

# NOV 2013-FEB 2014 ADMISSION: \$12.50 NON-MEMBERS / \$7 MEMBERS (AS OF JAN. 1 ADMISSION: \$13 NON-MEMBERS / \$7.50 MEMBERS) REVIVALS & FILM FORUM

A Nonprofit Cinema Since 1970

EAST SIDE, WEST SIDI

**EXECUTIVE SUITE** 

EAST SIDE, WEST SIDE

murdering her rich aunt.

Oh well, as assistant DA,

he'll just blow the case

But what if she really did

THE TWO MRS.

(1947, Peter Godfrey) In

1:30, 5:30, 9:30

CARROLLS

(1954, ROBERT WISE) Battle in the corporate board

room, with design chief William Holden vs. bear

counter Fredric March and founder's daughter

Stanwyck close to cracking, plus Louis Calhern,

Walter Pidgeon, Shelley Winters, et al. "Slick, taut and

(1949, Mervyn LeRoy) Ava Gardner's back in town,

and Upper East Side socialite Stanwyck worries

that ex-cad hubbie James Mason is reverting, ther

meets Fed do-gooder Van Heflin, with stuck-on-him

Cvd Charisse in tow. And then there's this murder.

Print courtesy UCLA Film Archive. 3:00, 7:10

DECEMBER 12 THU (2 FILMS FOR 1 ADMISSION)

THE FILE ON THELMA JORDON

(1950, Robert Siodmak) Tough spot for married Wende

Corey: his illicit lover Stanwyck is going on trial for

their very British mansion, second wife Stanwyck

lives with artist husband Humphrey Bogart, whose

masterpiece is a portrait of his first wife as an "Angel

of Death." But where is their money going and what's

DECEMBER 13 FRI (2 FILMS FOR I ADMISSION)

(1950, MITCHELL LEISEN) Dumped, desperate, broke

and pregnant — and there's the train crash! But then "Mrs. Harkness" wakens to a hospital bed, healthy

baby, and a wealthy, grieving couple eager to mee

their still unseen daughter-in-law - but Stanwyck isn't

"Mrs. Harkness". From a novel by the author of Rear

(1953, JOHN STURGES) A Baja beach all to themselves, the

perfect vacation for Stanwyck, hubbie Barry Sullivan and

son, until Sullivan is trapped beneath an abandoned pier

with the tide coming in - and the only help around is

adaptation of Snow White and the Seven Dwarfs, with

Stanwyck's hot-cha dancer/moll Sugarpuss O'Shea

prime suspect, singing, dancing, and sleuthing in this

adaptation of a novel by legendary ecdysiast Gypsy Rose

Stanwyck's plight as, bedridden in her Sutton Place

river view apartment, she frantically dials for help

after overhearing hubby Burt Lancaster's murde

town, but old flame Stanwyck's weakling, masochistic

D.A. husband Kirk Douglas (in his debut) thinks he's

returned for blackmail over an accidental killing. With

blonde fatale Lizabeth Scott just out of the slammer

Print courtesy Library of Congress. 3:00, 7:05

Lee. Print courtesy Library of Congress. 3:00, 6:50 DECEMBER I5 SUN (2 FILMS FOR I ADMISSI

SORRY, WRONG NUMBER (1948, ANATOLE LITVAK) Busy signal on 911? Compare to

killer-on-the-run Ralph Meeker. 3:00. 6:30. 10:00

NO MAN OF HER OWN

Window. HD. 1:00, 4:30, 8:00

**JEOPARDY** 

BALL OF FIRE

including slang researcher

Gary Cooper.

LADY OF

1:00, 4:50, 8:40

**BURLESQUE** 

When a fellow artiste is

found backstage strangled

G-string, burlesque head-

liner Stanwyck becomes a

plans. 1:10, 5:15, 9:20 THE STRANGE LOVE OF

MARTHA IVERS

**FORBIDDEN** 

MEXICALI ROSE

THE LOCKED DOOR

Congress. 4:00, 8:30

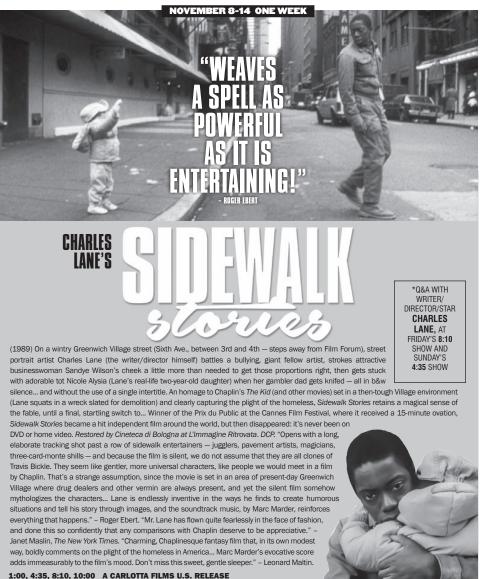
2:40, 7:10

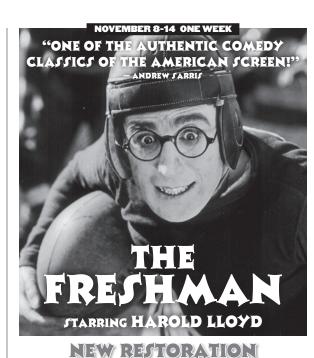
gripping." - Time Out (London) 1:00, 5:10, 9:15

FILM FORUM **SUNDAYS @ 11 AM** ALL TICKETS \$7 (as of Jan. 1 all tickets \$7.50)

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

**BRUCE GOLDSTEIN** 





FEATURING A NEW SCORE COMPOSED AND CONDUCTED BY CARL DAVIS 12.

(1925) "Just call me "Speedy!" Eager-to-please frosh Harold introduces himself with a nifty-keen jig, goes broke on soda shop treats, makes the team as a tackling dummy, battles dissolving stitches on his dress suit during the Big Prom, but finally gets his chance at the Big Game. Lloyd's satire of 20s college and football mania was his biggest silent hit. This sparkling new restoration features a brand new score by Carl Davis, with the maestro conducting The Chamber Orchestra of London. DCP. "Sets a new standard for well-placed gags beautifully placed to collect 100% guffaws." Film Daily (1925). "If comedy really is a panacea for some ills, one might hazard that a host of healthy persons were sent away from The Colony yesterday after regaling themselves in wild and rollicking explosions of mirth. Judging from what happened in the

packed theater in the afternoon, the only possible hindrance to the physical well-being of the throngs was an attack of aching sides." - The New York Times (1925). "A masterpiece, in which story, character, and unforgettable gag sequences were perfectly balanced and perfectly orchestrated, the one film that is indisputably the equal of the great long films of his great rivals, Chaplin and Keaton." - Richard Schickel 3:00. 6:35 A JANUS FILMS RELEASE

and Sunday's 3:00 CARL DAVIS, with Q&A to follow screenings

# E-MAIL: filmforum@filmforum.org PROCRAMMED BY BRUCE COLDSTEIN SPECIAL THANKS TO CHRIS LANE, GROVER CRISP (SONY PICTURES), MIKE MASHON, ROB STONE (LIBRARY OF CONGRESS), NICOLE WOODS, KRISTIE NAKAMURA (WARNER BROS.), PAUL GINSBURG (UNIVERSAL), TODD WEINER, STEVEN HILL (UCLA FILM & TELEVISION ARCHIVE), JUDY NICAUD (PARAMOUNT), JOE REID, CAITLIN ROBERTSON (20th CENTURY FOX), CHRIS CHOUINARD (PARK CIRCUS), ERIC SPILKER, FOSTER HIRSCH, AND VICTORIA WILSON. A LIFE OF BARBARA STANWYCK: STEEL-TRUE 1907-1940,

### THE BITTER TEA OF GENERAL YEN

(1932, FRANK CAPRA) In the midst of revolution, prim issionary Stanwyck finds Chinese warlord Yen (Swedish actor Nils Asther) dangerously attractive. First movie to play Radio City Music Hall. DCP restoration. 1:00. 4:40. 8:20\*

### THE MIRACLE WOMAN

(1931, Frank Capra) Embittered minister's daughter Stanwyck becomes a give-'em-what-they-want evangelist, until blind man David Manners makes her see the light. Highlights: Stany preaching inside a cage of lions and a climactic conflagration, DCP restoration. **2:50, 6:30, 10:10** 

\*8:20 SHOW INT



# **DOUBLE INDEMNITY**

Dietrichson." Insurance man Fred MacMurray and icy blonde Barbara team up to murder her husband, despite snooping Edward G. Robinson, in the ne plus ultra of Film Noir, adapted by Wilder and Raymond Chandle from the James M. Cain novel.

THE LADY EVE (1941, PRESTON STURGES) Con gal Barbara, aided by "dad" Charles Coburn, preys on

1:30, 5:30, 9:30

owlish herpetologist Henry Fonda, in the comedy that topped the NY Times' 10 Best list - Citizen Kane came in second! "Exhilaratingly



# MEET JOHN DOE

(1941, Frank Capra) Gary Cooper gets recruited as the John "I'm going to jump off City Hall" Doe, invented for circulation-boosting campaign by would-be fascist Edward Arnold and sob sister Barbara Stanwyck. But then he takes the role seriously. Print courtesy Library

### BABY FACE The Uncentored Version (1933, Alfred E. Green) "She had IT and made IT pay!"The Citizen Kane of Pre-Code movies, as Barbara urns tricks out of her dad's dreary Erie, Pa. speakeasy then sleeps her way up the corporate ladder. Print

courtesy Library of Congress. 3:30\*, 6:50, 9:50

NIGHT NURSE (1931, WILLIAM WELLMAN) Stanwyck and Joan Blondell in both nurse's uniform and lingerie, breezily battle bootleggers, drunken mothers, corrupt doctors, and

### menacing chauffeur Clark Gable. "Pre-Code with a vengeance." - William K. Everson. Print courtesy Library of Congress. 5:20, 8:20

STANWYCK BEFORE HOLLYWOOD: AN ILLUSTRATED TALK personal collection, Stanwyck biographer Victoria Wilson will talk about how Brooklyn's Ruby Stevens went from chorus girl to vaudeville and Broadway star before bed Hollywood's greatest icons. 3:30

tely follow 20-minute talk.



LADIES THEY TALK ABOUT drama, as moll Stanwyck takes over the Big House, in Pre-Code look at the man-hungry - and woman

### hungry — ladies behind bars. 1:00, 4:30, 8:00 LADIES OF LEISURE

(1930, Frank Capra) In her first teaming with Capra, "party girl" Stanwyck gets reformed by, and inspires rich-kid artist Ralph Graves, until his father tries to break it up. Because of her "first-take" quality, Capra shot all of her close-ups first, without rehearsal 2:30, 6:00, 9:30



### DECEMBER IO TUE (2 FILMS FOR I ADMISSION) THE PURCHASE PRICE

(1932, WILLIAM WELLMAN) Becoming George Brent's mai order bride in Elk's Crossing, North Dakota, don't look so bad to Broadway thrush Stanwyck. But then her Congress. 1:00, 4:10, 7:20\*, 10:30

SO BIG!

(1932, WILLIAM WELLMAN) Poor rural teacher Stanwyck inspires one student to a life of art in Europe while finally ining prosperity via experimental asparagus farming but her own son philistinely switches from architecture to investment banking (!), to the dismay of a very young Bette Davis.

2:30, 5:40, 8:50 VICTORIA WILSON

### DECEMBER I7 TUE (2 FILMS FOR I ADMISSION) BANJO ON MY KNEE

(1936, John Cromwell) Backwoods river girl Stanwyck's marriage to Joel McCrea keeps getting interrupted by a phony murder rap, then a lovers' spat — and everybody, including McCrea's dad Walter Brennan, ends up in New Orleans with Stanwyck singing and dancing with Tony

Dec. 22

### Martin and Ruddy Fhsei 2:35, 6:05, 9:35 A MESSAGE TO GARCIA NEW 35mm PRINT!

(1936, GEORGE MARSHAL John Boles plunges into Spanish-held Cuba in 1898 with a message for the rebel leader, eventually aided by American gun-runner Wallace Beerv and (Cuban?) Stanwyck. Actually based on fact. 1:00, 4:30, 8:00



### DECEMBER 18 WED (2 FILMS FOR I ADMISSI THE FURIES

(1950, Anthony Mann) Duel of the Titans, as last of the original pioneers Walter Huston (in his final role) slugs it out with strong-minded daughter Stanwyck for control of his giant cattle ranch, "Frontier Noir." - Richard Brody, The New Yorker. 1:00, 5:10, 9:10

### ANNIE OAKLEY

(1935, George Stevens) Backwoods deadeye Stanwyck hrows her showdown with hot-dogging marksmar Preston Foster because of a burgeoning crush, but gets signed to Buffalo Bill's Wild West Show anyway. First Vestern for both Stanwyck and Stevens (Shane). Print courtesy UCLA Film & Television Archive. 3:10. 7:20



# DECEMBER 19 THU (2 FILMS FOR I ADMISSION)

THERE'S ALWAYS TOMORROW (1956, Douglas Sirk) "If life were always an adventure, it would be very exhausting" no danger of that for Fred MacMurray and wife Joan Bennett. But then old flame Stanwyck drops in on his life. "A virtuoso study

### 1:00, 4:25, 7:50 **ALL I DESIRE** (1953, DougLAS SIRK) 1910, and at her daughter's

request actress Stanwyck returns to visit the husband, three children, and one-horse town she abandoned ten vears before. But do the husband, other two kids,

### and an ex-lover still care? 2:45, 6:10, 9:35 DECEMBER 20 FRI (2 FILMS FOR I ADMISSION)

FORTY GUNS (1957, SAMUEL FULLER) Gene Barry leads an Earplike brother act to clean up Dodge — only trouble is, he's fallen for outlaw leader Stanwyck, Endless tracking shots in b&w Scope highlight "probably the Garfield) 2:50, 6:20, 9:50

### THE VIOLENT MEN

(1955, Rudolph Maté) Moneybags rancher Edward G. Robinson's wife Stanwyck stops at nothing to get control of that whole darn big valley, but as the smal time ranchers led by Glenn Ford fight back, it's time for the lead to fly. **1:00, 4:30, 8:00** 



## **CLASH BY NIGHT**

(1952, FRITZ LANG) Naiv Monterey fisherman Pau marriage Douglas' damaged goods Stanwyck goes sour when she falls for embittered projectionist Robert Ryan. With Marilyn Monroe - billed for the very first time above the title. 1:10, 5:10, 9:10



Hotel aboard the doomed liner, as Clifton Webb and wife Stanwyck battle over home vs. European high life, with their children in the middle. Oscar winner for original screenplay, with then-state-of-the-art special effects in the truly harrowing disaster climax. DCP restoration. **3:10, 7:10** 

### DECEMBER 22 SUN (2 FILMS FOR I ADMISSION) **GOLDEN BOY**

(1939, ROUBEN MAMOULIAN) William Holden (in his first featured role) disappoints very Italian dad Lee J. Cobb (27 at the time) by trading in his violin for boxing gloves, courtesy of promoter Adolphe Menjou, with Menjou's mistress Stanwyck providing distraction and support. Based on Clifford Odets' Broadway smash. 1:20, 5:20, 9:20

STELLA DALLAS (1937, King Vidor) In her first Oscar-nominated role, Stanwyck's social climbing Stella watches as daughter Anne Shirley turns into a glowing debutante - with

legendary multi-hankie finale in the rain. "One of

Stanwyck's finest performances." - Leonard Maltin.



### DECEMBER 23 MON (2 FILMS FOR I ADMISSION) THE MAD MISS MANTON

(1938, Leigh Jason) After an editorial page trashing from Henry Fonda for their murder case meddling, heiress Barbara and her brain-dead society pals suc him into their detecting antics. "30s craziness at its zenith." Leslie Halliwell. 1:00, 4:20, 7:40

### **RED SALUTE**

3:20, 7:20

(1935, SIDNEY LANFIELD) Hannened One Night meets You Only Live Once, as Stanwyck, on of her commie intended, gets soldier Robert Young into car jacking and desertion

### DECEMBER 24 TUE (2 FILMS FOR I ADMISSION) THE LADY EVE

(1941, Preston Sturges) See December 7. **1:00, 4:50, 8:40** 

Christmas Eve." - Leonard Maltin. 2:50, 6:40

### CHRISTMAS IN CONNECTICUT

Stanwyck's 40s "Martha Stewart" needs a fake home and family fast when clueless publisher Sydney Greenstreet invites himself and war hero Dennis Morgan over for Christmas. "A wonderful treat for viewing on



**DOUBLE INDEMNITY** 8:50

MEET JOHN DOE (1941, FRANK CAPRA

See December 8. 2:50

**DECEMBER 25-31 ONE WEEK** 

(1940) Assistant New York D.A. Fred MacMurray gets shoplifter Barbara Stanwyck's case postp season, then ends up bringing her back home to Indiana and his mother Beulah Bondi and aunt Elizabeth Patterson for Christmas. Preston Sturges' last script before his writer/director debut (with The Great McGinty in 1940), and one of his warmest, if satirical, portraits of small town Americana, complete with holiday barn dance - and that stopover in Niagara Falls. "A drama stated in the simple human terms of comedy and sentiment, tenderness and generosity. Its character drawing is deft and in splendid proportion... Rarely has a theme been so smoothly advanced and so pleasantly played out to so sensible and credible a conclusion... Miss Stanwyck has played the girl with grave understanding and charm, rounding out the character rather than stamping it out by stencil." - Frank Nugent, The New York Times. "The loose, graceful script is by Preston Sturges, and it partakes of a softness and nostalgia that seldom surfaced in his own films. Leisen serves the material very well with his slightly distanced, glowing style." -Dave Kehr. "A winning romantic comedy-drama from the ever-elegant Leisen, who elicits a superb performance from Stanwyck... Playing superbly on the personae of his leads, Leisen creates a movie of warmth and immense style, which never quite trips over into excessive sentimentality." - Geoff Andrew, Time Out (London). "It is acknowledged that [Stanwyck's] character, Lee Leander, is hot, that she knows about sex, that she's not a good girl, and yet she's not vulgar or tainted or soiled SPECIAL or bitter. She is sexy and good-hearted and smart. Sturges allows her to be all of these  $\,$ NEW YEAR'S EVE things, and somehow it brings Barbara's own persona together in a way that is light and appealing, buoyant and still full of substance... In the hands of Sturges and Leisen, the SCREENING pace is light and up. Barbara is full of vitality and quick on her feet, and she blazes." (SEPARATE ADMISSION) Victoria Wilson, A Life of Barbara Stanwyck: Steel-True, 1907-1940. Chaplin's WED/THU 1:30, 3:20, 5:10, 7:00, 8:50 THE GOLD RUSH RI/SAT 1:30, 3:20, 5:10, 7:00 SUN 1:00, 5:20\*, 7:10, 9:00 MON 1:30, 3:20, 5:10, 7:00, 8:50 Spend NEW YEAR'S EVE

### (1931, Frank Capra) "Modern" working girl Stanwyck's llicit relationship with powerful D.A. Adolphe Menjou is threatened with exposure by pushy reporter Ralph Bellamy. DCP restoration. **1:00, 5:30, 10:00** (1929, ERLE C. KENTON) "I've been kicked out of better places than this," sneers Stanwyck's Rose when Sam Hardy finds one tie too many in her boudoir. (1929, GEORGE FITZMAURICE) Stanwyck stuck in two ocked rooms, the first with dress-tearing wolf Rod LaRocque, the second with a dead body. Her first talkie and first starring role. Print courtesy Library of

# UE 1:30, 3:20, 5:10, 9:00



with Charlie and Barbara 7:00 & 9:00 ticketholders on December 31

CELEBRATING the

centennial OF THE CINEMA'S

**CREATEST ICON** (see reverse)

# NOVEMBER 15-21 ★ ONE WEEK

### **LET'S GET LOST NEW 35mm PRINT!** (1988) "He was bad, he was trouble and he was beautiful"... a James Dean look alike pretty boy whose jazz trumpeting and melancholy crooning epitomized 50s cool. But when Bruce Weber finally caught up with him after three decades of fandom, Chet Baker had become an alcoholic and junkie, those petulantly angelic looks peeping out from behind a gaunt, how Baker got there, as Weber and crew follow him on a year-long trek on the road (shot by DP Jeff Preiss in a stark, brooding b&w), from the West Coast, to the East Coast, to Europe - including a stop at the Cannes Film Festival colleagues friends family and old flames Plus evocative montages of William Claxton's iconic 50s portraits and rare performance footage. Preceded by Weber's short The Teddy Boys

of the Edwardian Drape Society (1996).

"Let's Get Lost isn't primarily about Chet Bake

the jazz musician; it's about Chet Baker the love

object, the fetish... the idealized essence of the

man. And maybe because Weber, despite his

lifelong fixation on this charmer, knew him only

as a battered, treacherous wreck, Let's Get Lost

films ever made. It's about love, but love with

WED & THU, NOV 20 & 21 **2:00, 4:30, 9:00** 

FRI, NOV 15 2:00, 4:30, 7:00, 9:40

MON, NOV 18 2:00, 4:30, 9:00

few illusions." - Pauline Kael.

TUE. NOV 19 2:00. 4:30

**BRUCE** 

**WEBER** 

FRI NOV 15 LET'S GET LOST

SAT, NOV 16 Shorts, Videos Commercials 7:00 (intro only)

IN PERSON

7:00 (intro and Q&A) SAT, NOV 16 A LETTER TO TRUE

4:45 (intro & Q&A)

SAT. NOV 16 9:30

SUN, NOV 17 4:50







BROKEN NOSES

Pictures Entertainment

in collaboration with

Cineteca di Bologna at

L'Immagine Ritrovata,

Archivio Storico delle

Arti Contemporane

di Venezia and

## SUN, NOV 17 7:20 WED, NOV 20 7:00 A LETTER TO TRUE Faithfull. Plus short Gentle Giants (1994).

**BROKEN NOSES** 

SAT, NOV 16 1:00

TUE, NOV 19 7:00

SAT NOV 16 2:45

**CHOP SUEY** 

(1987) In Weber's feature debut, ex-Olympian

lightweight boxer Andy Minsker devotedly coaches

(2001) Like its namesake, a mélange; chats

with Weber's 4-year photographic subject Peter

Frances Fave: a Doctor John/Robert Mitchum (!)

recording session; and a 65-song soundtrack.

"A film of extraordinary beauty and singula

vision [that] defies classification... Weber makes

the erotic innocent." - Jo Mader, Hollywood

Reporter. Plus short The Boy Artist (2008).

is gone. Plus short Backvard Movie (1986).

(2004) ...to Bruce's youngest Golden Retriever that is, with home movies of corgi-loving Dirk Bogarde intercut with chats with Elizabeth Tayor and narration by Julie Christie and Marianne SAT, NOV 16 4:45 THU. NOV 21 7:00

### **SHORTS, VIDEOS,** COMMERCIALS. WORKS IN PROGRESS

THE FILMS OF BRUCE WEBER ARE



# Bruce Weber

NOVEMBER 22-28 ONE WEEK (1965) Haunted memories proliferate for Claudia Cardinale, back with new American husband Michael Craig at the gloom family mansion to dedicate a memorial to her father, dead at Auschwitz - did her now-loony mother and her lover turn hir in? And as the lover/now-step father accuses, was her relationship with creepily handsome, insinuating brother Jean Sore and the lover/now-step father accuses, was her relationship with creepily handsome, insinuating brother Jean Sore and the lover/now-step father accuses, was her relationship with creepily handsome, insinuating brother Jean Sore and the lover/now-step father accuses, was her relationship with creepily handsome, insinuating brother Jean Sore and the lover/now-step father accuses, was her relationship with creepily handsome, insinuating brother Jean Sore and the lover/now-step father accuses and the lover-now-step father accused and the lover-now-step father accuse and the lover-now-step father accuse and the lover-now-step father accused and the lover-now-step famore than just ... intense? Location shooting at the nearly 3,000 year old Etruscan city of Volterra sets an eerie tone for Visconti's austere and enigmatic modern day Electra. The Italian title Vaghe stelle dell'Orsa - "Bright stars of the Bear" - are the opening words of the great poet Giacomo Leopardi's "Le Ricordanze" (Memories), a lament for lost thoughts of youth in anticipation of death. The original U.S. release title was Sandra (Of a Thousand Delights). DCP. "Visconti gives his native land the turbid and murky climate of a Gothic novel... As the heroine, Claudia Cardinale enjoys the benefit of a face and figure of truly operatic opulence." - The New Yorker. "Every new film by Visconti is an exciting event, but Sandra  $marks\ his\ long-awaited\ return\ to\ the\ operatic\ exuberance\ and\ the\ emotional\ grandeur\ of\ Senso.\ This\ Electra-like\ story\ of\ Senso.\ This\ Electra-like\ story\ of\ Senso.\ This\ Electra-like\ story\ of\ Senso.\ This\ Senso.\ This\ Electra-like\ story\ of\ Senso.\ This\ Senso.\ Th$ 

incestuous passion is set in the crumbling city of Volterra and combines both his visual beauty of photography and decor with the dramatic strength of a Greek tragedy,  $\grave{a}$  la Verdi. The cast includes Jean Sorel, Michael Craig and the legendary Marie Bell as the mad mother addicted to pounding out Cesar Franck on the piano. The star is Claudia Cardinale whom Visconti reveals to us as an extraordinary actress." - Third New York Film Festival notes (September 1965). "Here, as elsewhere, Visconti approaches more than any other modern director the silent film poetry of Murnau and Von Stroheim" - Phillip Lopate.

DAILY (except SUN/MON) 1:30, 3:30, 5:30, 7:30, 9:30 SUN 1:30, 5:30, 7:30, 9:30 MON 1:30, 3:30, 5:30, 9:50

The Film Foundation. REPERTORY RELEASE "A greaf film... Visconti's best since Senso!" Luchino Visconti's WINNER.

VENICE FILM FESTIVAL CARDINALE





NOVEMBER 29-DECEMBER 5 ONE WEEK

exalted cinema of velocity and sensation. This is chiefly a movie of pulse-quickening epiphanies, a somehow ssion of lovely curiosities and intoxicating derangements." - Dennis Lim. Village Voice 1:00. 3:10. 5:20. 7:30. 9:40 A CARLOTTA FILMS U.S. RELEASE

THE TRAMP MARATHON

THE KID plus A Dav's Pleasure (1921) 1:00 THE GOLD RUSH (1925) 2:30 THE CIRCUS (1928) 4:00 CITY LIGHTS (1931) 5:30 MODERN TIMES (1936) 7:20 THE GREAT DICTATOR (1940) 9:10

NEW

YEAR'S

### JANUARY 2 THU

### CHAPLIN AT FIRST NATIONAL

Three rarely-screened late shorts: the idyllic Sunnyside (1918): "those who go will laugh" - NY Times; the lassic WWI comedy Shoulder Arms (1918); and The Pilgrim (1923), with convict Charlie posing as a smalltown pastor. 1:50, 4:00, 8:10, 10:15

CHAPLIN AT ESSANAY Chaplin's \$175-a-week Keystone salary was raised ten times by the Chicago-based Essanay Company, where his Tramp was allowed to bloom. This program includes The Champion, A Night in the Show, A Woman, and The Tramp (all 1915). Live piano ccompaniment 6:10 ONLY



### JANUARY 3 FRI MODERN TIMES **PLUS PAY DAY**

(1936) The Tramp gets trapped in the coils of automation; plays the guinea pig for a feeding machine gone amok; helpfully waves a red flag dropped by a departing truck - just as a Communist demonstration marches up behind him; and accidentally sniffs "happy dust." A corrosive satire on the dehumanizing effects of technology, but also one of his most lighthearted works, with the additional xuberance of Paulette Goddard as "the Gamin." Plus Pay Day (1922). 1:00, 3:10, 5:20, 9:30

### JANUARY 3 FRI (SEPARATE ADMIS CHAPLIN AT MUTUAL

PART | NEW RESTORATIONS In mid-1916, Chaplin signed with the Mutual compan weekly salary and turned out one masterpiece after another. This program of 1917 shorts includes The Immigrant, The Adventurer, The Cure, and Easy Street. 7:30 ONLY



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 $\square$  Please charge my credit card:  $\square$  AMEX  $\square$  MasterCard  $\square$  Visa  $\square$  Discover

☐ I cannot join at this time, but add me to the calendar or e-mail list (circle one or both).

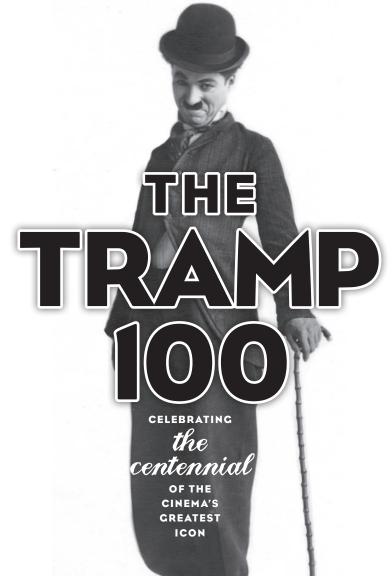
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with your employer. Questions? Call the Membership Coordinator: 212-627-2035. Mail to: Film Forum, attn: Membership, 209 W. Houston St., NY, NY 10014

(1931) In the picture most often described as his most perfect, Chaplin deftly juggles pathos and slapstick, befriending a millionaire who recognizes him only when blotto; and finding employment as an elephanttrailing streetcleaner and a frightfully mismatched hoxer - all for the love of blind flower seller Virginia Cherrill. 1:00, 4:50, 6:50, 8:40



JANUARY 1-7 ONE WEEK

SPECIAL THANKS TO SARAH FINKLEA AND BRIAN BELOYARAC OF JANUS FILMS DISTRIBUTOR OF ALL POST-1917 CHAPLIN FILMS: SERGE BROMBERG (LOBSTER FILMS, PARIS); KATE GUYONVARCH (ASSOCIATION CHAPLIN, PARIS); CECILIA CENCIARELLI (CINETECA DI BOLOGNA): DAVID SHEPARD (FILM PRESERVATION ASSOCIATES): BRIONY DIXON (BFI); CATHERINE PIERCE (FREMANTLE MEDIA ENT.); AND JEFFERY MASINO (FLICKER ALLEY).

CHAPLIN'S MUTUAL FILMS HAVE BEEN RESTORED BY LOBSTER FILMS AND CINETECA DI BOLOGNA IN COLLABORATION WITH FILM PRESERVATION ASSOCIATES AND ASSOCIATION CHAPLIN. DESTORATIONS SPONSODED BY THE FILM EQUINDATION. THE GEODGE LUCAS FAMILY GROUD AND GEODGE HADDISON MATERIAL WORLD CHARITABLE FOUNDATION (THE COUNT, THE CURE, THE PAWN SHOP), ALEXANDER PAYNE (THE ADVENTURER), MICHEL HAZANAVICIUS (BEHIND THE SCREEN), AND AMITABH BACHCHAN (THE FLOORWALK



JANUARY 4 SAT CITY LIGHTS

Members pay just \$7 rather than \$12.50 at all times. (As of Jan. 1: \$7.50 rather than \$13 at all times)

**Expiration Date** 

(APT #)

Seniors (65+) & Students may purchase a \$75-level membership for \$50. Send proof of age/student ID.

as a donation (fully tax-deductible)

DAYTIME TEL

# JANUARY 4 SAT (SEPARATE ADMISSIO BIRTH OF THE TRAMP:

**NEW RESTORATIONS** In 1913, while on an American tour with Fred Karno's nusic hall company, 24-year-old Charlie was signed by Mack Sennett for his Keystone comedies. Within one astonishing year (1914), Chaplin developed his Tramp into the screen's most popular character and boldly began to write and direct his own films. This program of restored shorts from the Cineteca di Bologna, the BFI and Lobster Films includes *Kid Auto* Races at Venice, the Tramp's very first appearance, The Rounders, Dough and Dynamite, and much, much more. 2:50 ONLY

CHAPLIN AT KEYSTONE



'As of Jan 1: \$110 level becomes \$125

### JANUARY 8-16 9 DAYS

FILM FORUM

THE COLD RUSH

**PLUS A DOG'S LIFE** (1925) In search of gold in turn-of-the-century Alask Charlie takes refuge with fellow prospector Mack Swain in an isolated cabin, where hunger forces him to eat that famous shoe. The master features more great Chaplin moments than any other: the dance of the rolls, the cabin tottering over the cliff,

the giant chicken, etc. etc. Plus **A Dog's Life** (1918). 11:00 AM\* \*THIS SCREENING IS PART OF OUR FILM FORUM JR. SERIES -ALL SEATS \$7.50

### THE CIRCUS **PLUS THE IDLE CLASS**

(1928) Between The Gold Rush and City Lights, a lesserknown gem chockablock with more out-and-out slapstick than any of his other features, the Tramp finding himself in a hall of mirrors, a lion's cage, and on a tightrope overcome by frisky monkeys, as he unwittingly becomes "the hit of the show." Plus **The Idle Class** (1921). **1:10** 

CHAPLIN AT MUTUAL PART II NEW RESTORATIONS More Mutual masterworks (all 1916): One A.M. The Floorwalker, The Rink, and The Pawnshop 3:10 ONLY

### THE KID

**PLUS A DAY'S PLEASURE** (1921) Charlie meets his match in 6-year-old Jackie Coogan, a streetwise ragamuffin raised since infancy by the Little Tramp. Chaplin's first true feature interweaves sublime slapstick with some of the

greatest tearjerking moments in all of cinema. Plus A Day's Pleasure (1919). 5:20 THE GREAT DICTATOR (1940) The Little Tramp becomes the Little Jewish Barber, breezily shaving a customer to Liszt's "Hungarian Rhapsody," while his doppelganger Adenoid Hynkel, "Der Phooey", dictator of Tomania, longingly dances

with a world globe, while Jack Oakie steals scenes as

Benzino Napolini and Ghetto spitfire Paulette Goddard



THE GREAT DICTATOR

### THE GOLD RUSH **PLUS A DOG'S LIFE**

See January 5. 1:00, 3:05, 5:10, 7:15, 9:20 JANUARY 7 TUE

### THE CIRCUS PLUS THE IDLE CLASS

JANUARY 7 TUE (SEPARATE ADMISSION)

CHAPLIN AT MUTUAL PART III NEW RESTORATIONS The Vagabond, The Fireman, The Count, and Behind The Screen (all 1916). 6:15 ONLY

JANUARY 7 TUE (SEPARATE ADMISSION) unknown chaplin (1983, KEVIN BROWNLOW & DAVID GILL) Using neverbefore-seen footage - including astounding out-takes showing Chaplin's painstaking m.o. - this may be the greatest documentary ever made on a moviemaker, tracing Charlie's movie career from Keystone days to The Kid. The Gold Rush, and City Lights. Narrated by

James Mason. Approx. 156 min. 8:15 ONLY

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PRIVATE BACKSTAGE TOUR OF FF WITH DIRECTOR KAREN COOPER INVITATIONS TO SPECIAL EVENTS **DVD BORROWING PRIVILEGES** THEATER SEAT PLAQUE INVITATIONS TO PRESS SCREENINGS DIRECTOR'S FALL COCKTAIL RECEPTION WEEKEND RESERVATION PRIVILEGES

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# FILM FORUM

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FILM FORUM

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FILM FORUM

looking for a phone in a holidaydeadened Rome to say he's already an hour late, while uptight law student Jean-Louis Trintignant just wants to keep on studying, but soon they're whizzing past everything on the road as shameless hot dog Gassmar rides that very distinctive horn, treats

ex-wife's, where he's horrified to find nage daughter Catherine Spaak is... like him? But even as Trintignant switches from "Let's go back" to "this is the best day of my life," there's one more thing to "surpass." Smash road comedy, a long-unseen classic of the commedia all'italiana, from sadly-underrated titan Risi. DCP. Restored from the original camera negative. "Risi's corrosive social comedy managed to combine the aggressive energy of the French New Wave and the dissipated drift of Antoniennui in a way that seemed fresh and daring in the Italian commercial

cinema of 1962... the styling, with its astute balancing of commerce and modernist understanding, is resolutely assured." - Pat Graham, Chicago Reader. "Mr. Risi's fastpaced direction and, more important, the truths he underlines, give his uncluttered film meaning and poignancy as well as mere speed." - The New York Times. "In a role worthy of his talents, [Gassman] is on camera almost without interruption, and with the zest of an actor aware of his good fortune, he plays a coarse, hearty, and handsome bounder, born to charm and no less to damage everyone he touches... Like the racing car that is his beloved alter ego, he is all engine and no mind, devised to run at top speed until he wears out or is destroyed... Risi and screenwriters Ettore Scola and Ruggero Maccari have managed not only to tell a cautionary tale that is both funny and tragic but to make a statement about la dolce vita that comes far closer to being true art than the vivid but oddly assorted grab bag of La Dolce Vita. Mr. Risi has filled his settings with pictorial comments of considerable wit and has taken care to keep them interesting and beautiful in themselves; not an inch of his film or a second of our time goes to waste." - Brendan Gill, The New Yorker.



"EXTRAORDINARY! WEIRD. BEAUTIFUL AND TERRIFYING! UNDOUBTEDLY THE WORK OF A MAJOR DIRECTOR!" - The Observer **NAGISA OSHIMA'S** 

(1969) Ten-year-old Tetsuo Abe claims he doesn't think or feel — after all, he's the fall guy for dad Fumio Watanabe and stepmom Akiko (Mrs. Oshima) Koyama's traffic-accident-faking scam - but he still spins yarns about aliens from the Andromeda nebula for baby brother Tsuyoshi Kinoshita, takes a fifteen-bread-roll overnight train trip on his own, and covers for Koyama when she decides not to... Based on an actual 1966 incident, and filmed by a 15-person crew over constantly changing locations, with wild man of the Japanese New Wave

Oshima's characteristic long takes, plus shifts from color to b&w to all-blue or all-gold tinting; but with compassion in real-life orphan Abe's performance, and even the one-year-old Kinoshita allowed a suicide-preventing dramatic climax. "Cool and remote, shot in bright, jewel colors, builds steadily and sleekly to a haunting climax." - Tom Milne, The Observer (London). "Eschewing sentimentality and emotional excesses, a mosaic on the life of an errant family that gives them both a real and symbolical quality... Oshima has such constant flair and visual solidity that the film becomes a strange pilgrimage that does not make moral judgments." - Variety. "Recalls the Truffaut of The 400 Blows but really goes much farther in penetrating individual psychology... A Western audience can catch a rare glimpse of a Japan stripped of samurai - gleaming trains, teeming traffic and the snow of the far north. The camera of Yasuhiro Yoshioka and Seizo Sengen transcends (without forsaking) documentary style with color photography of the highest order." - Newsweek. "Offers a glimpse of a society fastforwarded from tradition to defeat to consumption (in one shot, the red and white of a background Coca-Cola sign echo the national colors). Yet for all its cultural specificity, Boy is also universal, a stark portrayal of insidious familial corruption that leaves a 10-year-old boy emotionally maimed for life... Oshima shows not only the limitless depths of the parents' exploitation (at one point, the father impairs the boy's vision by forcing him to wear his stepmother's spectacles lest she be recognized by the authorities), but a kind of spiritual murder of the son." - Megan Ratner, Film Comment. "One of Oshima's most beautiful, restrained and accessible films... Making brilliant use of widescreen cinematography, Boy sets the family's cross-country wanderings within a remarkable series of expressive landscapes and cityscapes." – Haden Guest.

DAILY (except Mon) 1:00, 3:10, 5:20, 7:30, 9:40 MON 1:00, 3:10, 5:20 A JANUS FILMS RELEASE

## "FORD'S GREATEST WESTERN!" - Roger Ebert

**NEW** 

35mm

"THE MOST CLASSICALLY BEAUTIFUL WESTERN OF THE 40s!" - Georges Sadoul

### "FORD'S MOST POETIC AND MOST PERSONAL WESTERN!" - Peter Bogdanovich

(1946) Henry Fonda as Wyatt Earn and Victor Mature as Doc Holliday — here in a quadrangle with title-roled schoolmarm Cathy Downs, Mexican hooker Linda Darnell, and galloping consumption - square off with Walter Brennan's nasty Old Man Clanton and his clan en route to the O.K. Corral. A poetic fantasy

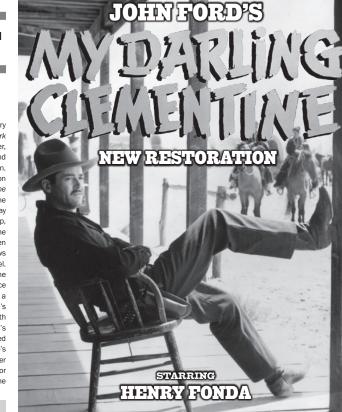
of the legend - "Clementine Carte never existed - and one of Ford's mos atmospheric works, memorable highlights (among many oft-anthologized scenes including Alan Mowbray's interrupted Hamlet soliloquy, and Fonda's dances with a tilted chair and a pole in front of his office - a favorite bit of Ingmar's Bergman's and with Cathy Downs in an unfinished church under the vaulting sky. DCP. "The film's greatness (and enjoyability) rests not in the accuracy of the final shoot-out

but in the orchestrated series of incidents - the drunken Shakespearean actor, Earp's visit to the barber the dance in the unfinished church, etc. — which give added significance to the final confrontation." - Phil Hardy, The Western. "Even with standard Western fiction - and that's what the script has enjoined - Mr. Ford can evoke fine sensations and curiously captivating moods. From the moment that Wyatt and his brothers are discovered on the wide and dusty range,

pictorial authority is struck - and it is held. Every scene, every shot is the product of a keen and sensitive eye." - The New York Times (1946), "Rich and elegiac, as freshly evocative as ever, enlivened by a deep and serious sympathy with the values and code of behavior of its vanished world." - Lindsay Andersor

the showdown. My Darling Clementine builds up to the legendary gunfight at the O.K. Corral, but it is more about everyday things - haircuts, romance, friendship, poker and illness... Fonda makes Earp the new-style Westerner, who stands up when a woman comes into the room and knows how to carve a chicken and dance a reel Like a teenager he sits in a chair on the veranda of his office, tilts back to balance on the back legs and pushes off against a nost with one boot and then the other He's

thinking of Clementine, and Fonda shows his happiness with body language... There is the quiet tenseness in the marshal's office as Earp prepares to face the Clantons, who've shouted their challenge that they'd be waiting for him at the corral. Earp's brothers are with him, because this is 'family business.' Unde the merciless clear sky of a desert dawn, in silence except for far-off horse whinnies and dog barks, the men walk down the



JANUARY 24-30 ONE WEEK

street and take care of business." - Roger Ebert 1:30, 3:30, 5:30, 7:30, 9:30 A 20th CENTURY FOX RELEASE **JANUARY 31-FEBRUARY 6 ONE WEEK** 

### (1948) "Maybe I'll live so long that I'll forget her. Maybe I'll die trying." As a rich man's wife and her hopeful lover discuss a murder plot at an aquarium, a shark swims behind them; a sailor describes a shark's feeding frenzy as lawyers trade wisecracks; and a judge wails "This isn't a football game!" as a courtroom erupts. Vintage Film Noir: Byzantine plot complications ensue — we won't try to summarize this one - as footloose Irish sailor Orson Welles gets mixed up in murder with crooked lawyer Everett Sloane and his sultry wife Rita Hayworth (then EXTRA ADDED Mrs. Welles), with legendary funhouse hall-of-mirrors shootout finale. DCP. "A reversion to the style of Citizen Kane: deeply shadowed photography, ATTRACTION: ogreish close-ups, settings heavy with association... Essentially a part of the current violence cycle, down to its miasma of sexual hatred and Greg Ford and its vicious heroine." - Dilys Powell (1947). "An unusual Noir film. It can be seen as the complete opposite of the hard-boiled tradition explored It's the Cat (2004) a 21st century, by writers like Chandler and Hammett; and yet it contains elements of chaos and obtuseness common to both writers. At the same time, nister [Hayworth's character] is an original femme fatale, her only rival being Brigid O'Shaughnessy from Hammett's *The Maltese Falcon*. - Carl Macek. "Welles' bizarre set, and the multiple mirrored reflections of the film's duplicitous husband and wife are equally representative of the uncertain, shifting identities, the essential mysteriousness of personality, of an entire cross-section of Noir characters." - Foster Hirsch. "Everett Sloane is an entertainingly outré villain — a two-legged tarantula on crutches — and there are several bold, flashy set pieces in a song by Gus Kahn and Isham Jones. San Francisco, including a chase through a Chinatown theater, a love scene at the aquarium in Golden Gate Park, and a fun-house shoot-out (quoted at the climax of Woody Allen's Manhattan Murder Mystery). In the title role, Rita Hayworth, her hair colored platinum, has both bathingbeauty allure and an exciting sadistic streak — there's a stiletto hidden in the cheesecake." – Michael Sragow, The New Yorker ADY from SHANGHA "A GLITTERING FILM NOIR!" - MICHAEL SRAGOW, THE NEW YORKER "A WILD NIGHTMARE WHICH WELLES ILLUSTRATES WITH BAROQUE JUXTAPOSITION AND ILLUSIVE IMAGERY!" - CARL MACEK, FILM NOIR: AN ENCYCLOPEDIC REFERENCE TO THE AMERICAN STYLE

1:30, 3:20, 5:10, 7:00, 9:00 A SONY PICTURES REPERTORY RELEASE

### **Disney MOUSE PARTY** MICKEY'S 85th **ANNIVERSARY**

nicolor breakthroughs, and surprises aplenty.

Curated by Greg Ford. Special thanks to Disney's

own Howard Green. SUN 1:00 MON 7:00

When Walt Disney's allsynchronized Steamboat Willie opened at NYC's Colony Theatre (now Broadway's Broadway Theater) on November 18, 1928, carrying both Walt's name and the credit "Drawn by Ub Iwerks," the stage was set for an animated mouse's unparalleled and innovative, decades-long career. In a rise to stardom as meteoric Performing Arts. 3:30 as Charlie Chaplin's (see above left), the Mouse soon became the world's most famous movie star. This special 85th anniversary Disney mouse party program, co-starring Mickey's main squeeze Minnie Mouse and other barnvard pals, features pristine Mickey Mouse short subjects direct from the Disney archive, including early b&w comedy classics.

### JOHN F. **KENNEDY:** YEARS OF LIGHTNING, DAY OF DRUMS

was in the early 1960s, and the early 1960s will someday be a long time ago." The Kennedy years, devastatingly intercut with the day (exactly 50 years ago) the whole world watched, the funeral day of drums. Originally made for the U.S. Information Agency - intended for export only - now a time capsule of events and attitudes. Produced by George Stevens, Jr. DCP. Courtesy John F. Kennedy Center for the

> critic for The Nation. 7:30 nyrb CLASSICS

### NIGHTMARE ALLEY Introduced by Stuart Klawans (1947, EDMUND GOULDING) Learn the true meaning of "geek" as cast-against-type Tyrone Power moves

from carnival barker to phony mind reader - learning the "secret code" from carny colleague Joan Blondell - to "mystic seer," until he meets his match in icecold Helen Walker. The lower depths atmosphere is brilliantly evoked by Lee Garmes' low-key b&w lensing. 'The characterizations are studies in Film Noir. People are shown as venal, gullible, and obsessed with success at any price... Cvril Mockridge's score eerily underlines the evocation of bizarre terror." Joan Cohen. This is our final event celebrating the 50th anniversary of the

New York Review of Books. The NYRB Classics edition of the original novel by William Lindsay Gresham (first published in 1946) will be available for sale at our concession. Introduced by Stuart Klawans, film



around musical score or omniscient narrator, the great

(1970) Back by popular demand! An epic record

of the Civil Rights movement's greatest leader. Taker

entirely from news footage of the time, with no wrap-

MARTIN

**LUTHER** 

KING JR.

DAY

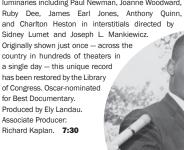
speeches are shown, not as sound bites, but in their entirety, punctuated with literary excerpts read by luminaries including Paul Newman, Joanne Woodward, and Charlton Heston in interstitials directed by Sidney Lumet and Joseph L. Mankiewicz. Originally shown just once - across the country in hundreds of theaters in a single day — this unique record has been restored by the Library of Congress. Oscar-nominated for Best Documentary. Produced by Ely Landau Associate Producer Richard Kaplan. 7:30

**KING: A FILMED** 

**MONTGOMERY** 

TO MEMPHIS

RECORD...



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

**JANUARY 17-23 ONE WEEK**