

GET UP
FOR OUR WEEKLY
E-NEWSLETTER AT
FILMFORUM.ORG/INTRO
BUY TICKETS ONLINE
7 DAYS IN ADVANCE!
FILMFORUM.ORG

\$10.50 NON-MEMBERS / \$5.50 MEMBERS E-MAIL: filmforum@filmforum.org WEB SITE: filmforum.org

FILM FORUM

209 WEST HOUSTON STREET NEW YORK, NY 10014 BOX OFFICE: (212) 727-8110

REVIVALS & REPERTORY
WINTER/SPRING 2008

CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN



FEBRUARY 1-7 ONE WEEK!

D.A. PENNEBAKER'S **DON'T LOOK BACK**

STARRING BOB DYLAN

(1967) Bob Dylan, on tour in England in 1965, takes time out in hotel rooms to casually compose at a piano; keeps on typing as Joan Baez sings and plays behind his right shoulder; subtly dresses acolyte Donovan; argues with a buttoned-down *Time* correspondent — among the endless stream of reporters trailing in his wake — over “truth” and “facts”; mercilessly puts on a clean-cut science student/college journalist; and more than meets his match in a so-vexed-proper “high sheriff’s lady.” Other highlights include Alan Price’s delectable-headlights look into the camera at a casual mention of his separation from The Animals; crass manager Albert Grossman’s profanity-laced heave-ho of pushy hotel staffers; and — most iconic of all — a blasé Dylan flashing lyric-embroidered cue cards for “Subterranean Homesick Blues” to the camera, with Allen Ginsberg lurking in the background; one of the most imitated, homaged and anthologized sequences in all of rock doc history. And then there’s the concerts, topped by two triumphant nights at the Royal Albert Hall, with songs including “All I Really Want to Do,” “The Times They Are a-Changin’,” and “Don’t Think Twice, It’s All Right.” “Like a very good Dylan album — let’s say *Blonde on Blonde* or *Highway 61 Revisited* or *The Freewheelin’* Bob Dylan... Pennebaker lets him have his mysteries, which is both right and generous; robbing a poet of mystery is like pulling the wings off a butterfly.” — Matt Zoller Seitz. “Evokes the 60s like few other documents; Dylan’s relentless heaping of scorn on the mainstream press, before the coercive tentacles of ‘creative management’ made such things virtually impossible, is especially telling... Memorable for its goofy, syncopated opening sequence alone.” — Jonathan Rosenberg. “As drenched with perfume nostalgia as Proust’s *madeleine*. But it seems less dated now than it did in 1965.” — J. Hoberman. “My first serious film... I felt in the end that I hadn’t had to compromise anything, that it was as rough and raw and mean as it had to be.” — Pennebaker.

“A VERITÉ CLASSIC!”
— Matt Zoller Seitz
NEW 35mm PRINT!



A PENNEBAKER HEGEDUS FILMS RELEASE.
1.10, 3.20, 5.30, 7.30, 9.40

FEBRUARY 8-28 THREE WEEKS!

LUMET

“One of the stalwart figures of New York moviemaking.”
— DAVID THOMSON

“One of the most consistently intelligent directors of his time.”
— ROGER EBERT

SIDNEY LUMET (born 1924) has always eschewed categorization, moving from a supposedly cloyingly happy “TV director” stereotype to startlingly innovative; from a theatrical adaptation specialist to gritty chronicler of the city’s underside; from New York and Jewish concerns to a whole series of British works. The respected master of every aspect of moviemaking (“the only filmmaker I’ve worked with who could tell me cut-out-cut where he wanted in a scene” — editor Ralph Rosenblum), a conscious stylist whose touches are always in service to the story, as well as the

ultimate Actor’s Director; the least of his works remain a pleasure for the pure skill of filmmaking. But the overriding seriousness, maturity, depth, intensity — the guts — of his work has enabled him to create an oeuvre that places him in the pantheon of American directors. As admirably as Jewish filmmaker as Woody Allen or Martin Scorsese, with pictures that have depicted a great city through five painful decades, Lumet has compiled, as Arthur M. Schlesinger, Jr. once wrote in *American Heritage*, “as comprehensive a sociology of New York City as Balzac or Zola did of Paris.”

SPECIAL THANKS TO ROSS KLEIN (MGM); SCHWIM BELTON, CAITLIN ROBERTSON (TWENTIETH CENTURY FOX); MELANIE VALERA, BARRY ALLEN, CHASE SHULTE (PARAMOUNT); MARILEE WOMACK (WARNER BROS.); SUZANNE LEROY, GROVER CRIS, HELENA BRISSENDEN (SONY PICTURES); MIKE MALSON (LIBRARY OF CONGRESS); RICK YANKOVSKI (CRITERION PICTURES); RON SIMON (PALEY MEDIA CENTER); TODD WINNER (UCLA FILM ARCHIVE); MARK MCELHATTA (SKELIA PRODUCTIONS); MARTIN SCORSESE; MARGARET DENZEL, FLEUR BUCKLEY (BRITISH FILM INSTITUTE); JOHN MARTELLO (THE PLAYERS); LILITH JACOBS; AND SIDNEY LUMET.

FEBRUARY 15 16 FRI/SAT THE PAWNBROKER

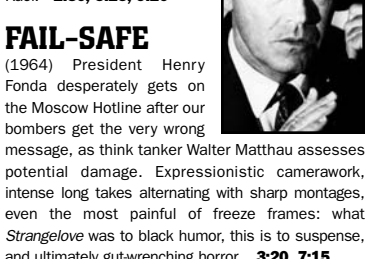
(1965) Concentration camp survivor Rod Steiger has cut himself off from all human emotion in the wake of his personal tragedies, but unwanted memories keep flooding back. In this case, via shockingly innovative editing schemes worked out in collaboration with the great editor Ralph Rosenblum (*Amnie Hall*, etc.). Steiger’s legendary performance won British and German awards, while some graphic nudity occasioned a Production Code battle. **1.00, 3.15, 5.30, 7.45, 10.00**



THE PAWNBROKER

FEBRUARY 17 18 SUN/MON 12 ANGRY MEN

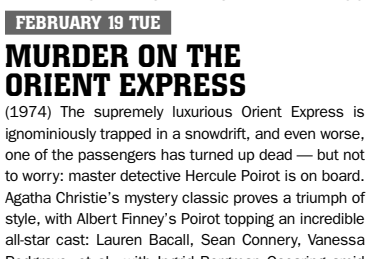
(1957) Open and shut case, right? But Juror #8 Henry Fonda just isn’t convinced. Adapting from a TV play, Lumet eschewed “opening out” while making the stifling jury room progressively even more claustrophobic via lighting and lens changes. Golden Bear, Berlin Film Festival. “Generates more suspense than most thrillers.” — Pauline Kael. **1.30, 5.25, 9.20**



12 ANGRY MEN

FEBRUARY 21 THU THE SEA GULL

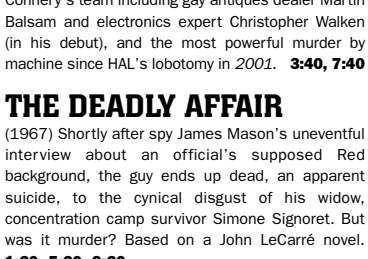
(1968) A sun-dappled summer by the lake — and after — with aspiring playwright David Warner’s maiden effort scoffed at by Mom, actress Simone Signoret, even as he agonizes through a tormented, hopeless love for Vanessa Redgrave, with James Mason etching the most memorable of Turgenevs. A practically all-star cast in this adaptation of Chekhov’s turn-of-the-20th-century Russian classic. **1.00, 3.30, 6.20, 9.00**



THE SEA GULL

FEBRUARY 22 23 FRI/SAT SERPICO

(1973) Set up for a fall by his partners, Al Pacino, as real-life Frank Serpico, flashes back from his beginnings as a naive, idealistic police recruit to a bearded, hippie-like undercover detective on a relentless mission against police corruption. Lumet powerfully delivers his first butt-kicking action picture, with Pacino’s blowtorch performance vaulting him to the front rank of American actors. **2.00, 4.30, 7.00, 9.30**



SERPICO

FEBRUARY 24 SUN DOG DAY AFTERNOON

(1975) As a scorching unravels from day to night in Brooklyn, the movie for Sonny Wortzik’s (Al Pacino) botched bank robbery and hostage situation is revealed to be the funding of his second (male) wife’s exchange operation. Lumet’s ultimate exercise in realism, with all-natural lighting and 60% of the dialogue improvised by the cast — extended to Pacino’s phone calls to his wives, shot in a single, 15-minute take via a two-camera piggyback. “The most accurate, most flamboyant of Lumet’s New York movies.” — Vincent Canby, *NY Times*. **2.00, 4.30, 7.00, 9.30**



DOG DAY AFTERNOON

FEBRUARY 25 MON BYE BYE BRAVERMAN

(1968) With the sudden death of the title character, four of his old friends (George Segal, Jack Warden, Joseph Wiseman, Sorrell Book) assemble for a lengthy trek to the Brooklyn gravesite, spiced by an attempted seduction by widow Phyllis Newman, an encounter with black, Jewish-convert cabbie Geoffrey Cambridge, and a tragicomic eulogy by rabbi Alan King at the wrong funeral. “You don’t have to be Jewish to love it, but it helps a lot to be a New Yorker.” — *The Nation*. **3.30, 7.00**

BYE BYE BRAVERMAN

FEBRUARY 26 TUE (2 FILMS FOR 1 ADMISSION) THE ANDERSON TAPES

(1971) Safecracker Sean Connery decides to clean out ex-mistress Dyan Cannon’s deserted NYC apartment building during the essential Labor Day weekend. Classic big-caper entertainment, with Connery’s team including gay antiquities dealer Martin Balsam and electronics expert Christopher Walken (in his debut), and the most powerful murder by machine since HAL’s lobotomy in 2001. **3.40, 7.40**

THE ANDERSON TAPES

FEBRUARY 28 WED (2 FILMS FOR 1 ADMISSION) THE DEADLY AFFAIR

(1967) Shortly after spy James Mason’s uneventful interview about an official’s supposed Red background, the guy ends up dead, an apparent suicide, to the cynical disgust of his widow, concentration camp survivor Simone Signoret. But was it murder? Based on a John LeCarre novel. **1.30, 5.30, 9.30**

THE DEADLY AFFAIR

FEBRUARY 14 THU THE VERDICT

(1982) Burnt-out ambulance chaser Paul Newman figures he’ll just settle out his medical malpractice case against the Boston archdiocese, but as those Polaroids of his helpless client start to fade in, something else starts to fade into him. Riveting courtroom drama, with Newman contending with too-smooth opposing counsel James Mason, mysterious Charlotte Rampling and himself. Five Oscar nominations. **2.00, 4.30, 7.00, 9.30**

THE VERDICT

FEBRUARY 14 THU ONE THIRD OF A NATION

(1959, Duxley Mariner) After helping Sylvia Sidney take her young nephew Sidney Lumet to the hospital when he’s injured in their falling-down tenement, boyfriend Eric Erikson finds out he’s the landlord himself. 15-year-old Sidney (in his only film appearance) repeats his stage role, with dad Baruch as Mr. Rosen. **1.55, 5.20**

ONE THIRD OF A NATION



THE FUGITIVE KIND

FEBRUARY 21 THU THE SEA GULL

(1968) A sun-dappled summer by the lake — and after — with aspiring playwright David Warner’s maiden effort scoffed at by Mom, actress Simone Signoret, even as he agonizes through a tormented, hopeless love for Vanessa Redgrave, with James Mason etching the most memorable of Turgenevs. A practically all-star cast in this adaptation of Chekhov’s turn-of-the-20th-century Russian classic. **1.00, 3.30, 6.20, 9.00**



THE SEA GULL

FEBRUARY 22 23 FRI/SAT SERPICO

(1973) Set up for a fall by his partners, Al Pacino, as real-life Frank Serpico, flashes back from his beginnings as a naive, idealistic police recruit to a bearded, hippie-like undercover detective on a relentless mission against police corruption. Lumet powerfully delivers his first butt-kicking action picture, with Pacino’s blowtorch performance vaulting him to the front rank of American actors. **2.00, 4.30, 7.00, 9.30**



SERPICO

FEBRUARY 24 SUN DOG DAY AFTERNOON

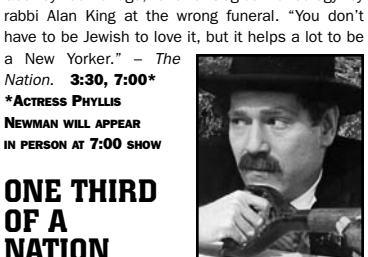
(1975) As a scorching unravels from day to night in Brooklyn, the movie for Sonny Wortzik’s (Al Pacino) botched bank robbery and hostage situation is revealed to be the funding of his second (male) wife’s exchange operation. Lumet’s ultimate exercise in realism, with all-natural lighting and 60% of the dialogue improvised by the cast — extended to Pacino’s phone calls to his wives, shot in a single, 15-minute take via a two-camera piggyback. “The most accurate, most flamboyant of Lumet’s New York movies.” — Vincent Canby, *NY Times*. **2.00, 4.30, 7.00, 9.30**



DOG DAY AFTERNOON

FEBRUARY 25 MON BYE BYE BRAVERMAN

(1968) With the sudden death of the title character, four of his old friends (George Segal, Jack Warden, Joseph Wiseman, Sorrell Book) assemble for a lengthy trek to the Brooklyn gravesite, spiced by an attempted seduction by widow Phyllis Newman, an encounter with black, Jewish-convert cabbie Geoffrey Cambridge, and a tragicomic eulogy by rabbi Alan King at the wrong funeral. “You don’t have to be Jewish to love it, but it helps a lot to be a New Yorker.” — *The Nation*. **3.30, 7.00**



BYE BYE BRAVERMAN

FEBRUARY 26 TUE (2 FILMS FOR 1 ADMISSION) THE ANDERSON TAPES

(1971) Safecracker Sean Connery decides to clean out ex-mistress Dyan Cannon’s deserted NYC apartment building during the essential Labor Day weekend. Classic big-caper entertainment, with Connery’s team including gay antiquities dealer Martin Balsam and electronics expert Christopher Walken (in his debut), and the most powerful murder by machine since HAL’s lobotomy in 2001. **3.40, 7.40**

THE ANDERSON TAPES

FEBRUARY 28 WED (2 FILMS FOR 1 ADMISSION) THE DEADLY AFFAIR

(1967) Shortly after spy James Mason’s uneventful interview about an official’s supposed Red background, the guy ends up dead, an apparent suicide, to the cynical disgust of his widow, concentration camp survivor Simone Signoret. But was it murder? Based on a John LeCarre novel. **1.30, 5.30, 9.30**

THE DEADLY AFFAIR

FEBRUARY 14 THU THE VERDICT

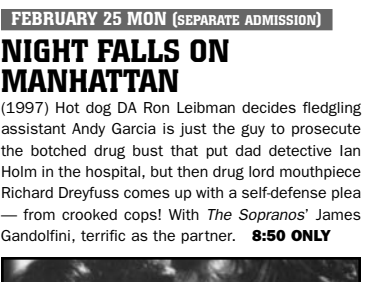
(1982) Burnt-out ambulance chaser Paul Newman figures he’ll just settle out his medical malpractice case against the Boston archdiocese, but as those Polaroids of his helpless client start to fade in, something else starts to fade into him. Riveting courtroom drama, with Newman contending with too-smooth opposing counsel James Mason, mysterious Charlotte Rampling and himself. Five Oscar nominations. **2.00, 4.30, 7.00, 9.30**

THE VERDICT

FEBRUARY 14 THU ONE THIRD OF A NATION

(1959, Duxley Mariner) After helping Sylvia Sidney take her young nephew Sidney Lumet to the hospital when he’s injured in their falling-down tenement, boyfriend Eric Erikson finds out he’s the landlord himself. 15-year-old Sidney (in his only film appearance) repeats his stage role, with dad Baruch as Mr. Rosen. **1.55, 5.20**

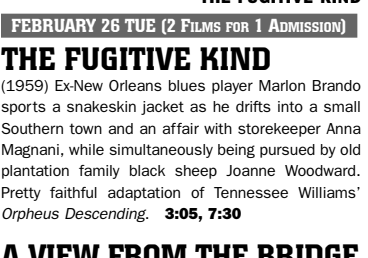
ONE THIRD OF A NATION



THE FUGITIVE KIND

FEBRUARY 21 THU THE SEA GULL

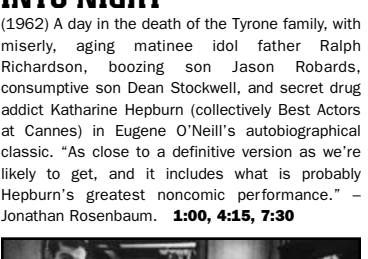
(1968) A sun-dappled summer by the lake — and after — with aspiring playwright David Warner’s maiden effort scoffed at by Mom, actress Simone Signoret, even as he agonizes through a tormented, hopeless love for Vanessa Redgrave, with James Mason etching the most memorable of Turgenevs. A practically all-star cast in this adaptation of Chekhov’s turn-of-the-20th-century Russian classic. **1.00, 3.30, 6.20, 9.00**



THE SEA GULL

FEBRUARY 22 23 FRI/SAT SERPICO

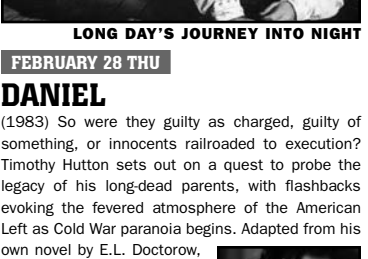
(1973) Set up for a fall by his partners, Al Pacino, as real-life Frank Serpico, flashes back from his beginnings as a naive, idealistic police recruit to a bearded, hippie-like undercover detective on a relentless mission against police corruption. Lumet powerfully delivers his first butt-kicking action picture, with Pacino’s blowtorch performance vaulting him to the front rank of American actors. **2.00, 4.30, 7.00, 9.30**



SERPICO

FEBRUARY 24 SUN DOG DAY AFTERNOON

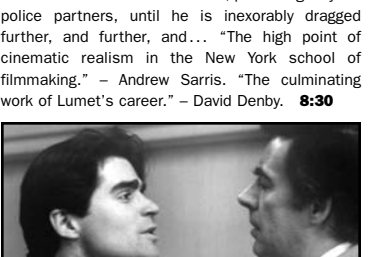
(1975) As a scorching unravels from day to night in Brooklyn, the movie for Sonny Wortzik’s (Al Pacino) botched bank robbery and hostage situation is revealed to be the funding of his second (male) wife’s exchange operation. Lumet’s ultimate exercise in realism, with all-natural lighting and 60% of the dialogue improvised by the cast — extended to Pacino’s phone calls to his wives, shot in a single, 15-minute take via a two-camera piggyback. “The most accurate, most flamboyant of Lumet’s New York movies.” — Vincent Canby, *NY Times*. **2.00, 4.30, 7.00, 9.30**



DOG DAY AFTERNOON

FEBRUARY 25 MON BYE BYE BRAVERMAN

(1968) With the sudden death of the title character, four of his old friends (George Segal, Jack Warden, Joseph Wiseman, Sorrell Book) assemble for a lengthy trek to the Brooklyn gravesite, spiced by an attempted seduction by widow Phyllis Newman, an encounter with black, Jewish-convert cabbie Geoffrey Cambridge, and a tragicomic eulogy by rabbi Alan King at the wrong funeral. “You don’t have to be Jewish to love it, but it helps a lot to be a New Yorker.” — *The Nation*. **3.30, 7.00**



BYE BYE BRAVERMAN

FEBRUARY 26 TUE (2 FILMS FOR 1 ADMISSION) THE ANDERSON TAPES

(1971) Safecracker Sean Connery decides to clean out ex-mistress Dyan Cannon’s deserted NYC apartment building during the essential Labor Day weekend. Classic big-caper entertainment, with Connery’s team including gay antiquities dealer Martin Balsam and electronics expert Christopher Walken (in his debut), and the most powerful murder by machine since HAL’s lobotomy in 2001. **3.40, 7.40**

THE ANDERSON TAPES

FEBRUARY 28 WED (2 FILMS FOR 1 ADMISSION) THE DEADLY AFFAIR

(1967) Shortly after spy James Mason’s uneventful interview about an official’s supposed Red background, the guy ends up dead, an apparent suicide, to the cynical disgust of his widow, concentration camp survivor Simone Signoret. But was it murder? Based on a John LeCarre novel. **1.30, 5.30, 9.30**

THE DEADLY AFFAIR

FEBRUARY 14 THU THE VERDICT

(1982) Burnt-out ambulance chaser Paul Newman figures he’ll just settle out his medical malpractice case against the Boston archdiocese, but as those Polaroids of his helpless client start to fade in, something else starts to fade into him. Riveting courtroom drama, with Newman contending with too-smooth opposing counsel James Mason, mysterious Charlotte Rampling and himself. Five Oscar nominations. **2.00, 4.30, 7.00, 9.30**

THE VERDICT

FEBRUARY 14 THU ONE THIRD OF A NATION

(1959, Duxley Mariner) After helping Sylvia Sidney take her young nephew Sidney Lumet to the hospital when he’s injured in their falling-down tenement, boyfriend Eric Erikson finds out he’s the landlord himself. 15-year-old Sidney (in his only film appearance) repeats his stage role, with dad Baruch as Mr. Rosen. **1.55, 5.20**

ONE THIRD OF A NATION

FEBRUARY 29-MARCH 6 ONE WEEK!

RICHARD FLEISCHER'S Violent Saturday

“FILM NOIR GETS THE FULL MID-50s TREATMENT!”
— American Cinematheque

NEW 35mm SCOPE PRINT!

(1955) Mid-50s Small Town America: Stephen McNally and his gang, soft-spoken J. Carroll Naish and Lee Marvin (obviously) having a ball as he stomps on a small boy’s hand and alternates between cigarettes and a nasal inhaler, wear hats, coats and ties as they stalk off to that weekend bank job. But then the townspeople already have problems: mini boss’ son Richard Egan is hitting the booze because his wife is dallying with the country club. Conscience-stricken Sidway reacts to pursue snatching to pay off the bank; bank boss Tommy Noonan proves to be a Peeping Tom in private life; and engineer Victor Mature has to explain to his son why he didn’t see action in two Jims. Sun-splashed Noir from masters of the genre Sidney Boehm (scriptor of *The Big Heat*, *Rogue Cop*, *Black Tuesday*, etc., etc.) and Richard Fleischer (fresh from Disney’s *20,000 Leagues Under the Sea*, but also director of essential Noirs *The Clay Pigeon*, *Armored Car Robbery*, *The Narrow Margin*, and others), shot in the blazing colors of early CinemaScope at the open pit mines and on the surprisingly narrow streets of Bibbe, Arizona, all leading up to a showdown of hard-hitting violence. With the usually menacing Ernest Borgnine as a gentle Amish farmer. “An excellent example of Fleischer’s work with tough actors and his use of wide screen and a fine sense of pace and atmosphere.” — *The Guardian* (London). “A bank job movie that takes place in the wide-screen DeLuxe Color burning light of the Southwest noonday sun, without a shadow in sight. Any movie which features Mature, Borgnine and Marvin has to be some kind of primer in slobdony; hero Mature soon becomes marginal when up against Marvin’s minimal performance as a loose-tipped killer with a permanent head cold. Growing that women and children make me nervous,” he can make his continual inhalation of benzodrine look like deep doggerel.” — *Time Out* (London).

A CRITERION PICTURES RELEASE OF A TWENTIETH CENTURY FOX FILM.
FRI/SAT/TUE/THU 1:00, 2:50, 4:40, 6:30, 8:20, 10:10
SUN 6:30, 8:20, 10:10 WED 1:00, 2:50, 4:40, 10:30

MARCH 2 SUNDAY

(1933, MERIAN C. COOPER & ERNEST B. SCHOEDSACK) “Twas bearty killed the Beast!” “Bring ‘em back-alive!” filmmaker Robert Armstrong, with champion screamer (and Film Forum member) Fay Wray and sidekick Bruce Cabot in, tow set out in search of the Ultimate Attraction. The Greatest Age of Them All — animated by the great Willis O’Brien — immortalized the just-constructed Empire State Building en route to his own enshrinement in world folklore.

March 2 marks the 75th anniversary of the mighty King Kong’s debut at Radio City Music Hall in New York (and its then-sterile theater, the RKO Roxy), a date we reverently celebrate today. **1.00*, 4.00**

*FAY WRAY SCREAM-ALIKE CONTEST FOLLOWING 1:00 SHOW!



KING KONG 75th ANNIVERSARY

MARCH 5 WEDNESDAY

A FACE IN THE CROWD

& A Conversation with Budd Schulberg and Patricia Neal

(1957, ELLA KAZAN) Guitar-plucking hobo Andy Griffith’s Lonesome Rhodes rockets from an Arkansas jail to TV stardom, thanks to Patricia Neal’s coaching, but then... Biting satire on advertising, the boob tube, and the marketing of politicians, from the *On the Waterfront* team of Kazan and Budd Schulberg, with a pre-gummy Walter Matthau as a nice-guy writer and a baton-twirling Lee Remick, in her debut. Following the screening, film historian Foster Hirsch will interview legendary screenwriter/novelist Budd Schulberg and actress Patricia Neal on this and other high points of their long careers. **7.00**



A FACE IN THE CROWD

MARCH 7-13 ONE WEEK!

From the director of *Kind Hearts and Coronets*
ROBERT HAMER'S
IT ALWAYS RAINS ON SUNDAY
NEW 35mm PRINT!
“A CLASSIC OF STUDIO REALISM!”
— JOHN RUSSELL TAYLOR

MARCH 14-27 | TWO WEEKS! | NEW 35mm SCOPE PRINT!

GODARD CONTEMPT

hashing over their problems amid carefully complex *mise en scène*, could fit easily into a Bergman heart-searcher. (Although Piccoli also sports a cigar and hat in his bath in homage to Dean Martin in *Some Came Running*.) Godard’s most sun-splashed production, with achingly romantic music by Georges Delerue, unfolds in the sinistral and most fabulous of apartments and villas, and against dazzling seascapes, with a complex color scheme featuring a retina-searing red — always the same shade — on robes, railings, convertibles, etc. “One of the defining moments of modern filmmaking. Thrilling in its vision of a media-cluttered modern world cut off from the wholeness and harmony of the Greeks. Remains as vital and challenging as the day it was made.” — Dave Kehr. “[It still] seems like an elegy for European art cinema, at once tragic and serene. This myth of baleful movie gods is also the story of Godard’s victory over temptation. Lashed to the mast of irascible genius, he heard the song of the sirens and lived to tell the tale.” — J. Hoberman, *Village Voice*.

A RIALTO

MARCH 28-MAY 1 FIVE WEEKS!

MARCH 28/29 FRI/SAT (2 FILMS FOR 1 ADMISSION)

RAGING BULL (1980, MARTIN SCORSESE) Robert De Niro's Jake La Motta never hits the canvas, but his cut-of-the-ring...

MANHATTAN (1979, WOODY ALLEN) "I think people should mate for life, like pigeons or Catholics." Dumped by wife Meryl Streep...

MARCH 30/31 SUN/MON (2 FILMS FOR 1 ADMISSION)

PATHS OF GLORY (1957, STANLEY KUBRICK) WWI colonel Kirk Douglas takes "The Anvil," but, after the ensuing bloodbath...

THE KILLING (1956, STANLEY KUBRICK) Ex-con Sterling Hayden puts together the usual suspects to pull off a race-track heist.

THE MISFITS (1961, JOHN HUSTON) Recent Reno divorcee Marilyn Monroe is befriended by Thelma Ritter and taken in by last of the cowboys...

MARCH 31 MON (SEPARATE ADMISSION)

THE THIEF OF BAGDAD (1924, ROUL WALSH) A magic carpet, a flying horse, the Cavens of Fire...

THE THIEF OF BAGDAD (1924, ROUL WALSH) A magic carpet, a flying horse, the Cavens of Fire, the Valleys of Monsters...

APRIL 1 TUE (2 FILMS FOR 1 ADMISSION)

THE PARTY (1968, BLAKE EDWARDS) Brought from Delhi to Hollywood to star in Son of Gunga Din, Peter Sellers' kluzy Hrundi V. Bakshi is fired when he accidentally blows up the set...

A SHOT IN THE DARK (1964, BLAKE EDWARDS) Peter Sellers' Inspector Clouseau, convinced sexy suspect Elke Sommer is innocent...

FILM DESCRIPTIONS BRUCE GOLDSTEIN MICHAEL JECK DESIGN GATES SISTERS STUDIO GENERAL MANAGER DOMINICK BALLETTA BOARD OF DIRECTORS VIVIAN BOWER STANLEY BUCHTHAL GRAY COLEMAN KAREN COOPER NANCY DINE RICHARD EDDY ANDREW FIERBERG ADALINE FREILINGHUYSEN DAVID GRUBIN MAUREN HAYES EUGENE JARECKI ALAN KLEIN JEN KRUKOWSKI SUSAN LACY RICHARD LORBER, CHAIRMAN JIM MANN NISHA G. McGREEVEY PATRICK MONTGOMERY JOHN MORNING VIVIAN OSTROVSKY JOHN ROCHE JANE SCOVELL JOHN SLOSS SUSAN TALBOT SHELLEY WANGER BRUCE WEBER

APRIL 2 WED (2 FILMS FOR 1 ADMISSION)

STAGECOACH (1939, JOHN FORD) A coach full of ill-assorted passengers — including Claire Trevor, John Carradine, and Thomas Mitchell's Oscar-winning drunken sawbones — treks to Lordsburg...

RED RIVER (1948, HOWARD HAWKS) Mutiny on the Bounty out West: tyrannical trail boss John Wayne battles adopted son Montgomery Clift...

APRIL 3 THU THE MISFITS (1961, JOHN HUSTON) Recent Reno divorcee Marilyn Monroe is befriended by Thelma Ritter and taken in by last of the cowboys...

APRIL 4 FRI (2 FILMS FOR 1 ADMISSION)

FROM RUSSIA WITH LOVE (1963, TERENCE YOUNG) "He seems fit," allows Brecht/Well legend Lotte Lenya after befuddled hit man Robert Shaw...

APRIL 4 FRI (2 FILMS FOR 1 ADMISSION)

ONE, TWO, THREE (1961, BILLY WILDER) When Berlin Coca-Cola rep James Cagney learns the boss's daughter wants to elope...

APRIL 5 SAT (2 FILMS FOR 1 ADMISSION)

GOLDFINGER (1964, GUY HAMILTON) Sean Connery's James Bond 007 squares off against Gert Frobe's eponymous master criminal...

DR. NO (1962, TERENCE YOUNG) When a British agent disappears in Jamaica, Connery's 007 is sent in to investigate — why does nobody come back alive from Crab Key?

"The inmates are taking over the asylum," sneered a crusty studio head when Hollywood titans Mary Pickford, Douglas Fairbanks, Charles Chaplin, and D. W. Griffith formed United Artists in 1919.



APRIL 6/7 SUN/MON (2 FILMS FOR 1 ADMISSION) THE APARTMENT (1960, BILLY WILDER) Low-level exec Jack Lemmon trades the key to his Upper West Side pad for the key to the executive washroom...

APRIL 9 WED MIDNIGHT COWBOY (1989, JOHN SCHLESINGER) "Everybody's talkin'" at cowboy-gear, straight-from-the-sticks stud wannabe Jon Voight...

APRIL 10/11 THU/FRI (2 FILMS FOR 1 ADMISSION) ANNIE HALL (1977, WOODY ALLEN) Woody Allen's Amy Silver loves and loses Diane Keaton over the years between screenings of The Sorrow and the Pity...

APRIL 7 MON (SEPARATE ADMISSION) ORPHANS OF THE STORM (1922, D.W. GRIFITH) Amid lavish sets of revolutionary Paris, orphan sisters Lillian and Dorothy Gish are separated and reunited while menaced by decadent aristocrat Joseph Schildkraut...

APRIL 8 TUE THE GREAT ESCAPE (1963, JOHN STURGES) Richard McQueen rides that cycle, James Garner scrounges, Steve McQueen provides leadership, Charles Bronson gets tunnel claustrophobia, and James Coburn is "the lifeguard," in Sturges' rip-roaring recreation of the greatest prisoner of war mass escape of WWII.

APRIL 12 SAT THE GOOD, THE BAD AND THE UGLY (1966, SERGIO LEONE) 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.

APRIL 13/14 SUN/MON (2 FILMS FOR 1 ADMISSION) NIGHT OF THE HUNTER (1955, CHARLES LAUGHTON) "Leaning, leaning, leaning on the overbalancing arms" sing both shotgun-toting child protector Lillian Gish and lurking psycho preacher Robert Mitchum.

APRIL 14 MON (SEPARATE ADMISSION) BROKEN BLOSSOMS (1919, D.W. GRIFITH) In London's foggy Limehouse district, brutal prefighter Donald Crisp takes time out between bouts to pummel waitress daughter Lillian Gish, as Chinese outside Richard Barthelmess tries to befriender her, in Griffith's most delicate and tender chamber piece.

APRIL 15 TUE THE MANCHURIAN CANDIDATE (1962, JOHN FRANKENHEIMER) A Commie brain-washer orders Laurence Harvey to go jump in a lake — the Central Park Reservoir — then to stalk a politico at a Madison Square Garden convention, but fellow exevet Frank Sinatra resuffles those cards.

APRIL 16 WED (2 FILMS FOR 1 ADMISSION) SWEET SMELL OF SUCCESS (1957, ALEXANDER MACKENDRICK) "Match me, Sidney," barks sanctimonious, Winchellesque gossip columnist J.J. Hunsecker (a bespectacled Burt Lancaster) to sycophantic publicist Sidney Falco (Tony Curtis), in the quintessential portrait of the racy underside of The Great White Way.

APRIL 17 THU (2 FILMS FOR 1 ADMISSION) THE THOMAS CROWN AFFAIR (1968, NORMAN JOHNSON) Amid vintage 60s split-screen effects, it's a chess game as rich businessman Steve McQueen indulges in his sideline, and insurance investigator Faye Dunaway gets on his tail, both professional and personal; but when they actually pull out those pieces, it's the screen's sexiest board game ever.

APRIL 18/19 FRI/SAT (2 FILMS FOR 1 ADMISSION) A HARD DAY'S NIGHT (1964, RICHARD LESTER) Just another day in the life: fleeing from screaming fans at a train station, jamming in a baggage car, cavorting in a field, wandering by a river, weirding out knotted-browed reporters with absurdist comebacks, moving crowds at an orgasmic final concert — the Beatles' movie debut rocketed them to another level.

APRIL 21 MON (2 FILMS FOR 1 ADMISSION) WEST SIDE STORY (1961, ROBERT WISE & JEROME ROBBINS) Ten Oscars for the dazzling screen adaptation of the Bernstein/Sondheim musical stage smash, including Best Picture, Director's, Supporting Actor (George Chakiris) and Actress (Rita Moreno) — she won a Tony and Grammy the same year!

APRIL 23 WED (2 FILMS FOR 1 ADMISSION) MARTY (1955, DELBERT MANN) "Wadda you wanna do, Marty?" Lonely Bronx butcher Ernest Borgnine gets stuck with a pal's "dog" of a date, schoolteacher Betsy Blair but "you know, as dogs aren't really so much of the dogs that we think we are, you dogs aren't really so much of the dogs that we think we are, you dogs aren't really so much of the dogs that we think we are..."

APRIL 24 THU (2 FILMS FOR 1 ADMISSION) TOM JONES (1963, TONY RICHARDSON) Barry Lyndon with jokes, as Albert Finney's eponymous Tom, Henry Fielding's 18th century founding, rosters his way to love and inheritance through a succession of beds, amid speeded-up chases, silent movie parodies and asides to the screen, Oscars for Picture, Director, Screenplay, and Score.

APRIL 25 FRI LAST TANGO IN PARIS (1973, BERNARDO BERTOLUCCI) Post-sexual revolution Brief Encounter a Paris, as tormented widower Marlon Brando makes immediate contact with funky Maria Schneider in an empty apartment. Succeeds de scandale, keyed by Brando's most self-revelatory performance.

APRIL 26 SAT (2 FILMS FOR 1 ADMISSION) KISS ME DEADLY (1955, ROBERT ALDRICH) Wearing a raincoat for a night and painting organically, Cloris Leachman's nighttime encounter with Ralph Meeker's "bedroom dick" Mike Hammer leads him on a search for a mysterious box. "Tracks the sleaziest private investigator in American movies through a nocturnal labyrinth to a white-hot vision of cosmic annihilation."

APRIL 27/28 SUN/MON (2 FILMS FOR 1 ADMISSION) WOMEN IN LOVE (1969, KEH RUSSELL) In the early 20th century, mine owner Oliver Reed can handle business but not headstrong Glenda Jackson (Best Actress Oscar), while her gender sister Jennie Linden finds love with Reed's friend Alan Bates. Larry Kramer-scripted adaptation of D. H. Lawrence's novel; with memorable Reed/Bates nude wrestling bout.

APRIL 28 MON (2 FILMS FOR 1 ADMISSION) SPARROWS (1926, WILLIAM BEAUNE) Thrills over comedy, as Mary Pickford mothers maltreated orphans held captive in an alligator-infested Southern baby farm/child labor camp presided over by potato-farming commandant Gustav von Seyffertitz. As close to a horror film as Pickford ever came.

APRIL 29 TUE THE LONG GOODBYE (1973, ROBERT ALTMAN) Raymond Chandler Altman style, as Elliott Gould's Philip Marlowe — in 70s L.A., but still driving a '48 Lincoln — encounters Sterling Hayden's boozey novelist, and mysterious Nina Van Pallandt while searching for pal Jim Bouton. "A New Wave anti-noir... The closest Hollywood ever came to making its Breathless." — J. Hoebman. 3:15, 7:35

APRIL 30 WED (2 FILMS FOR 1 ADMISSION) THE LONG GOODBYE (1973, ROBERT ALTMAN) Raymond Chandler Altman style, as Elliott Gould's Philip Marlowe — in 70s L.A., but still driving a '48 Lincoln — encounters Sterling Hayden's boozey novelist, and mysterious Nina Van Pallandt while searching for pal Jim Bouton. "A New Wave anti-noir... The closest Hollywood ever came to making its Breathless." — J. Hoebman. 3:15, 7:35

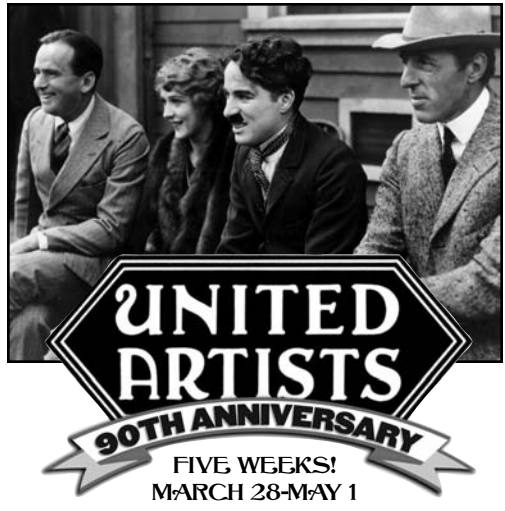
APRIL 22 TUE COMING HOME (1978, HAL ASHER) Square army wife Jane Fonda, volunteering at a local veterans' hospital while hubby Bruce Dern is on active duty, meets bitter paraplegic Jon Voight — and her first orgasm (in the most talked-about scene) — in one of Hollywood's first treatments of returning Vietnam vets. Oscar-winner for Best Actor (Voight), Actress (Fonda) and Original Screenplay. 2:00, 4:30, 7:00, 9:30

APRIL 23 WED (2 FILMS FOR 1 ADMISSION) MARTY (1955, DELBERT MANN) "Wadda you wanna do, Marty?" Lonely Bronx butcher Ernest Borgnine gets stuck with a pal's "dog" of a date, schoolteacher Betsy Blair but "you know, as dogs aren't really so much of the dogs that we think we are, you dogs aren't really so much of the dogs that we think we are..."

APRIL 24 THU (2 FILMS FOR 1 ADMISSION) TOM JONES (1963, TONY RICHARDSON) Barry Lyndon with jokes, as Albert Finney's eponymous Tom, Henry Fielding's 18th century founding, rosters his way to love and inheritance through a succession of beds, amid speeded-up chases, silent movie parodies and asides to the screen, Oscars for Picture, Director, Screenplay, and Score. 1:00, 5:20, 9:40

FILM FORUM

209 WEST HOUSTON STREET, NEW YORK, NY 10014 RETURN SERVICE REQUESTED



FILM FORUM

FILM DESCRIPTIONS BRUCE GOLDSTEIN MICHAEL JECK DESIGN GATES SISTERS STUDIO GENERAL MANAGER DOMINICK BALLETTA BOARD OF DIRECTORS VIVIAN BOWER STANLEY BUCHTHAL GRAY COLEMAN KAREN COOPER NANCY DINE RICHARD EDDY ANDREW FIERBERG ADALINE FREILINGHUYSEN DAVID GRUBIN MAUREN HAYES EUGENE JARECKI ALAN KLEIN JEN KRUKOWSKI SUSAN LACY RICHARD LORBER, CHAIRMAN JIM MANN NISHA G. McGREEVEY PATRICK MONTGOMERY JOHN MORNING VIVIAN OSTROVSKY JOHN ROCHE JANE SCOVELL JOHN SLOSS SUSAN TALBOT SHELLEY WANGER BRUCE WEBER

MEMBERSHIP BENEFITS! SAVE \$5 at EVERY SCREENING!

Members pay just \$5.50 rather than \$10.50 at all times.

Membership application form including checkboxes for "I would like to become a Film Forum member...", "I cannot join at this time...", "Enclosed is my check...", and fields for name, address, city/state/zip, and e-mail.

BENEFITS

- PRIVATE BACKSTAGE TOUR OF FF WITH DIRECTOR KAREN COOPER INVITATIONS TO SPECIAL EVENTS TAPE BORROWING PRIVILEGES THEATER SEAT PLAQUE INVITATIONS TO PRESS SCREENINGS DIRECTOR'S FALL COCKTAIL RECEPTION & FILM 2 TICKETS WEEKEND RESERVATION PRIVILEGES UP TO 4 SEATS (FF) 2 TICKETS FF LIMITED-EDITION ART Priority offering & 10% discount WEEKDAY RESERVATION PRIVILEGES Up to 4 seats (Mon-Thurs) 2 tickets SPRING MOVIE BRUNCH 2 tickets LISTING IN ANNUAL DONORS' ROSTER GUEST PRIVILEGE MEMBERSHIP CARD Save \$10 on 2 tickets FF'S OWN MERCHANDISE 20% discount CALENDAR MAILINGS & E-MAIL UPDATES Premieres and retrospectives MEMBERSHIP CARD Save \$5 on a single ticket

MEMBERSHIP LEVELS (Tax-deductible portion) \$75 (\$75), \$110 (\$110), \$250 (\$221), \$550 (\$453), \$1,000 (\$903), \$2,500 (\$2,403)