHERS**  
March 24-27 Fri-Mon

### FILM FORUM

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**DIRECTOR OF REPERTORY** Michael Jack  
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**FILM DESCRIPTIONS**  
Photofest  
Janus Films  
Rialto Pictures  
James Sheldon  
Sony Pictures

A copy of our latest financial report may be obtained by writing to: NYS Dept. of State, Office of Charities Registration, Albany, NY 12231.

Assistive listening devices are available upon request.

No seating after first 20 minutes of any show.

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**MARCH 21 TUE (2 FILMS FOR 1 ADMISSION)**

### CRIME IN THE STREETS

(1956) A teenage slum gang — Sal Mineo and future directors Mark Rydell and John Cassavetes — plan a murder after a casual dishing, in urban drama based on Reginald Rose's teleplay and filmed on a single \$35,000 set. "Delivers the artistic shock treatment of a brass-knuckled uppercut." — *Newsweek*. **3:20, 7:00, 10:25**



**MARCH 22 WED/THU (2 FILMS FOR 1 ADMISSION)**

### HELL IS FOR HEROES

(1962) On a God-forsaken bit of WWII trench, busted ex-sergeant Steve McQueen boasts that thousand-yard stare; but when company sarge Fess Parker (TV's Davey Crockett) has to evacuate most of the squad, McQueen gets his chance, and the mayhem begins. With a cast jam-packed with 60s icons, including James Coburn, Bob Newhart, Nick Adams, and Bobby Darin. **1:30, 5:10, 8:45**

### THE BEGUILLED

(1971) On the run from the Rebs, Clint Eastwood's wounded Union soldier finds shelter in Geraldine Page and Elizabeth Hartman's Louisiana women's school — then finds himself with an embarrassment of bedroom options. Spicy sex comedy? Eastwood action flick? More like *Lord of the Flies*! This Eastwood-initiated Gothic baffled fans here but garnered European critical hosannas. "A triumph of style...so stunningly adapted and directed that it allows for all kinds of serious implications." — *Kevin Thomas, L.A. Times*. "The best film I have ever done, and possibly the best I will ever do." — Siegel. **3:10, 7:30**



**MARCH 22 WED/THU (2 FILMS FOR 1 ADMISSION)**

### TWO MULES FOR SISTER SARAH

(1970) "Those fellas couldn't fight worth a damn, but one of 'em wasn't a bad cook" remarks drifter Clint Eastwood after rescuing nun Shirley MacLaine from three outlaws. But is there really a "special dispensation" allowing nuns to smoke, swear and drink with the best of them? With a classic removing-the-arrow scene and French/Juarista showdown climax. **1:00, 5:20, 9:40**



### FILM FORUM

209 WEST HOUSTON STREET, NEW YORK, NY 10014

**FILM FORUM** is located on West Houston St. just west of 6th Ave. (Avenue of the Americas).

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

**BUSES**  
#5, 6, 21 to 6th Ave and Houston St. #20 to Varick and Houston St.

**PARKING**  
Limited metered parking is available in the immediate vicinity and there is a garage directly across the street.

# DOWN SIEGEL

"Craft is something a Siegel film demonstrates without half trying."  
— THE NEW YORK TIMES

Studying at Cambridge University and the Royal Academy of Dramatic Arts, Don Siegel (1912-1991) didn't set out to be an action film director. With Warner Bros. as his film school — in the insert and montage departments (he created the memorable montage sequences for *Yankee Doodle Dandy* and *Casablanca*, among many others), then as a second-unit director — young Siegel got to shoot the mob scenes, riots, mutinies, disasters, battles, etc., none of which would have come handy in a Chekhov adaptation. But, from the very beginning, he showed skill at scenes of violence; an affinity for outsider, authority-resistant heroes; and, as a former editor, a flair for unrelenting pace, for narrative drive, for story movement. In retrospect, his partnership with Clint Eastwood seems almost inevitable, but he also provided memorable roles for stars as disparate as Lee Marvin, Walter Matthau, Richard Widmark, and even Ronald Reagan and Elvis Presley — and for John Wayne his swan song and possibly greatest role. In the wake of Siegel's triumphs in the crime, prison, schi, Western, and cop genres — in at least three of those five categories he set the gold standard — it's curious to learn that his own favorite movie was David Lean's heart-wrenching *Brief Encounter*. But the time is long past when Siegel was remembered mainly as the directing mentor of his former assistant Sam Peckinpah and of Eastwood; now his astonishing four-decade career can be seen as creating a distinctive and characteristic body of work in its own right.

**SPECIAL THANKS TO PAUL GINSBURG, BOB O'NEIL, DAVE OAKDEN (NBC UNIVERSAL); LINDA EVANS-SMITH, MARILEE WOMACK (WARNER BROS.); MICHAEL SCHLESINGER, SUSANNE JACOBSON, GROVER CRISP (SONY PICTURES); TOM MOLEN, HARRY GARRISON, BARRY ALLEN (PARAMOUNT PICTURES); FLEUR BUCKLEY (BRITISH FILM INSTITUTE); FRITZ HERZOG, SNOWDEN BECKER (ACADEMY OF MOTION PICTURE ARTS & SCIENCES); MIAMI BROADY, CHENG-SIM LIM, TODD WIENER (UCLA FILM & TELEVISION ARCHIVE); RICK YANKOVSKI (CRITERION PICTURES); SCHAWN BELSTON (20TH CENTURY FOX); ERIC SPILKER; MARTIN SCORSESE, MARK MCLELLANEN (SIKELA PRODUCTIONS); RONNIE SCHEIB; AND GREG FORD.**



**MARCH 24/25/26/27 FRI/SAT/SUN/MON**

### INVASION OF THE BODY SNATCHERS

(1956) "Love, desire, ambition, faith — without them, life is so simple." Good news and bad news for small town doctor Kevin McCarthy. The good news: his waiting room is packed. The bad news: everybody's there because their relatives and friends "are no longer their relatives and friends." Local shrink Larry Galt laughs it all off as "mass hysteria" — but what's that giant pod doing on the billboard table? Are the pods symbols of soulless Communism? Or of witch-hunting McCarthyism (Joe, not Kevin)? Or are they really just the same old feelingless aliens bent on world domination? Classic adaptation of a story by cult author Jack Finney (*Time* and *Again*); the protogoe, epilogue and pulp title were studio-imposed, despite protests from Siegel and producer Walter Wanger. Siegel's version ended with McCarthy's frenzied run through freeway traffic — imagine it. "The most haunting, strangely poetic science fiction picture ever." — *Peter Bogdanovich*. **FRI/SAT/SUN 1:30, 3:10, 4:50, 6:30, 8:10, 9:50**  
**MON 1:30, 3:10, 4:50, 6:30**

**MARCH 27 MONDAY SPECIAL EVENT!**  
**AN EVENING WITH JAMES SHELDON TV PIONEER**  
8:10 (SEE BOX BELOW RIGHT)



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**MARCH 31/APRIL 1 FRI/SAT (2 FILMS FOR 1 ADMISSION)**

### THE KILLERS

(1964) "Lady, I just haven't got the time." Very free adaptation of Hemingway's classic story, with hitmen Lee Marvin and Clu Gulager stalking race car driver John Cassavetes, then stopping at nothing to find out why he didn't resist. With Ronald Reagan slapping around Angie Dickinson in his last acting role — and first movie villain. Originally intended as a Movie of the Week, but deemed too violent for TV. **1:40, 5:10, 8:40**

### THE LINEUP

(1958) When Mr. Big wants his smack back, he sends psycho contract killer Eli Wallach and sidekick Robert Keith to track the kid who's "powdered" her doll. Vintage Siegel action, with hair-raising chase climax on a freeway to nowhere. "Brutal, sadistic and threatening, with its passionless killers stalking San Francisco long before existentialism was à la mode." — *Time Out* (London). **3:30, 7:00, 10:30**



**MARCH 28 TUE (2 FILMS FOR 1 ADMISSION)**

### FLAMING STAR

(1960) Half-bred Elvis Presley, son of Indian Dolores del Rio and a white settler, is torn between tribesmen on the warpath wanting him back and townsmen wanting his hide. Rough, tough, tragic CinemaScope Western, with Presley's near-songless performance his absolute best. **1:00, 4:30, 8:00**

### EDGE OF ETERNITY NEW 35mm PRINT!

(1959) Vertigo sufferers, beware! A man going over the edge of the Grand Canyon is only for starters, then hero Cornel Wilde and the surprise killer battle to the death in a metal bucket dangling on cables over the abyss. With Siegel regular (later Leone player) Jack Elam providing comedy relief. **2:50, 6:20, 9:50**



**MARCH 29/30 WED/THU (2 FILMS FOR 1 ADMISSION)**

### RIOT IN CELL BLOCK 11

(1954) Attica precursor, as ringleader Neville Brand (off-screen, the fourth most-decorated soldier of WWII) plays the media and warden Emile Meyer (*Sweet Smell of Success*' sadistic cop) while trying to keep the lid on a prison hostage takeover. Shot in 16 days at Folsom Prison, with actual cons as extras. "A classic of the genre, almost documentary in approach, and boiling up an explosive violence kept under perfect control." — *Time Out* (London). **WED 1:00, 4:20, 7:40 THU 1:00**

### PRIVATE HELL 36

(1954) Two cops need money bad — Steve Cochran to romance cash-hungry singer Ida Lupino and Howard Duff for a new baby — then they stumble on stolen loot. With a near-continuous jazz score (played by the era's West Coast all-stars) and an opening robbery sequence that's pure Siegel. **WED 2:40, 6:00, 9:20 THU 2:40**



**MARCH 30 THU (2 FILMS FOR 1 ADMISSION)**

### BABY FACE NELSON

(1957) Andy Hardy gets a gun, as Mickey Rooney proves manic exuberance converts easily to psycho murder mania. Back from the pen, Rooney's Nelson joins Leo Gordon's Dillinger, gets plastic surgery from corrupt doc Sir Cedric Hardwicke, then gets too violent even for Dillinger. **Plus *Hitler Lives?* (1945), Siegel's second Oscar-winning short. 6:15, 10:00**

### THE GUN RUNNERS

(1958) Fishing boat captain Audie Murphy (most decorated U.S. soldier in WWII) gets blackmailed by Eddie Albert into running arms to Cuban revolutionaries — then Albert double-crosses the rebels. Third adaptation of Hemingway's *To Have and Have Not*. **4:35, 8:10**



**APRIL 4 TUE (2 FILMS FOR 1 ADMISSION)**

### THE DUEL AT SILVER CREEK

(1952) Duel of the outrageous character names, as Audie Murphy's "Silver Kid" hooks up with Stephen McNally's Sheriff "Lightning" Tyrone to go toe to toe with "Rafacae," "Johnny Sombro," and Lee Marvin's "Tinhorn" Burgess; while in back to back scenes, Faith Domergue strangles and seduces with equal aplomb. "The action is fast and furious." — *Phil Hardy, The Western*. "Handled with great verve and more than a suspicion of tongue in cheek, and building up a special explosive bit for Marvin." — *Time Out* (London). **1:00, 4:20, 7:40**

**MARCH 31/APRIL 1 FRI/SAT (2 FILMS FOR 1 ADMISSION)**

### MADIGAN

(1968) By-the-book police commissioner Henry Fonda gives sticky-fingered cop Richard Widmark and partner Harry Guardino just 72 hours to retrieve Steve Inhat, the hyper, bespectacled killer they let escape. "A crossroads in Siegel's career." — *Time Out* (London). "The color photography continually stamps incidents with the authentic familiarity of various facades and corners of New York," raved the *Times*, though much of it was shot on the Universal backlot. **3:30, 7:30**

### COOGAN'S BUUFF

(1968) "Eastwood gives New York 24 hours — to get out of town!" Cowboy-hatted-and-booted Arizona cop Clint Eastwood, in the Big Apple to pick up captured fugitive Don Stroud, finds his Wild West methods making him a fish out of water, amid the disapproving glares of local Lieutenant Lee J. Cobb and social worker Susan Clark. "Even Siegel's somehow off-center treatment of New York hippiedom is intriguingly wry." — *Time Out* (London). **1:30, 5:30, 9:30**



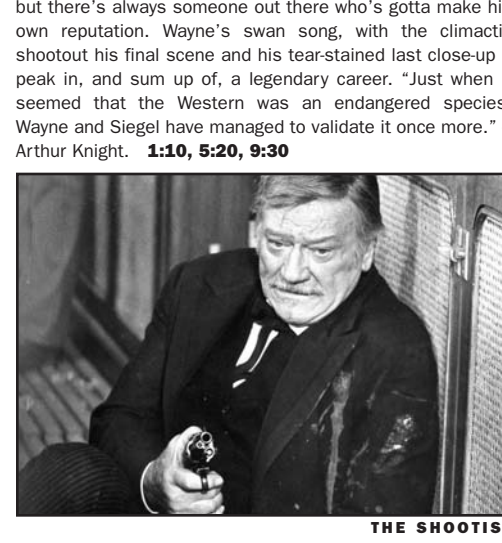
**APRIL 2/3 SUN/MON (2 FILMS FOR 1 ADMISSION)**

### ESCAPE FROM ALCATRAZ NEW 35mm PRINT!

(1979) Condemned to the Rock, Eastwood's Frank Morris shrugs off strip searches, shower brawls and racial tensions, to find a special new use for snotty warder Patrick McGoohan's nailclipper. Based on the only successful escape attempt from Alcatraz — well, bodies were never found — this is arguably the darkest and quietest film ever from a major studio, let alone with an action superstar in the lead. "Could be more profitably studied in film courses than all the works of Bergman and Fellini combined." — *New York Times*. **3:10, 7:20**

### THE SHOOTIST NEW 35mm PRINT!

(1976) Legendary gunman John Wayne gets the bad news from doc James Stewart, then decides to spend his remaining time with landlady Lauren Bacall and her son Ron Howard; but there's always someone out there who's gotta make his own reputation. Wayne's swan song, with the climactic shootout his final scene and his tear-stained last close-up a peak in, and sum up of, a legendary career. "Just when it seemed that the Western was an endangered species, Wayne and Siegel have managed to validate it once more." — *Arthur Knight*. **1:10, 5:20, 9:30**



**APRIL 4 TUE (2 FILMS FOR 1 ADMISSION)**

### THE DUEL AT SILVER CREEK

(1952) Duel of the outrageous character names, as Audie Murphy's "Silver Kid" hooks up with Stephen McNally's Sheriff "Lightning" Tyrone to go toe to toe with "Rafacae," "Johnny Sombro," and Lee Marvin's "Tinhorn" Burgess; while in back to back scenes, Faith Domergue strangles and seduces with equal aplomb. "The action is fast and furious." — *Phil Hardy, The Western*. "Handled with great verve and more than a suspicion of tongue in cheek, and building up a special explosive bit for Marvin." — *Time Out* (London). **1:00, 4:20, 7:40**

### CHINA VENTURE NEW 35mm PRINT!

(1953) WWII, China coast, and Captain Edmond O'Brien leads a patrol, including Japanese-speaking Barry Sullivan and nurse Jocelyn Brando (Marlon's sister), to bring in an ailing Japanese operative and find out his big secret. Shot in an incredible studio-created jungle, nearly washed away by torrential studio-downpours. **2:40, 6:00, 9:20**



**APRIL 14 - 20 ONE WEEK**

## TERRENCE MALICK'S DAYS OF HEAVEN

**BEST DIRECTOR, CANNES FILM FESTIVAL**

(1978) "Nobody's perfect. There was never a perfect person around. You just have half-angel, half-devil in you." Linda Manz's twelve-year-old narrator (then a fifteen-year-old, four-foot-ten chain-smoking New York street kid) with the bizarre brogue has seen it all: love, death, and a plague of locusts. 1916, and Chicagoans Richard Gere, little sister Manz, and lover Brooke Adams (pretending to be his other sister), head for the Texas Panhandle (Alberta, Canada standing in) to work the wheat fields of prosperous farmer Sam Shepard. An ensuing marriage is only the beginning of a bizarre love triangle, ending with violent death amid that spectacular locust plague, and a *Badlands*-style manhunt for a killer, even as the unfazable Linda wonders if she'll get a "fuh" from a fella someday. Legendary auteur/dreamer Terrence Malick's second film before a twenty-

year break (coming between 1973's *Badlands* and 1998's *The Thin Red Line*), *Days of Heaven* was acclaimed for its dazzling visuals ("Hauntingly beautiful" — *Jack Kroll, Newsweek*; "Breathtakingly beautiful" — *William Wolf, Cue*; "One of the most beautiful films ever made" — *Richard Corliss*), winning Malick Best Director at Cannes, plus his first New York Film Critics Circle award, even then winning his final work from a gigantic mass of footage ("They could probably make another movie from what was left over." — *Brooke Adams*). Shot almost entirely during the "magic hour" before sundown, with natural light, the arresting images just keep coming: Manz's wide-eyed gaze, a train passing over a lacework bridge, the frothy fields of the prairie, the pearly sweat of the harvesters, a crystal glass at the bottom of a river. Inspired by Vermeer (and perhaps by Wyeth and Hopper), cinematographer Nestor Almendros cleared the photography awards at both Cannes and the Oscars.

**A PARAMOUNT PICTURES RELEASE**  
**1:20, 3:15, 5:10, 7:05, 9:00**

**STARRING** Richard GERE Brooke ADAMS Sam SHEPARD Linda MANZ

