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TRAMP 1914-2014

CELEBRATING the centennial OF THE CINEMA'S GREATEST ICON (see reverse)

CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN

NOV 2013-FEB 2014

ADMISSION: \$12.50 NON-MEMBERS / \$7 MEMBERS (AS OF JAN. 1 ADMISSION: \$13 NON-MEMBERS / \$7.50 MEMBERS)

FILM FORUM

209 WEST HOUSTON ST. NEW YORK, NY 10014 BOX OFFICE: (212) 727-8110 E-MAIL: filmforum@filmforum.org

A Nonprofit Cinema Since 1970

MEET ME IN ST. LOUIS Dec. 22 see our website for complete FF JR. line-up!

FILM FORUM Jr.

CLASSICS FOR KIDS AND THEIR FAMILIES

SUNDAYS @ 11 AM

ALL TICKETS \$7 (as of Jan. 1 all tickets \$7.50)

NOVEMBER 8-14 ONE WEEK

"WEAVES A SPELL AS POWERFUL AS IT IS ENTERTAINING!" - ROGER EBERT

CHARLES LANE'S **SIDEWALK stories**

(1989) On a wintry Greenwich Village street (Sixth Ave., between 3rd and 4th — steps away from Film Forum), street portrait artist Charles Lane (the writer/director himself) battles a bullying, craft fellow artist, strokes attractive businesswoman Sandy Wilson's cheek a little more than needed to get those proportions right, then gets stuck with adorable tot Nicole Alysia (Lane's real-life two-year-old daughter) when her gambler dad gets knifed — all in b&w silence... and without the use of a single intertitle. An homage to Chaplin's *The Kid* (and other movies) set in a then-tough Village environment (Lane squats in a wreck slated for demolition) and clearly capturing the plight of the homeless, *Sidewalk Stories* retains a magical sense of the fable, until a final, startling switch to... Winner of the Prix du Public at the Cannes Film Festival, where it received a 15-minute ovation, *Sidewalk Stories* became a hit independent film around the world, and yet the silent film somehow mythologizes the characters... Lane is endlessly inventive in the ways he finds to create humorous situations and tell his story through images, and the soundtrack music, by Marc Marder, reinforces everything that happens." — Roger Ebert. "Mr. Lane has fown quite fearlessly in the face of fashion, and done this so confidently that any comparisons with Chaplin deserve to be appreciative." — Janet Maslin, *The New York Times*. "Charming, Chaplinesque fantasy film that, in its own modest way, boldly comments on the plight of the homeless in America... Marc Marder's evocative score adds immeasurably to the film's mood. Don't miss this sweet, gentle sleeper." — Leonard Maltin.

1:00, 4:35, 8:10, 10:00 A CARLOTTA FILMS U.S. RELEASE

NOVEMBER 8-14 ONE WEEK

"ONE OF THE AUTHENTIC COMEDY CLASSICS OF THE AMERICAN SCREEN!" - ANDREW Sarris

THE FRESHMAN

STARRING HAROLD LLOYD

NEW RESTORATION

FEATURING A NEW SCORE COMPOSED AND CONDUCTED BY CARL DAVIS

(1925) "Just call me 'Speedy'!" Eager-to-please frosh Harold introduces himself with a fifty-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 its great rivals, Chaplin and Keaton." — Richard Schickel.

3:00, 6:35 A JANUS FILMS RELEASE

NOVEMBER 15-21 ONE WEEK

LET'S GET LOST

(1987) "He was bad, he was trouble and he was beautiful!" — a James Dean look-alike pretty boy 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 petulant angelic looks peeping out from behind a gaunt, volleyed and creased face. We kind of find out how Baker got there, as Weber and crew follow him on a year-long trek on the road (shot by DP Jeff Press in a stark, brooding b&w), from the West Coast to the East Coast, to Europe including a stop at the Cannes Film Festival — interspersed with interviews with Chet, 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 Edinburgh Drags Society* (1996). "Let's Get Lost isn't primarily about Chet Baker 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 is one of the most suggestive (and unresolved) films ever made. It's about love, but love with few illusions." — Pauline Kael.

FRI, NOV 15 2:00, 4:30, 7:00, 9:40 SAT, NOV 16 4:50 SUN, NOV 17 4:50 MON, NOV 18 2:00, 4:30, 9:00 TUE, NOV 19 2:00, 4:30 WEB & THU, NOV 20 & 21 2:00, 4:30, 9:00

NOVEMBER 15-21 ONE WEEK

BROKEN NOSES

(2003) Like its namesake, a mélange: chats with Weber's 4-year photographic subject, Peter Johnson; reminiscences of iconic childhood Frances Faye; a Doctor John/Robert Mithum (!) recording session; and a 65-song soundtrack. "A film of extraordinary beauty and singular vision [that] defies classification... Weber makes the erotic innocent." — Jo Mader, *Hollywood Reporter*. Plus short *The Boy Artist* (2008).

SAT, NOV 16 1:00 SUN, NOV 17 9:20 TUE, NOV 19 7:00

NOVEMBER 15-21 ONE WEEK

CHOP SUEY

(2004) ...to Bruce's true Golden Retriever, that is, with home movies of corgi-loving Dirk Bogarde interact with chats with Elizabeth Taylor about her people, scenes from t.v.'s *Rin-Tin-Tin*, and narration by Julie Christie and Marianne Faithfull. Plus short *Gentle Giants* (1994).

SAT, NOV 16 4:45 THU, NOV 21 7:00

NOVEMBER 15-21 ONE WEEK

A LETTER TO TRUE

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NOVEMBER 15-21 ONE WEEK

SHORTS, VIDEOS, COMMERCIALS, WORKS IN PROGRESS

SAT, NOV 16 7:00 SUN, NOV 17 3:00 TUE, NOV 19 9:00

THE FILMS OF BRUCE WEBER ARE DISTRIBUTED BY LITTLE BEAR FILMS.

SPECIAL THANKS TO EVA LINDEMANN, BRUCE WEBER AND NAN BUSH.

NOVEMBER 22-28 ONE WEEK

Luchino Visconti's **Canora**

WINNER GOLDEN LION VENICE FILM FESTIVAL

STARRING CLAUDIA CARDINALE

(1965) Haunted memories proliferate for Claudia Cardinale, back with new American husband Michael Craig at the gloomy family mansion to dedicate a memorial to her father, dead at Auschwitz — did her now-loony mother and her lover turn him in? And as the lower/new-stepfather accuses, was her relationship with creepily handsome, insinuating brother Jean Sorel more than just...? Interior 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 *Canora*. 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 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, à 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 Sternheim." — Phillip Lopate.

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

A SONY PICTURES REPERTORY RELEASE

"A great film... Visconti's best since *Senso*!" — Richard Roud

WINNER GOLDEN LION VENICE FILM FESTIVAL

NEW RESTORATION

STARRING CLAUDIA CARDINALE

NOVEMBER 29-DECEMBER 5 ONE WEEK

LEOS CARAX'S **MAUVAIS SANG**

STARRING DENIS LAVANT JULIETTE BINOCHE MICHEL PICCOLI

4K Restoration by Sony Pictures Entertainment in collaboration with Cinecittà di Bologna and L'Immaginario Ritrovato, Archivio Storico delle Arti Contemporanee di Venezia and The Film Foundation.

(1986) Did Michel Piccoli and Hans Meyer's partner jump or was he pushed? Either way, the American Lady wants her money in two weeks. To pull a new job, they'll need partner's son Denis Lavant, busy now dumping petite amie Julie Delpy and reinventing alienation — and then he meets Piccoli's 30-years-younger girlfriend Juliette Binoche. But that's just the plot of Carax's deliciously intense mix of New Wave style with full-blown French Romanticism, its dazzling colors keyed to a retina-searing red, and complete with Lavant's rudy/dance to David Bowie's "Modern Love," a hair-raising parachute jump by the stars (without stunt doubles), and cameo by comic book legend Hugo Pratt as the American hitman and Serge Becker's Casque d'Or. Melville's *Le Doulos* Region as the airport modern director the silent film poetry of Murnau and Von Sternheim." — Phillip Lopate.

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A SONY PICTURES REPERTORY RELEASE

DECEMBER 6-31

THE BITTER TEA OF GENERAL YEN

(1932, Frank Capra) In the midst of revolution, prim missionary 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*

DECEMBER 6-31

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: Stanwyck preaching inside a cage of lions and a climactic conflagration. DCP restoration. 2:50, 6:30, 10:10

*8:20 SHOW INTRODUCED BY STANWYCK BIOGRAPHER VICTORIA WILSON

DECEMBER 6-31

EXECUTIVE SUITE

(1954, Robert Wise) Battle in the corporate board room, with design chief William Holden vs. bean counter Fredric March and founder's daughter Stanwyck close to cracking, plus Louis Calhern, Walter Pidgeon, Shelley Winters, et al. "Slick, taut and gripping." — *Time Out* (London). 1:00, 5:10, 9:15

DECEMBER 6-31

EAST SIDE, WEST SIDE

(1949, Minerva Lefroy) Ava Gardner's back in town, and Upper East Side socialite Stanwyck worries that ex-cad hubby James Mason is reverting, then meets Fed go-doggo Van Heflin, with stuck-on-him Cid Charisse in tow. And then there's this murder. Print courtesy UCLA Film Archive. 3:00, 7:10

DECEMBER 6-31

THE FILE ON THELMA JORDON

(1950, Robert Siodmak) Tough spot for married Wendell Corey: his illicit lover Stanwyck is going on trial for murdering her rich aunt. Or well, as assistant DA, he'll just blow the case. But what if she really did do it? Vintage Noir. 1:30, 5:30, 9:30

DECEMBER 6-31

THE TWO MRS. CARROLLS

(1947, Peter Gabor) In their very British manner, 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 that new painting he won't show her? 3:30, 7:30

DECEMBER 6-31

NO MAN OF HER OWN

(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 meet their still unseen daughter-in-law — but Stanwyck isn't "Mrs. Harkness." From a novel by the author of *Rear Window*. HD. 1:00, 4:30, 8:00

DECEMBER 6-31

JEOPARDY

(1953, John Sturges) A Baja beach at themselves, the perfect vacation for Stanwyck, hubby Barry Sullivan and son, until Sullivan is trapped beneath an abandoned pier with the tide coming in — and the only help around is killer-on-the-run Ralph Meeker. 3:00, 6:30, 10:00

DECEMBER 6-31

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 of Congress. 1:00

DECEMBER 6-31

BABY FACE

(1933, Alfred E. Green) "She had it and made it pay!" The Citizen Kane of Pre-Code movies, as Barbara turns 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

*3:30 SHOW PRECEDED BY TALK — SEE BOX BELOW

DECEMBER 6-31

NIGHT NURSE

(1934, 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

DECEMBER 6-31

STANWYCK BEFORE HOLLYWOOD: AN ILLUSTRATED TALK

Using never-before-seen photographs from her personal collection, Stanwyck biographer Victoria Wilson will talk about how Brooklyn's Ruby Stevens went from chorus girl to vaudeville and Broadway star before becoming one of Hollywood's greatest icons. 3:30

(Free to 3:30 Baby Face ticketholders. Feature will immediately follow 20-minute talk.)

DECEMBER 6-31

LADIES THEY TALK ABOUT

(1933, Howard Beneson) Widespread joy amidst the 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

DECEMBER 6-31

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 her in her close-ups first, without rehearsal. 2:30, 6:00, 9:30

DECEMBER 6-31

SORRY, WRONG NUMBER

(1948, Anthony Vein) Busy signal on 911? Compare to Stanwyck's plight as, bedridden in her Sutton Place river view apartment, she frantically dials for help after overhearing hubby Burt Lancaster's murder plans. 1:10, 5:15, 9:20

DECEMBER 6-31

THE STRANGE LOVE OF MARTHA IVERS

(1946, Lewis Meltzer) Drifter Van Heflin is back in town, but old flame Stanwyck's wedding, masochistic D.A. husband Kirk Douglas (in his debut) thinks he's returned for blackmail over an accidental killing. With blonde fatale Elizabeth Scott just out of the slammer. Print courtesy Library of Congress. 3:00, 7:05

DECEMBER 6-31

FORBIDDEN

(1931, Frank Capra) "Modern" working girl Stanwyck's illicit relationship with powerful D.A. Adolphe Menjou is threatened with exposure by pushy reporter Ralph Bellamy. DCP restoration. 1:00, 5:30, 10:00

DECEMBER 6-31

MEXICALI ROSE

(1929, Eric C. Kerton) "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. 2:40, 7:10

DECEMBER 6-31

THE LOCKED DOOR

(1929, George Fitzmaurice) Stanwyck stuck in two locked rooms, the first with dress-tender wolf Rod LaRoque, the second with a dead body. Her first talkie and first starring role. Print courtesy Library of Congress. 4:00, 8:30

DECEMBER 6-31

REMEMBER THE NIGHT

starring BARBARA STANWYCK FRED MACMURRAY screenplay by PRESTON STURGES

(1940) Assistant New York D.A. Fred MacMurray gets shoplifter Barbara Stanwyck's case postponed over the holiday season, then brings her back home to Indiana and his mother Bessie 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 tips 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 sordid or bitter. She is sexy and good-hearted and smart. Sturges allows her to be all of these 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 pace is light and up. Barbara is full of vitality and quick on her feet, and she blazes." — Victoria Wilson, *A Life of Barbara Stanwyck: Steel-True, 1907-1940*.

WED/THU 1:30, 3:30, 5:10, 7:00, 8:50 FRI/SAT 1:30, 3:30, 5:10, 7:00, 8:50 SUN 1:30, 3:30, 5:10, 7:00, 8:50 TUE 1:30, 3:30, 5:10, 7:00, 8:50

*SUNDAY'S 5:20 SHOW INTRODUCED BY STANWYCK BIOGRAPHER VICTORIA WILSON

A UNIVERSAL PICTURES RELEASE

DECEMBER 6-31

THE VIOLENT MEN

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

DECEMBER 6-31

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 years before. But do the husband, other two kids, and an ex-lover still care? 2:45, 6:10, 9:35

DECEMBER 6-31

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 virtuous study in tones." — Dave Kehr. 1:00, 4:25, 7:50

DECEMBER 6-31

THE LADY EVE

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

DECEMBER 6-31

CHRISTMAS IN CONNECTICUT

(1945, Peter Gabor) Non-cooking single Manhattanite Stanwyck's 40s "Martha Stewart" needs a fake home and family when clueless publisher Sydney Greenstreet invites himself and her war Dennis Morgan over for Christmas. "A wonderful treat for viewing on Christmas Eve." — Leonard Maltin. 2:50, 6:40

DECEMBER 6-31

DOUBLE INDEMNITY

(1944, Billy Wilder) See December 7. 8:50

DECEMBER 6-31

MEET JOHN DOE

(1941, Frank Capra) See December 8. 2:50

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(1940) Assistant New York D.A. Fred MacMurray gets shoplifter Barbara Stanwyck's case postponed over the holiday season, then brings her back home to Indiana and his mother Bessie 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 tips 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 sordid or bitter. She is sexy and good-hearted and smart. Sturges allows her to be all of these 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 pace is light and up. Barbara is full of vitality and quick on her feet, and she blazes." — Victoria Wilson, *A Life of Barbara Stanwyck: Steel-True, 1907-1940*.

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*SUNDAY'S 5:20 SHOW INTRODUCED BY STANWYCK BIOGRAPHER VICTORIA WILSON

A UNIVERSAL PICTURES RELEASE

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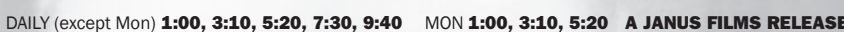
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(Tax-deductible portion)

NOVEMBER 2013-FEBRUARY 2014

