

CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN

JANUARY 19-25 ONE WEEK!

TALES OF THE BROTHERS QUAY

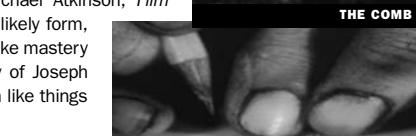
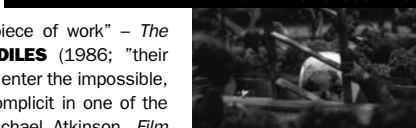
"Unlike anything you've ever seen—even in your dreamiest dreams." - JAMI BERNARD, NEW YORK POST
 "The most perversely fascinating body of work this side of David Cronenberg." - NEWSDAY
 "EERILY MOVING." - TERENCE RAFFERTY, THE NEW YORKER



American identical twins working in London, the Brothers Quay (Stephen and Timothy) find their inspiration in Eastern European literature and classical music and art, their work distinguished by its dark humor and an uncanny feeling for color and texture. Masters of miniaturization, they turn their tiny sets into unforgettable worlds suggestive of long-repressed childhood dreams. This program of 11 Quay masterworks, several of them in new 35mm prints, includes weird architecture, living skulls and found-object robots in **REHEARSALS FOR EXTINCT ANATOMIES** (1986; "hallucinated into being with wire, glue, metal and mortar" - *Newsday*); a porcelain doll's explorations of a dreamer's imagination in **THE COMB** (1991; "most beautiful of their recent films" - *The New Yorker*); pingpong balls battling a bunny in **ARE WE STILL MARRIED?** (1992; "among the most sophisticated and hauntingly enigmatic music videos ever created" - *NY Times*); a pair of severed hands in **TALES OF THE VIENNA WOODS** (1992; "suggests the monochromatic mildew of *Eraserhead*" - *Film Comment*); broken pencils and lead shavings in **IN ABSENTIA** (2000; "a dazzling piece of work" - *The Guardian*); the nightmarish netherworld of **STREET OF CROCODILES** (1986; "their crowning achievement" - *Film Comment*); and more! To enter the impossible, haunted night of a Quay Brothers film is to become complicit in one of the most perverse and obsessive acts of cinema." - Michael Alkinson, *Film Comment*. "These astonishing artists, working in an unlikely form, awaken our senses. They combine a demure, Calligari-like mastery over their creations with the gentle dream archaeology of Joseph Cornell: their puppets look less like things invented than like things discovered." - Terrence Rafferty, *The New Yorker*.

A ZEITGEIST FILMS RELEASE. 1:10, 4:10, 7:20

REHEARSALS FOR EXTINCT ANATOMIES



BECKET

JANUARY 26-FEBRUARY 1 ONE WEEK!
 "A MAGNIFICENT PICTURE!" - THE NEW YORK TIMES
 NOMINATED FOR 12 ACADEMY AWARDS — INCLUDING BEST PICTURE
 STARRING RICHARD BURTON PETER O'TOOLE
 (1964, PETER GLENVILLE) "Will no one rid me of this meddling priest?" In 12th century England, King Henry II decides to clear up that pesky church/state problem once and for all by making his trusted adviser, Lord Chancellor Thomas Becket, the Archbishop of Canterbury—big mistake! Jean Anouilh's stage classic, at the time a smash on the stages of Paris, London, and New York, provided the jumping-off point for the acting pyrotechnics of two legendary stars then at their hottest: the King was Peter O'Toole's first role post-*Lawrence of Arabia*, and arguably an even greater performance; while *Cleopatra* had premed one year before Richard Burton's title role, with the dueling tours de force backed by a superlative cast that included Sir John Gielgud as the French King Louis VII and O'Toole's then-wife Siân Phillips (*Claudius*). Transcending its stage origins, *Becket*—while adapted almost intact—benefited from opening out to crisp locations and striking sets, most notably the massive cathedral, with Burton's electrifying scene of excommunication the major addition to the text. Long unseen, this is its first theatrical release in decades. Nominated for twelve Academy Awards, including Picture, Director, Actor (for both stars), Supporting Actor (Gielgud), Cinematography (Geoffrey Unsworth), Art Direction (John Bryan) and Score (Laurence Rosenthal), winning for Edward Anhalt's Best Adapted Screenplay, "Becket follows the trail of the intellectual" spectacular blazed by *Lawrence of Arabia*. But here the spectacle is derived from an era and an atmosphere and the detailed study of two men of opposite historic destiny... Director Peter Glenville has brought a physical scope that the stage could never supply in his sweeping scenes of the countryside, the awesome beauty of medieval architecture, the full-dress complexities of the age." - Judith Crist, *New York Herald Tribune*. "A cerebral film spectacle... Together O'Toole and Burton galvanize the scenes, making their acting duo an acting duel." - *Time*.
 A SLOWHAND CINEMA RELEASE. 2:00, 5:20, 8:10
NEW 35mm PRINT!



INVESTIGATION OF A CITIZEN ABOVE SUSPICION
 FEBRUARY 2/3 FRI/SAT
INVESTIGATION OF A CITIZEN ABOVE SUSPICION NEW 35mm PRINT!
 (1970, EUO PETRI) Roman police inspector Gian Maria Volonté (the bad guy in *Fistful of Dollars* and *A Few Dollars More*, q.v.) cracks down on political dissidents; then slashes the throat of his married mistress Florinda Bolkan ("a beautifully kinky masochist" - Vincent Canby). Guess who gets tapped to investigate the homicide? A biting critique of police methods and authoritarian repression, a psychological study of a budding crypto-fascist and a probing whydunnit, with one of Morricone's most innovative scores. 2:00, 4:30, 7:00, 9:30

ONCE UPON A TIME IN THE WEST
 (1968, SERGIO LEONE) Revenge-bent, Charles Bronson stalks kid-blasting villain Henry Fonda (!) with the aid of good-badman Jason Robards, as the railroad marches relentlessly westward through the land of hooker-turned-earth-mother Claudia Cardinale. Featuring one of Morricone's greatest scores—written before shooting began: Leone choreographed the actors' movements to the playback. "An opera in which the arias are not sung, they are acted." - Richard Schickel. 1:15, 4:20, 7:30

ARABIAN NIGHTS
 (1974, PIER PAOLO PASOLINI) "The truth is not revealed in one dream, but in many..." Stories of princes and demons, hidden treasures, love lessons, illicit pleasures and mysterious deaths are framed by the saga of a runaway slave girl who, mistaken as the first man to emerge from the desert, is hailed and adored as "king" of a great walled city. Last and most visually spectacular of Pasolini's Trilogy of Life, filmed on location in Ethiopia, India, Nepal, Yemen, and Iran. Grand Jury Prize, Cannes Film Festival. 2:00, 4:30, 7:00, 9:30

THE BURGULARS
 (1972, HENRI VERNEUIL) Jean-Paul Belmondo pulls off that last big jewel heist, but that's just the beginning as Omar Sharif's viciously corrupt cop decides he wants his own slice—maybe 100%. Athens locations, hair-raising Belmondo stunts, one of the all-time great car chases, and regular Morricone collaborator Edda Dell'Orso's wordless vocals—what was that plot again? 1:00, 5:30, 9:40

DANGER! DIABOLIK
 (1967, MARZO BAVA) A Mod, Mod 60s romp, as comic strip super-criminal Diabolik (John Phillip Law) destroys Italy's tax records and steals a 20-ton radioactive gold bar. "Delightfully outlandish... hits a high note of fantasy worthy of Cocteau." - *Time Out* (London). 3:35, 7:45

MORRICONE

FEBRUARY 2-22 THREE WEEKS!
 Bells; trilled flutes; choral chanting; penny whistles; snare drums; integrated sound effects; soaring, wordless soprano solos. Ever since **ENNIO MORRICONE** (born 1928) used that flute to introduce Clint Eastwood in *A Fistful of Dollars* (though he'd already scored more than 20 pictures), he has been the most distinctive, most influential, and most imitated film composer of our time. Perhaps most closely associated with the classic Westerns of Sergio Leone (his primary school classmate!), he's composed music for every conceivable genre (Westerns actually account for a very small percentage of his output) and a diverse group of moviemakers, everyone from Bernardo Bertolucci, Pier Paolo Pasolini and Terrence Malick to Dario Argento, Mario Bava and Sam Fuller. In the process, Morricone has garnered every known award for film music—except, curiously, an Oscar. Anyone listening?

THE BATTLE OF ALGIERS
 (1965, GILO PONTECORVO) Algiers, 1957. French paratroopers inch their way through the Casbah to zero in on the hideout of the last rebel still free in the city. Flashback three years earlier, as the Algerian National Liberation Front decides on urban warfare. Thus begin the provocations, assassinations, hair-breadth escapes, and reprisals; and massive, surging crowd scenes unfolding with gripping realism: many of the sequences were shot and edited to the driving pre-recorded score by Pontecorvo and Morricone. Winner, Grand Prize, Venice Film Festival. 2:00, 4:30, 7:00, 9:30

BURN!
 (1969, GILO PONTECORVO) On a Caribbean island in the 1840s, Marlon Brando's ambiguously-motivated British agent provocateur helps the black slaves in a revolt against their Portuguese overlords. But he returns ten years later—to suppress it. Complete Italian-language version. "No one, with the possible exception of Eisenstein, has ever before attempted a political interpretation of history on this epic scale." - Pauline Kael. "Morricone's score employs the choral harmonies and modalities of Gregorian chants with a synoptic beat that has just about leaped out of your seat." - Amy Taubin, *Film Comment*. 1:10, 3:40, 7:00, 9:30

NAVAGO JOE
 (1966, SERGIO CORBUCCI) When outlaw Aldo Sambrell gets a tip about a train hold-up in the works, looks like he can give up the scalp-trading business. But enter half-breed Burt Reynolds, who's really pissed off about his murdered wife. The memorable Morricone score, attributed to his Americanized alias "Leo Nichols," was quoted in both *Kill Bill* AND *Election*. 2:00, 5:40, 9:20

FOUR FLIES ON GREY VELVET
 (1972, DAVID ANWORTH) Things get out of hand fast when drummer Michael Brandon confronts a very incompetent stalker—but somebody's taken a picture of it. Striking visuals from later horror maestro Argento; a messy dispute with Morricone made this their last collaboration for 25 years. "Argento at his chilling best." - *NY Times*. 3:30, 7:25

A QUIET PLACE IN THE COUNTRY
 (1969, EUO PETRI) "Nymphomania, Necrophilia, Fetishism, Sadomasochism." Pop artist Franco Nero can't handle the urban turbulence of Milan, so his manager/lover Vanessa Redgrave arranges a country sojourn. Only trouble is, the deserted villa she's found is seemingly haunted by the spirit of a young girl murdered at the end of WWII. The ensuing madness is heightened by one of Morricone's most experimental scores—and one of his own personal favorites. "Will absolutely nail you to the seat." - *NY Times*. 1:30, 5:25, 9:20

THE BIG GUNDOWN
 (1966, SERGIO SOLIMA) Bounty hunter-with-a-heart Lee Van Cleef is looking at a possible Senate bid, courtesy of a local moneybags, if he brings in murderer-rapist Tomas Milian. But en route to the electrifying chase through a cane field climax, Van Cleef starts wondering if Milian isn't guilty. Arguably the best non-Leone spaghetti Western, with a Morricone score that, "with its gear-spitting cacophony mixed in with a little Beethoven, sounds like Judgment Day" (*NY Times*). 1:00, 5:20, 9:40

DEATH RIDES A HORSE
 (1967, GIULO PETRONI) As choral chants and pounding kettie drums throb in Morricone's score ("among the maestro's most striking" - J. Hoberman), John Phillip Law takes after the gang that massacred his family—all but him—fifteen years ago; but then fresh-from-the-pen Lee Van Cleef, still riled after being the fall guy, wants the same bunch, but for the money, not the revenge. 3:10, 7:30

DAYS OF HEAVEN
 (1978, TERENCE MALICK) 1916, and Chicagoans Richard Gere, kid sister Linda Manz, and lover Brooke Adams head for the Texas Panhandle 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 a spectacular locust plague, and a *Badlands*-style manhunt for a killer. "The images are underlined by the famous score of Ennio Morricone. The music is wistful, filled with loss and regret... more remembered than experienced." - Roger Ebert. 3:30, 7:20

END OF THE GAME
 (1976, MAXIMILIAN SCHELL) In the wake of a 30-year-old murder, an ailing detective (played by *Hud* director Martin Ritt), aided by his sometimes manic assistant Jon Voight, plays cat and mouse games with ice-cold businessman Robert Shaw. With cameo from Donald Sutherland as a corpse and an emotionally contrapuntal score by Morricone. 1:30, 5:20, 9:10

REVOLVER
 (1973, SERGIO SOLIMA) Prison warden Oliver Reed has problems: somebody's snatched his attractive young wife, their price the release of two-bit crook Fabio Testi; but then Reed smells a rat. Charismatic lead performances, striking photography, and one of Morricone's most dazzling—and least known—scores key this action-packed sleeper. 3:20, 7:25

THE WITCHES
 (1967, VITTORIO DE SICA, PIER PAOLO PASOLINI, FRANCO ROSSI, LUCIANO VISCONTI, MAURO BOLONI) Five directors, five episodes, all starring Silvana (Bitter Rice) Mangano; Visconti's illustrates the perils of celebrity; Pasolini's features the legendary Totò; and in De Sica's, a bored wife tries to get a rise out of hubbie Clint Eastwood (!) via comically romantic fantasy flashbacks. 1:20, 5:25, 9:30

FOR A FEW DOLLARS MORE
 (1966, SERGIO LEONE) Weak moment for Clint Eastwood's Man with No Name, as Lee Van Cleef's ex-Reb officer proves range can beat speed in a gunfight—but then they team up to hunt ruthless killer Gian Maria Volonté and all that bounty money. Highlights include Volonté's electrifying prison breakout (a stunt he'd repeat in Melville's *Le Cercle Rouge*); Eastwood keeping score—by bounty money tallies—of the body count; and Van Cleef striking a match off the hunched back of... Klaus Kinski! 2:00, 4:30, 7:00, 9:30

THE GOOD, THE BAD, AND THE UGLY
 (1966, SERGIO LEONE) "If you've gonna shoot, shoot! Don't talk." Lee Van Cleef's icy bounty hunter ("The Bad"), Eli Wallach's Mexican bandito ("The Ugly") and Clint Eastwood's con man ("The Good") contend with each other and with battling Civil War armies in their relentless search for buried gold. Leone's epic Western is accompanied by—Hwah, WAH, WAH—Morricone's most iconic score. Restored Italian version. "With the help of Morricone, Leone turns it into opera, imbuing shakedowns, shootouts, and everything in between with ineluctable rhythms." - *The New Yorker*. 1:30, 4:30, 7:30

THE UNTOUCHABLES
 (1987, BRIAN DE PALMA) Kevin Costner's Eliot Ness goes all out to bring down Robert De Niro's Al Capone, assembling an incorruptible team, with Sean Connery (Oscar, Best Supporting Actor) as the Irish cop who teaches him the facts of Chicago life and the elaborate shootout on train station steps (an homage to Eisenstein's *Potemkin*) an action highlight. Morricone's score garnered one of his few Oscar nominations. SUN 1:20, 5:25, 9:30 MON 1:20, 5:25

MACHINE GUN MCCAIN
 (1968, GIULIANO MONTALDO) Back after 12 years in the pen thanks to connected mobster Peter Falk, John Cassavetes' McCain gets set up for a Vegas heist—only problem is, the casino is already mob-owned. And then the bodies start to mount up. Matchup of Italian crime caper with the Cassavetes stout company: Falk, Val Avery, and wife Gena Rowlands. The original Italian title was *Gli Intoccabili*—The Untouchables! SUN 3:35, 7:40 MON 3:35

RKO LOST & FOUND

In a world of film, tape, DVD, cable, video on demand, pay-per-view, streaming, etc. etc., you pretty much have access to whatever unknown classic you care to dig up. Or do you? Five of the six RKO Radio pictures in this series—all produced by legendary Merian C. Cooper (*King Kong* progenitor, Cinerama pioneer, etc.)—have been unseen in any medium since 1959, and, one, *A Man to Remember*, not since its 1938 premiere. Now, after diligent leg work and a thorough search of the world's archives by Turner Classic Movies, these newly-unearthed 30s classics—four of them made in the Pre-Code era—can finally be seen again on theater screens, in new 35mm prints, yet.
 SPECIAL THANKS TO DENNIS MILLAY OF TURNER CLASSIC MOVIES.



DOUBLE HARNESS NEW 35MM PRINT!
 (1933, JOHN ROBERTSON) "Marriage is the business of women." Matrimony ensues when Ann Harding lets herself get caught at the spendthrift playboy William Powell's pad ("Cops") by old-school dad Henry Stephenson—but as the way turns Powell into a successful businessman, does love...? Pre-Code romantic comedy highlighted by top star teamwork and cuckoo Dinner-Party-from-Hill climax. 1:00, 4:00, 7:00, 10:00



RAFTER ROMANCE NEW 35MM PRINT!
 (1933, WILLIAM SENTER) Their rent late again, artist/night watchman Norman Foster (then Mr. Claudette Colbert, later director of the Wellesian *Journey into Fear*) and telemarketer (sic) Ginger Rogers get an ultimatum: time share the attic or out. But as the way of notes on the fridge escalates between the strangers, guess who meets cute outside the building, even as each suffers from admirer overload? Remade as *Living on Love* (see Feb. 26). 2:30, 5:30, 8:30



A MAN TO REMEMBER NEW 35MM PRINT!
 (1938, GAYSON KANE) After doctor Edward Ellis's big public funeral, the local banker, newspaper editor and store owner open his strong box and the flashbacks begin: his adoption of a baby (who grows up to be Anne Shirley) whose mother he couldn't save; his acceptance of food as payment from the poor; his prevention of a polio epidemic. Unseen since its original release—anywhere—despite making the *New York Times* Top Ten Movies of 1938 list. This Dutch-subtitled version is all that exists! Screenplay by Dalton Trumbo. 1:00, 4:05, 7:10, 10:15

STINGAREE NEW 35MM PRINT!
 (1934, WILLIAM A. WELLMAN) A Down-Under "Western," as Richard Dix's Aussie outlaw Stingaree masquerades as an importer, London composer, and as the governor general, while aiding mad Irene Dunne's rise to international opera stardom. "One of the more unbelievable musicals ever to emanate from RKO—not to mention one of Wellman's stranger directorial efforts." - *All Movie Guide*. 2:35, 5:40, 8:45

MARCH 2-15 TWO WEEKS! NEW 35mm PRINT!

ZHANG YIMOU'S RAISE THE RED LANTERN STARRING GONG LI

"A FILM OF VOLUPTUOUS PHYSICAL BEAUTY AND ANGRY PASSIONS." — ROGER EBERT

"A BRAVE, PASSIONATE AND HIGHLY ENTERTAINING WORK OF ART!" — RICHARD CORLISS, TIME

Zhang's color-drenched, dazzlingly-photographed triumph of style (the first lighting of the lamps as dusk closes in is an Eisensteinian tour de force) and his second straight Oscar nomination for Best Foreign Film, winning top honors from the London, New York, Los Angeles and National Society of Film Critics. The emotional anchor for all Zhang's films is Gong Li — her face a map of cool insurrection, her figure proud and voluptuously western. But *Red Lantern* offers other, more exalted orders of glory. As it plays out its melodrama, it radiates a ravishing color scheme: it delights in the symmetrical framing of gorgeous objects, human and architectural. — Richard Corliss, Time. "Zhang Yimou is as great a director of interiors as Ozu or Mizoguchi — the day works in the household in *Red Lantern* become superb stages for the melodrama." — David Thomson. "Can no doubt be interpreted in a number of ways and yet it works because it is so fascinating simply on the level of melodrama... Entirely apart from the plot, there is the sensuous pleasure of the architecture, the fabrics, the color contrasts, the faces of the actresses. But beneath the beauty is the cruel reality of this life. Just as beneath the comfort of the rich man's house is the sin of slavery." — Roger Ebert.

AN MGM RELEASE. 2:00, 4:30, 7:00, 9:30

MARCH 16-29 TWO WEEKS!

MAX OPHULS' The Earrings of Madame De... STARRING DANIELLE DARRIEUX CHARLES BOYER VITTORIO DE SICA

"DISTILLS THE ESSENCE OF LOVE." — PAULINE KAEI

"A RAVISHING SENSUAL EXPERIENCE." — DAVE KEHR

NEW 35mm PRINT!

(1953) "Unhappiness is an invented thing." The earrings of Madame De... (her name is never spoken in full) pass from husband to Madame to moneylender to husband to mistress to lover, and back again — until someone barks, "Stay away from me with those infernal earrings!" — and *fin de siècle* high society is exposed in its frivolity, hypocrisy, and inability to love. The sumptuous sets and costumes, and the swirling camerawork — dollying, tracking, craning — of Ophüls' trademark romanticism — its highlight the progress of a romance traced through a single rapturous dance through time shifts and costume changes — transform the stringency of Louise de Vignerot's original novella, while the performances by Danielle Darrieux in the title role, Charles Boyer as her husband, and Vittorio De Sica as her lover are "quite likely the finest each has given" (Pauline Kael). "The greatest film of all time... Below the glittering surfaces, the lush decor, the sensuous fabrics, there is the cruel sensibility of an artist mourning the death of this world and all other worlds to come. Inside the beautiful ladies and lovers of romance lurk the grinning skeletons of tragedy. If the cinema had produced no other artists except Ophüls and Renoir, it would still be an art form of profundity and splendor." — Andrew Sarris. "Perfection... A novelist may catch us up in the flow of words; Ophüls catches us up in the restless flow of his images — and because he does not use the abrupt cuts of 'montage' so much as the moving camera, the gliding rhythm of his films is romantic, seductive, and, at times, almost hypnotic. The virtuosity of his camera technique enables him to present complex, many-layered material so fast that we may be charmed and dazzled by its audacity and hardly aware of how much he is telling us. Should the day ever come when movies are granted the same respect as other arts, *The Earrings of Madame De...* will instantly be recognized as one of the most beautiful things ever created by human hands." — Dave Kehr.

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

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B MUSICALS
MARCH 30-APRIL 19 3 WEEKS!

FROM LEFT: Ann Miller in *Reveille with Beverly*; Barbara Ruick, Bob Fosse, Debbie Reynolds and Bobby Van in *The Affairs of Dobie Gillis*; Jitterbuggers Peggy Ryan and Donald O'Connor in *Mister Big*

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Film Forum, a publication of The Moving Image, Inc., is published 7 times a year.

January 2007
Vol. 4, No. 2 © 2007

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MARCH 30-APRIL 19 3 WEEKS!

B MUSICALS

PROGRAMMED BY BRUCE GOLDSTEIN

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AN EXTRA NOD TO MR. SPILKER, WHOSE PASSION FOR THIS NEAR-FORGOTTEN ERA KNOWS NO EQUAL — AND WHO COINED THE TERM "NERVOUS AS" FOR THOSE NOT-QUITE-BY-NAME-A-FEW OF WHICH WILL BE FOUND HERE. (THE DEBATE OVER WHAT DEFINES A B CONTINUES!) AND SPECIAL THANKS TO BOB O'NEIL, PAUL GINSBURG (UNIVERSAL PICTURES); MICHAEL SCHLESINGER, GROVER CRISP (SONY PICTURES); SCHAMM BELTON, CARLIN ROBERTSON (TWENTIETH CENTURY FOX); RICK YANKOVSKY (CRITERION PICTURES); MARLENE WOMACK (WARNER BROS.); MELANIE WALKER ALLEN (PARAMOUNT PICTURES); MIKE MASHON (LIBRARY OF CONGRESS); AND ROBERT GATT, TODD WESNER (UCLA FILM ARCHIVE).

APRIL 5 THU (2 FILMS FOR 1 ADMISSION)

EARL CARROLL SKETCHBOOK
(1946) William Marshall composes jingles, while secretary Constance Moore wants to be a singer — what if one of his songs got accepted by Broadway bigwig Carroll? New songs by Sammy Cahn & Julie Styne. **1:00, 4:30, 8:00**

HIT PARADE OF 1943
(1943) Publisher John Carroll steals Susan Hayward's song, then offers her a job as ghostwriter! Count Basie Orchestra number, featuring Dorothy Dandridge, a highlight. Oscar nominations, Best Song and Score. **2:45, 6:15, 9:45**

RISE AND SHINE
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