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FILM FORUM

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REVIVALS & REPERTORY — SPRING/SUMMER 2006

STARTS FRIDAY, APRIL 28 ON OUR THIRD SCREEN

ARMY OF shadows

see reverse for more info

CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN

APRIL 21 – MAY 4 TWO WEEKS

ROMAN POLANSKI'S REPULSION

"EXCRUCIATINGLY TENSE AND FRIGHTENING... IF YOU'RE TOO SCARED TO LOOK, YOU CAN STILL HEAR THE SLASHING SOUNDS." – PAULINE KAEL

NEW 35mm RESTORATION!

STARRING CATHERINE DENEUVE

(1965) When her sister and her sleazy boyfriend leave repressed Belgian expat manicurist Catherine Deneuve alone in their London apartment, strange things start to happen. Barricading herself indoors after an abusive phone call, she catches someone's reflection in a mirrored door — then the walls tear open, grabbing hands reach through them, and flies gather in the wake of her would-be boyfriend and buttinsky landlord's unwanted intrusions. Polanski's horror classic — and first English-language picture — is that rarity: a portrait of the growth of insanity from *inside*, sans long-winded Freudian explanations. Deneuve, straight from the slightly more cheerful *The Umbrellas of Cherbourg*, is blood-curdlingly believable as the repelled-by-sex heroine, the projection of her nightmares onto the white walls of her lair a brilliant metaphor for cinema itself. With a subtly unsettling Chico Hamilton jazz score, stark b&w cinematography by Gilbert Taylor (*Dr. Strangelove, A Hard Day's Night, Star Wars, etc.*..etc.) and a wordless final shot guaranteed to haunt, *Repulsion* is an all-too-little seen "masterpiece, with something repulsive for everyone" (David Shipman). This 35mm restoration from Sony Pictures, supervised by Grover Crisp, was made directly from the original camera negative and features a new, digitally-restored soundtrack. "Gets scarier after you leave the theater and discover how much it's gotten under your skin." – Amy Taubin, *The Village Voice*. "A chic, creepy thriller. The ultimate in arthouse Grand Guignol." – J. Hoberman, *The Village Voice*.

A SONY PICTURES REPERTORY RELEASE

1:10, 3:15, 5:30, 7:35, 9:40

KISS ME DEADLY

MAY 5/6 FRI/SAT (2 FILMS FOR 1 ADMISSION)

KISS ME DEADLY

(1955, Robert Aldrich) Orgasmically panting Cloris Leachman's nighttime encounter with Ralph Meeker's "bedroom dick" Mike Hammer leads him on a search for a mysterious box. "Crazy, clashing expressionism! Tracks the sleaziest private investigator in American movies through a nocturnal labyrinth to a white-hot vision of cosmic annihilation." – J. Hoberman, *Village Voice*. **1:00, 4:40, 8:20**

THE KILLING

(1956, Stanley Kubrick) Ex-con Sterling Hayden puts together the usual suspects — including sniveling Elisha Cook Jr., a chess-playing wrestler and trigger-happy Timothy Carey — to pull off a racetrack heist. 27-year-old Kubrick zigzags through a dizzying series of time shifts, as the inevitable ironic twist awaits. A key "inspiration" for *Reservoir Dogs*. Co-written by pulp titan Jim Thompson. **3:00, 6:40, 10:20**

THE KILLING

MAY 7 SUN (2 FILMS FOR 1 ADMISSION)

THE SET-UP

(1949, Robert Wise) Unheralded "real time" experiment, as aging boxer Robert Ryan turns down an invitation to take a dive, then pays the price. "The sweaty, stale-smoke atmosphere of an ill-ventilated small-time arena brought to vivid, throbbing life." – *New York Times*. **1:10, 4:30, 7:50**

THE CAPTIVE CITY

(1952, Robert Wise) On the run, editor John Forsythe stops to record his story before getting to the Kefauver Commission in D.C.: a divorce action leads to a major bookie, leads to murder, between speeding car and brick wall, leads to realization of rampant corruption. Rich source for photography by legendary DP Lee Garmes. **2:40, 6:00, 9:20**

MAY 8 MON (2 FILMS FOR 1 ADMISSION)

THUNDER ROAD

(1958, Arthur Ripley) Back from the Korean War to take over the family's moonshine business, quadruple threat Robert Mitchum (also producer, co-scriptor, title song performer) finds himself contending with T-Man Gene Barry and big city boys who want to muscle in. **1:00, 4:35, 8:15**

THE WELL

(1951, Leo Popkin & Russell Rouse) A five-year-old black girl disappears and the last man to see her, white drifter Harry Morgan, is connected to a town bigwig — race riot here we come. But what if she's fallen down a well? Taut, suspenseful thriller nominated for screenplay and editing Oscars. **3:30, 6:25, 10:05**

THE TALL TARGET

(1951, Anthony Mann) On board Abraham Lincoln's inauguration-bound train, freelancing NYC cop Dick Powell (character name John Kennedy!) teams up with Union officer Adolphe Menjou to foil an assassination plot — or does he? "Ingenious and inventive... dashes along at a furious pace." – *Time Out* (London). **3:00, 6:25, 9:50**

REIGN OF TERROR

(1949, Anthony Mann) ***"Don't call me Max."*** hisses Richard Basehart's Robespierre and the chase is on for the Black Book, his Nixonian list of guillotine-bound enemies. "History is thrown to the wolves" (*Time Out*), but Mann, cameraman John Alton and art director William Cameron Menzies go for baroque via dramatic angles and chiaroscuro lighting. **1:00, 4:30, 8:00**

HE RAN ALL THE WAY

MAY 10 WED (2 FILMS FOR 1 ADMISSION)

HE RAN ALL THE WAY

(1951, John Berry) Loner John Garfield ("equaling the young Brando in his dangerous sexual magnetism" – J. Hoberman) seems to have found a family at last, as new friend Shelley Winters introduces him to the folks; until the botched payroll robbery — plus murder — he's on the run from makes the front page. **1:05, 4:30, 8:00**

TENSION

(1949, John Berry) When he hears the news about wife Audrey Totter's cheating, bespectacled druggist Richard Basehart gets really, really... well, *tense*, his nerves matching that pre-credits stretched-to-the-max rubber band. But those newfangled contacts help him loosen up. With Cyd Charisse. **2:40, 6:10, 9:40**

B NOIR

MAY 5 – JUNE 15 SIX WEEKS

Special thanks to Michael Schlesinger, Suzanne Jacobson, Grover Crisp, John Kirk (Sony Pictures); Greg Ford; Paul Gregorius, Bob O'Neil, (Universal Pictures); Linda Evans-Smith, Maarlee Womack (Warner Bros.); Flavia Buckley (British Film Institute); Marc Masurin (Library of Congress); Eric Spilkers; Wade Williams; Kit Parker (Kit Parker Films); Rick Norris (Rokie Releasing); Rick Yanowski (Criterion Pictures); Harold Nebenzal (Nero Film Classics).

PROGRAMMED BY BRUCE GOLDSTEIN

MAY 11 THU (3 FILMS FOR 1 ADMISSION)

BORN TO KILL

(1947, Robert Wise) "Cruelty, degradation, and duplicity" as psycho killer Lawrence Tierney marries money but still dallies with sister-in-law Claire Trevor. Complete with Gil Melle score.

BODYGUARD

(1948, Richard Fleischer) Rock-tough Lawrence Tierney gets railroaded by the police, then takes a crummy job guarding the doyenne of a meatpacking company, to promptly find himself waking up next to the corpse of the boss who fired him. Story by 23-year-old Robert Altman. **3:00, 8:05**

SHAKEDOWN

(1950, Joseph Pevney) Ruthless photographer Howard Duff saves his biggest scoop for last as he clambers to the top, taking backstabbing pix of Lawrence Tierney ("among the most menacing of noir villains" – Robert Porfirio). But carbombing gang boss Brian Donlevay is a big mistake! **4:30, 9:30**

BODYGUARD

MAY 12/13 FRI/SAT (2 FILMS FOR 1 ADMISSION)

THEY LIVE BY NIGHT

(1949, Nicholas Ray) Injured after a bank job, neophyte crook Farley Granger finds doomed love with caregiver Cathy O'Donnell, while the rest of the gang gets picked off by the cops. Ray's directorial debut features an under-the-credits getaway via Hollywood's first-ever helicopter shot. **2:45, 6:25, 10:05**

ON DANGEROUS GROUND

(1952, Nicholas Ray) En route to a mountain manhunt, tough NYC cop Robert Ryan finds romance with blind girl Ida Lupino — sister to his sex killer prey. Striking opening scene: a woman's loving hand strapping on her husband's… shoulder holster. Score was Bernard Herrmann's favorite. **1:00, 4:40, 8:20**

CRIME WAVE

MAY 14 SUN (2 FILMS FOR 1 ADMISSION)

THE WINDOW

(1949, Ted Tetzlaff) A tall-tale-telling tenement kid's eyewitness account of a sailor's murder is believed by nobody but the killers themselves. From a Cornell Woolrich story, with a special Oscar to child star Bobby Driscoll. "Edgar" winner for Best Mystery Film of the year. **1:05, 4:35, 7:25, 10:30**

THE WEB

(1947, Michael Gordon) ***"France fell in eighteen days, and you're not as tough as France."*** After shooting down the embezzler uber-ply Vincent Price claimed had been threatening him, lawyer Edmond O'Brien starts romancing secretary Ella Raines; but then wonders if he'd been set up. With William Bendix as, for once, a smart cop. **2:30, 5:45, 8:50**

THE DARK PAST

MAY 15 MON (2 FILMS FOR 1 ADMISSION)

THE DARK PAST

(1948, Rudolph Mate) Shrink Lee J. Cobb begins to have second thoughts about "criminal rehabilitation" when he and his family are held hostage by escaped killer William Holden and mob. Tense thriller with Freud coming to the rescue. **1:00, 4:00, 7:00, 10:00**

MY NAME IS JULIA ROSS

(1945, Joseph H. Lewis) Secretary Nina Foch is kidnapped and set up for fake suicide with new name by "hubbie," maniac George Macready. "Dripping with low-budget resourcefulness." – Jonathan Rosenbaum, *Chicago Reader*. **2:35, 5:35, 8:35**

MY NAME IS JULIA ROSS

BLACK TUESDAY

MAY 16 TUE (2 FILMS FOR 1 ADMISSION)

BLACK TUESDAY

(1954, Hugo Fregonese) Seconds from the chair, mobster Edward G. Robinson and cop killer Peter Graves, with hostages in tow, break out of the Big House, en route to that stashed getaway money. But there's a standoff with the cops and a moral choice looming up ahead. **2:40, 6:00, 9:20**

THE GLASS WEB

(1953, Jack Arnold) After two-timing both married TV writer John Forsythe and researcher Edward G. Robinson, actress Kathleen Hughes winds up dead, as well as becoming a perfect case for the next episode of their "Crime of the Week" TV series. **1:00, 4:20, 7:40**

MAY 17/18 WED/THU (2 FILMS FOR 1 ADMISSION)

THE KILLER IS LOOSE

(1956, Budd Boetticher) Bank clerk Wendell Corey's thickly-bespectacled "Foggy" Poole is just the inside man in a holdup; but when his wife is killed during his arrest (myopia or not!), it's time for revenge. And then arresting officer Joseph Cotten hears Corey's escape. "Packs considerable tension into every scene." – *Chicago Reader*. **2:25, 5:25, 8:35**

CRIME WAVE

(1954, Andre De Toth) Going straight isn't easy for ex-con Gene Nelson: toothpick-chomping dick Sterling Hayden's out to pin a murder rap on him, while former slammer roommates Charles Bronson and Ted DeCorsia are looking for a heist partnership — or else. **1:00, 3:50, 7:00, 10:00**

PUSHOVER

MAY 19/20 FRI/SAT (2 FILMS FOR 1 ADMISSION)

GUN CRAZY

(1949, Joseph H. Lewis) A bank robbery shot from inside the getaway car in a single take highlights Lewis' startling *Bonnie & Clyde*-type sleeper, as vicious carny girl Peggy Cummins leads good-hearted gun buff John Dall into a life of crime. "Among [the film's] triumphs: a pair of object-hungry lovers getting married& fondling pressure cookers in a department store and shivering orgiastically while a hold-up goes on." – *New York Times*. **1:05, 4:40, 8:15**

THE BIG COMBO

(1955, Joseph H. Lewis) Cop Cornel Wilde teams with an ex-mobl to nail mob boss Richard Conte, whose disciplinary methods include torture by bearing aid — a vintage Lewis touch. "A sense of fatalism and perverse sexuality that exist in few noir films." – Carl Macek. **2:50, 6:25, 10:00**

MAY 21 SUN (2 FILMS FOR 1 ADMISSION)

DETOUR

(1945, Edgar G. Ulmer) ***"Whichever way you turn, Fate sticks out a foot to trip you."*** New York-to-L.A. hitchhiker Tom Neal's pickup of the aptly-named Ann Savage leads to blackmail and death. "One of the defining films of the seductive genre the French critics called *film noir*." – Vincent Canby, *New York Times*. **1:00, 4:00, 7:00, 10:00**

THE NARROW MARGIN

(1952, Richard Fleischer) Train ride from Hell, as taunting prize witness (Marie Windsor as a side-switching gangster's widow) makes things rough for ambivalent dick Charles McGraw, as he fends off non-stop hoods en route to a grand jury. By the author of *Detour*. "Breathlessly fast and highly suspenseful sleeper par excellence." – *Time Out* (London). **2:30, 5:30, 8:30**

THE NARROW MARGIN

THE GLASS WEB

MAY 22 MON (2 FILMS FOR 1 ADMISSION)

AMONG THE LIVING

(1941, Stuart Heisler) Tough homecoming for Albert Dekker: first family doctor Harry Carey reveals his identical twin brother is still alive — and then turns out to be a homicidal maniac! — while a lynch mob is on the loose that don't know nothing about no brother. "Script, camera and direction all conspire beautifully to keep the screws turned tight." – Tom Milne, *Time Out* (London). **1:00, 4:10, 7:20, 10:30**

THE SPIRITUALIST

(1948, Bernard Vorhaus) Bad enough that Lynn Bari keeps hearing the voice of her dead husband in the surf off her seaside cliff home; but then "psychic consultant" Turhan Bey shows up, knowing waaay too much about the both of them. Photographed by John Alton. **2:30, 6:40, 8:50**

SHIELD FOR MURDER

MAY 25/27 FRI/SAT (2 FILMS FOR 1 ADMISSION)

PHANTOM LADY

(1944, Robert Siodmak) ***"You like jive?" "You bet. I'm a hep kitten."*** Ella Raines and Franchot Tone desperately roam the sizzling NYC streets for a condemned man's only hope to beat a wife-murder rap — the nameless woman he met in a bar. With Elisha Cook Jr.'s orgasmic drum solo. From a Cornell Woolrich novel. **1:10, 4:45, 8:20**

THE SUSPECT

(1944, Robert Siodmak) Mild-mannered, turn of the century (the last one) shopkeeper Charles Laughton at last finds what he's looking for in sweet young Ella Raines, but what to do with his shrewish wife and nosy, blackmailing neighbor Henry Daniell? "Satisfyingly tense ... It's realistic yet bone chilling." – Pauline Kael. **3:00, 6:35, 10:10**

MAY 28/29 SUN/MON (3 FILMS FOR 1 ADMISSION)

ARMORED CAR ROBBERY

(1950, Richard Fleischer) *Precursor of The Asphalt Jungle and The Killing*. Criminal mastermind William Talman (later Perry Mason's D.A.) shrugs off a botched big caper, henchman attrition and police dragnets, as square-jawed cop Charles McGraw keeps on coming. SUN **1:00, 5:10, 9:15** MON **1:00**

FOLLOW ME QUIETLY

(1949, Richard Fleischer) On the trail of serial strangler "The Judge," William Lundigan helps fellow detectives build up a composite mannequin of the killer; with the "Judge" himself, dropping in to the station to substitute for the mannequin and play himself. "Strangely obsessive." – Carl Macek. SUN **2:30, 6:40, 10:35** MON **2:30**

THE CLAY PIGEON

(1949, Richard Fleischer) Bill Williams snaps out of a coma into a naval hospital, charged to his surprise with treason for playing stool pigeon in a Japanese POW camp. Time to slap on some cloves and get out of town, kidnapping fellow prisoner's widow Barbara Hale en route. SUN **3:50, 8:00** MON **3:50**

MAY 29 MON (2 FILMS FOR 1 ADMISSION)

T-MEN

(1947, Anthony Mann) ***"Did you ever spend ten nights in a Turkish bath looking for a man?"*** Treasury agents Dennis O'Keefe and Alfred Ryder go undercover to infiltrate counterfeiting gang. Highlights include murder by steam bath and an ominous request for chewing gum. *Restored 35mm print courtesy Library of Congress.* **6:50, 10:20**

RAW DEAL

(1948, Anthony Mann) Dennis O'Keefe breaks out of the pen to nail the man for whom he took the rap: sadistic Raymond Burr. "John Alton's cinematography is a thing of low-budget joy; using the very darkest blacks and the brightest whites smashed together in the same frame." – *San Francisco Examiner, Restored 35mm print courtesy Library of Congress.* **5:10, 8:40**

T-MEN

MAY 30 TUE (2 FILMS FOR 1 ADMISSION)

HE WALKED BY NIGHT

(1948, Alfred L. Werker & Anthony Mann) Richard Basehart uses pre-computer technical wizardry to schnooker cops after killing one in a botched robbery. With a legendary final chase through L.A.'s sewer tunnels. **1:00, 4:20, 7:40**

CANON CITY

(1948, Crane Wilbur) As Reed Hadley rat-a-tat-tats his narration, convicts — with reluctant Scott Brady in tow — escape from Colorado's Canon City prison amid desolate snowscapes — but is there any place to go? Semi-documentary treatment of a real breakout. **2:40, 6:00, 9:20**

TRAPPED

MAY 23 TUE (2 FILMS FOR 1 ADMISSION)

I WAS A COMMUNIST FOR THE FBI

(1951, Gordon Douglas) They said there'd be room for advancement, but it's lonely at the top: after Pittsburgh steel worker Frank Lovejoy rockets up to chief party organizer, he finds one of his duties is turning in Party malcontents. "The most visually noir of the red hysteria movies." – Robert Porfirio. **1:05, 4:40, 8:15**

THE MOB

(1951, Robert Parrish) Things start getting tough for Broderick Crawford's undercover assignment on NYC's docks when the supervisors at his infiltration turn out to be Ernest Borgnine and Neville Brand! Later hooking up with classier undercover cop Richard Kiley, Crawford's use of luminous paint proves the key to the mystery. **2:50, 6:35, 10:00**

PUSHOVER

MAY 24 WED (2 FILMS FOR 1 ADMISSION)

PUSHOVER

(1954, Richard Quine) ***"Money isn't dirty, just people."*** Lowrent *Double Indemnity*, as cool blonde moll Kim Novak (in her first major role) ensnares bespectacled cop Fred MacMurray that killing her bank-robbing boyfriend and scarfing the cash is all in the line of duty. With Dorothy Malone. **1:10, 4:40, 8:10**

WOMAN ON THE RUN

(1950, Norman Foster) What? Ann Sheridan should help cop Robert Keith find her fugitive husband, though splitsville was looming even before he innocently witnessed that murder? Written and directed by Welles collaborator Foster. **3:00, 6:30, 10:00**

BETWEEN MIDNIGHT AND DAWN

MAY 25 THU (2 FILMS FOR 1 ADMISSION)

TRAPPED

(1949, Richard Fleischer) En route to a hookup with bombshell Barbara Payton, convicted counterfeiter Lloyd Bridges is congratulating himself for his escape from those lousy Feds — only trouble is, he's really leading them to the gang that's flooding the Coast with fake 20s. **3:00, 6:30, 10:00**

BETWEEN MIDNIGHT AND DAWN

(1950, Gordon Douglas) Prowl car cop Edmond O'Brien starts off wired and embittered, but when Donald Buka's one-man crime wave hits, it's time to turn the dial to obsessive. **1:10, 4:40, 8:10**

MAY 31 WED (2 FILMS FOR 1 ADMISSION)

CRIME OF PASSION

(1957, Gerd Oswald) Bored housewife, ex-journalist Barbara Stanwyck decides her unambitious hubbie, cop Sterling Hayden, needs to move up, so it's time to get friendly with Inspector Raymond Burr — but what if caddish Burr actually decides to do the right thing? **1:00, 4:30, 8:00**

WITNESS TO MURDER

(1954, Roy Rowland) Good citizen Barbara Stanwyck reports George Sanders' murder of a fellow apartment dweller, but with no evidence except her own threatening letters, next stop is the nut house. But when she gets out, forger Sanders ("properly suave and hateful" – *NY Times*) begins creating his masterpiece: Stany's suicide note. **2:45, 6:15, 9:45**

JUNE 1 THU (2 FILMS FOR 1 ADMISSION)

711 OCEAN DRIVE

(1950, Joseph M. Newman) ***"Time wounds all heels."*** Telephone-repairman-gone-bad Edmond O'Brien helps set up an illegal betting wire service with local bigwig bookies, then slowly takes it — and Joanne Dru — over. But then even bigger wigs get interested and we're headed for a spectacular Hoover Dam finish. **1:00, 4:40, 8:20**

SHIELD FOR MURDER

(1954, Howard W. Koch) ***"Stop or I'll shoot!"*** yells cop Edmond O'Brien, but only after he's already shot a drug runner and stashed away 25 Gs for himself. But when The Big Boss wants his dough back, O'Brien's partner John Agar smells a rat... "Explicit in its violence and brutal in its depiction of greed and lust." – Carl Macek. **3:00, 6:40, 10:20**

THIEVES' HIGHWAY

JUNE 2/3 FRI/SAT (2 FILMS FOR 1 ADMISSION)

THIEVES' HIGHWAY

(1949, Jules Dassin) An asphalt *On the Waterfront*, as ex-G.I. Richard Conte finds the apple-trucking biz ain't all applesauce, especially when up against racket kingpin Lee J. Cobb. "You will never be able to eat an apple again." – *New York Times*, Screenplay by A.I. Bezzerides. **1:05, 4:45, 8:25**

THE SLEEPING CITY

(1950, George Sherman) Drugs, blackmail and murder at Bellevue — no, it's not a Frederick Wiseman documentary — with Richard Conte going undercover as an intern, and speaking of, "no particular city" prologue to appease an irate Mayor O'Dwyer. **3:00, 6:40, 10:10**

JUNE 4/5 SUN/MON (2 FILMS FOR 1 ADMISSION)

SIDE STREET

(1949, Anthony Mann) Disgruntled postal worker Farley Granger dips into the till to top off the family budget, but picks on the wrong guy's roll, and soon it's a three-way chase with both hoods and cops on his tail; with cars careening through the location-shot Sunday morning canyons of lower Manhattan. SUN **1:00, 4:40, 8:20** MON **1:00**

MYSTERY STREET

(1950, John Sturges) After B-girl Jan Sterling ends up a skeleton off Cape Cod, cop Ricardo Montalban thinks he's got his man — but then has doubts. Rare forensic evidence noir procedural. SUN **2:45, 6:25, 10:05** MON **2:45**

MYSTERY STREET

JUNE 5 MON (2 FILMS FOR 1 ADMISSION)

M

(1951, Joseph Losey) Stentorianly underscored remake of Fritz Lang's early sound classic, with the cops and the underworld in a race to catch a helplessly psychopathic child murderer (and vintage L.A. locations, with Karl Malden's Wayne's "Illness and perversion disturbingly explicit in this version" (Robert Porfirio). *Print courtesy British Film Institute.* **6:45, 10:10**

THE BIG NIGHT

(1951, Joseph Losey) Picked-on teenager John Barrymore Jr.'s birthday party at dad Preston Foster's bar has an unusual highlight: Dad meekly submitting to a brutal caning by limping Howard St. John — and it's going to take Junior the rest of an event-packed night to find out why. **5:10, 8:35**

JUNE 6 TUE (2 FILMS FOR 1 ADMISSION)

NIGHTFALL

(1954, Jacques Tourneur) Anne Bancroft thinks Aldo Ray's paranoid — but he's got his reasons. With Brian Keith and Rudy Bond on his tail because he's ended up with their loot after blundering into their hideout, even some Wyoming looks good; but there's still that snowplow showdown. Based on a novel by pulp great David Goodis. **1:00, 4:30, 8:00**

THE BURGLAR

(1957, Paul Wendkos) Necklace, Necklace... Who's got the necklace? The fruit of Dan Duryea's tour-de-force heist proves a magnet for a crooked cop, but then Dan's got to keep his henchmen off "ward" Jayne Mansfield. With an "homage" to Welles' *Lady from Shanghai* funhouse sequence. **2:40, 6:10, 9:40**

THE UNDERCOVER MAN

THURSDAY, JUNE 8 – SPECIAL EVENT

AN EVENING WITH JANE POWELL & DICK MOORE

Dual legends Jane Powell and Dick Moore reminisce about their marriage and a similar background: both were popular child stars. "Dickie" Moore made his screen debut at age one in a John Barrymore silent and, not that much later, became one of the most popular of the "Our Gang" (aka "Little Rascals") stars and Hollywood's most indentured little boy, appearing with Dietrich, W.C. Fields, Paul Muni, and Shirley Temple (he gave Shirley her first screen kiss). Following roles as a teenager and young adult (notably in Lubitsch's *Heaven Can Wait* and the noir classic *Out of the Past*), he retired from acting to start a still-thriving p.r. business. Jane Powell began her film career at age 15 in a W.C. Fields/Bergen & McCarthy comedy. Her engaging personality and enchanting coloratura soon made her one of the movies' most popular singing stars. Cast typically as the girl next door, she starred in lively remembered 40s and 50s musicals like *A Date With Judy, Royal Wedding*, and *Seven Brides for Seven Brothers*, followed by a successful stage career that continues to this day. Tonight, Film Forum repertory director Bruce Goldstein and film historian Foster Hirsch welcome these two Hollywood icons — now staunch New Yorkers. **7:30**

THE NAKED KISS

JUNE 7/8 WED/THU (2 FILMS FOR 1 ADMISSION)

MIDNIGHT ONLY ON THU

THE NAKED KISS

(1964, Samuel Fuller) Constance Towers' prostitute-turned-pediatric nurse (her paralyzed charges returning in her dreams ecstatically exclaiming "I got legs!") learns the true price of going straight. With an opening sequence to end all opening sequences.
WED **3:30, 7:20**
THU **3:30**

UNDERWORLD, U.S.A.

(1961, Samuel Fuller) Revenge quest, Fuller-style, as finding out his dying cellmate is one of the SOBs who offed his old man, jailbird Cliff Robertson figures: one down, three to go, even if the remaining trio is now heading the syndicate. "In typical fashion Fuller transforms the organized crime movie into a war film." – Tony Rayns. WED **1:30, 5:20, 9:10** THU **1:30, 5:20**

THE NAKED KISS

JUNE 9 THU – SPECIAL EVENT!

AN EVENING WITH JANE POWELL & DICK MOORE
7:30 SEE BOX BELOW.

JUNE 9/10 FRI/SAT (2 FILMS FOR 1 ADMISSION)

KANSAS CITY CONFIDENTIAL

(1952, Phil Karlson) It's a bitterness contest between ex-con John Payne, pulled in and brutally interrogated about an armored car robbery he had nothing to do with, and ex-cop Preston Foster, who anonymously orchestrated the robbery himself. But Payne gets a lead on those rats who got him in trouble again. "A modern Gothic treatment of the Brinks holdup." – Manny Farber. **3:30, 7:30**

THE PHENIX CITY STORY

(1955, Phil Karlson) Near-documentary treatment — based on fact and filmed on the real locations — of lawyer Richard Kiley's return to clean up his crime-ridden hometown of Phenix, Alabama. **1:30, 5:30, 9:30**

MYSTERY STREET

JUNE 11 SUN (2 FILMS FOR 1 ADMISSION)

MAN IN THE DARK IN 3-D!

(1953, Lew Landers) ***Terror strikes in 3 dimensions!*** Gangster Edmond O'Brien gets amnesia after having experimental brain surgery to cure his criminal tendencies — then his old gang wants to know where he stashed the loot. Extraordinary 3-D *Noir*, shot by legendary cinematographer Floyd Crosby (*High Noon*). **1:00, 4:10, 7:20, 10:30**

D.O.A.

(1950, Rudolph Mate) ***"I'd like to report a murder."*** Slipped an iridium-poisoned mickey during a night on the town in Frisco, CPA Edmond O'Brien makes his last few days count in a frenzied search for his killer through the sleazier jazz clubs and waterfront dives, the climax a rubber-burning car chase in reverse. "Its power is derived from the central image of one clunky, sweating, absolutely desolated human." – *New York Times*. **2:30, 6:40, 8:50**

MAN IN THE DARK

JUNE 12 MON (2 FILMS FOR 1 ADMISSION)

THE BROTHERS RICO

(1957, Phil Karlson) Exmobster Richard Conte is well out of it, but when the syndicate asks him to track down his stillin-it brothers, he figures he'd better do it before they do. From the novel by French mystery titan Georges Simenon. "Hard, fast and unadorned." – Dave Kehr, *Chicago Reader*. **1:00, 4:20, 7:40**

THE UNDERCOVER MAN

(1949, Joseph H. Lewis) Mob bookkeepers drop like flies as IRS agents (yes, they're the heroes) Glenn Ford and James Whitmore try to put the squeeze on underworld gamekeepers en route to laying a tax evasion rap on a Capone-like kingpin. "Lewis directs in admirably forthright, muscular fashion, making superb use of Burnett Guffey's gritty camerawork." – *Time Out* (London). **2:50, 6:10, 9:30**

THE UNDERCOVER MAN

JUNE 13 TUE (2 FILMS FOR 1 ADMISSION)

SLIGHTLY SCARLET

(1956, Allan Dwan) ***"With Brains, Bullets and Women, He Fought His Way to the Bottom!"*** Underrated under-player John Payne's Depression operator strives for wiggle room between political boss and reform candidate, while contending with Titian-hued sister act Rhonda Fleming and Arlene Dahl. From James M. Cain's *Love's Lovely Counterfeit*. **3:30, 7:30**

JUNE 15 THU (2 FILMS FOR 1 ADMISSION)

BORDER INCIDENT

(1949, Anthony Mann) Bad enough when Howard DaSilva's illegal immigration racket turns to murder-by-quicksand, forcing Mexican agent Ricardo Montalban and gringo counterpart George Murphy to go undercover. But then DaSilva moves to murder-by-three!!! **1:30, 5:30, 9:30**

THIEVES' HIGHWAY

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209 WEST HOUSTON STREET, NEW YORK, NY 10014

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DESIGN
Gates Sisters Studio

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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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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
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