

A Nonprofit Cinema

Since 1970

into a breakneck cross-country chase, menaced by James Mason and his two-man goon squad, and alternately aided, teased and thwarted by Eva Marie Saint's double - or is she a triple? -

























STRANGERS ON A TRAIN (1951) Cheerful psycho Robert Walker makes fellow train passenger/tennis pro Farley Granger an interesting proposition:

include a tennis match intercut with a fairground stalking and the carousel gone haywire. Screenplay by Raymond Chandler, based on Patricia Highsmith's novel.



in the middle. Adapted from a Galsworthy play. 6:15 ONLY



FEBRUARY 21/22/23 FRI/SAT/SUN

NORTH BY NORTHWEST

BLACKMAIL (SILENT VERSION) (1929) Before he re-shot it as a talkie (See March 6 and 21), Hitchcock had completed this much rarer silent version, "Fully bears the director's stamp." - Leslie Halliwell. DCP restoration. 7:00 \$

FEBRUARY 21 FRI (Separate Admission)

(1959) "Crop dustin' where there ain't no crops;" the art auction disruption; Mount Rushmore; the train going into the

Cary Grant finds a simple case of mistaken identity snowballing

nnel: the classic Hitchcock set pieces just keep on coming as

FEBRUARY 22/23 SAT/SUN (Separate Admission) THE I TIMESE

(1927) As the corpses of blondes pile up around London mysterious cloaked stranger Ivor Novello arrives in the fog pointing at the sign "Rooms to Let." Could he be ... the Ripper? Considered "the first true Hitchcock film" by the Master himself - complet with first cameo DCP restoration SAT 3:50 \$ SUN 1:40 \$ LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

FEBRUARY 23/24 SUN/MON TO CATCH A THIEF

(1955) As jewel robberies proliferate in the south of France, les flics start to suspect "retired" cat burglar Cary Grant, but he's more interested in fireworks over Cannes with fire-and-ice Grace Kelly Perhaps Hitchcock's most beautiful-to-look-at work, with ravishing a "zingy air of sophistication" (Pauline Kael). "Perfect symmetry that carries over to the smallest details." - Truffaut. DCP restoration.

SUN 3:30, 5:40, 8:00 MON 1:30, 4:00 FEBRUARY 25 TUE

THE WRONG MAN (1956) Returning at dawn to Jackson Heights, Stork Club bass player Henry Fonda finds himself trapped in a classic mistakenidentity case. Shot by Hitchcock in ruthlessly restrained semi-doc

style on the locations of the actual case, with harrowing sequences of Fonda's booking and arraignment, and memorable innocent-toguilty dissolve. 1:20, 3:40, 8:05, 10:10 FEBRUARY 25 TUE (Separate Admission)

ELSTREE CALLING (1930) 19 musical and comedy acts — from Anna May Wong

to Cicely Courtneidge — on an ostensible TV (!) broadcast Elstree Studio's answer to Paramount on Parade etc. with Hitch contributing at least the framing gag - Gordon Harke trying to tune in. Hitchcock completists take note! 6:00 ONLY

FEBRUARY 26 WED (2 Films for 1 Admission)

MR. + MRS. SMITH

that her long-battling marriage turns out to be void, ex-spouse Robert Montgomery still keeps running into her. The Master's sole romantic comedy. 1:15, 5:10, 9:00

RICH AND STRANGE

(1931) Jolted out of their drab suburbanity by a surprise bequest. petulant Henry Kendall and pixieish Joan Barry decide to take that trip, with shock at the Folies Bergère, dueling shipboard romances, and a shipwreck with Chinese junk rescue. 3:10, 7:15

FEBRUARY 27 THU

SABOTEUR (1942) Robert Cummings uncovers a spy ring while on a crosscountry lam from a phony sabotage rap. Among touches by co-scripter Dorothy Parker; the caravan of circus freaks; echt Hitchcock touch: saboteur Norman Lloyd's smirking glance out of cab window establishing responsibility for the sinking of the Normandie, Rehearsal for North by Northwest, with spectacular Statue of Liberty climax. "The Hitchcock film par excellence."

David Shipman. DCP restoration. 1:15, 4:00, 8:15

THE MAN ON THE STATUE OF LIBERTY A CONVERSATION WITH

NORMAN LLOYD ollowing the 8:15 screening of Saboteur, legendary actor/ producer/director Norman Lloyd, who plays the title role (and was



later associate producer of Hitchcock's weekly TV show, as well as director of twenty-two episodes), will be interviewed by TCM host Ben Mankiewicz via Skype — a first for Film Forum and Mr. Lloyd, who also appears in the oldest extant television program (1939). The interview will be followed by a transcontinental Q&A with our audience in New York.

FEBURARY 27 THU (Separate Admission)

THE SKIN GAME

FEBRUARY 28 FRI

(1931) Preservation vs. development; old money vs. new: squire C.V. France and pottery magnate Edmund Gwenn ("Kris Kringle" LIVE PIANO ACCOMPANIMENT BY STEVE STERNER in Miracle on 34th Street) go toe to toe over that pristine, unspoiled - perfect for a factory - land with Jill Esmond (then MARCH 5 WED (2 Films for 1 Admission) Mrs Laurence Olivier) and amazingly-cleavaged Phyllis Konstam

(1948) Hitchcock's boldest technical experiment, as a murder

by effete, thrill-seeking rich boys Farley Granger and John Dall James Stewart. Shot in continuously moving ten-minute takes 'em). DCP restoration. 1:00, 4:45, 8:30

(1953) Just another day at the office for Canadian priest Montgomery Clift as he takes the confession of murderer O.E. Hasse - only problem is, Hasse's victim was blackmailing Clift over a pre-ordination love affair. 2:45, 6:30, 10:10

FEBRUARY 21-MARCH 27 FIVE WEEKS



Hitchcock's nine surviving silent movies all newly restored by the BFI.

THE HITCHCOCK 9 IS A JOINT VENTURE OF THE BFI, RIALTO PICTURES/
STUDIOCANAL, AND PARK CIRCUS/ITV STUDIOS GLOBAL ENTERTAINMENT.
RESTORATION FUNDING PROVIDED BY THE HOLLYWOOD FOREIGN PRESS TION AND THE FILM FOUNDATION.



REAR WINDOW (1954) Laid up with a broken leg in his "low rent district" flat (in the West Village!), news fotog James Stewart wiles away the sweaty summertime hours between visits from uptown gal Grace Kelly by using that telephoto lens to zero in on the human comedy across his courtyard - but, hey, what's Raymond Burr up to? One of the Master's greatest successes: a witty, nerve-shredding entertainment and technical tour de force. From a Cornell Woolrich story. DCP restoration.

1:00, 3:15, 5:30, 7:45 MARCH 1 SAT (Separate Admission)

(1954) Ray Milland arranges the perfect murder of wife Grace Kelly - or does he? For his only 3-D movie Hitchcock makes the viewer a voyeuristic accomplice to murder This meticulous digital restoration showcases Dial M's color and

DIAL M FOR MURDER stereoscopic photography as never before. DCP restoration. 10:05

MARCH 2/3 SUN/MON REBECCA (1940) Gawkily naïve Joan Fontaine finds it's tough being dominated by a dead woman. Even after marriage to brooding blueblood Laurence Olivier, Judith Anderson's ominous housekeeper Mrs. Danvers SUNDAY! keeps reminding her she'll always be Number 2.

Hitchcock's only Best Picture Oscar winner. SUN 1:30, 5:50, 8:30 MON 1:10, 3:50, 8:35

MARCH 2 SUN (Separate Admission) **BLACKMAIL** [SILENT VERSION] (1929) See February 21. DCP restoration. 4:10:

LIVE PIANO ACCOMPANIMENT BY STEVE STERNER MARCH 3 MON (Separate Admission) THE PLEASURE GARDEN

(1925) Good girl chorus girl Virginia Valli befriends wannabe Carmelita Geraghty, and then Geraghty's fiancé John Stuart arrives, with his pal Miles Mander: and then ensues ... a Russian prince, a diva's rise, intrigue in the East, a drowning a shooting, two marriages, and more. Hitchcock's very first feature. DCP restoration. 6:35 ONLY \$

MARCH 4 TUE

THE PARADINE CASE

LIVE PIANO ACCOMPANIMENT BY STEVE STERNE

(1947) Sure barrister Gregory Peck's defending enigmatic accused husband murderer Alida Valli (The Third Man), but he's made it way too personal for uneasy wife Ann Todd; even as creepy judge Charles Laughton compares a walnut to the human brain and groom Louis Jourdan (Gigi) lurks. 1:20, 4:00, 8:30

MARCH 4 TUE (Separate Admission) EASY VIRTUE (1928) Recent divorcée Isabel Jeans gets plunked by Robin

THE LADY VANISHES Irvine's tennis ball, even as Hitch (in his second cameo) leaves the court, the progress of their romance charted in phone operator Benita Hume's reactions. But there's his family back during Margaret Lockwood's trip back from a Balkans vacation home. From a Noël Coward play. DCP restoration. 6:45 ONLY \$ but at least fellow passenger Michael Redgrave believes her.

(based on the real-life Leopold and Loeb) is exposed by Professor the entire film seems to be composed of only four shots (count



BLACKMAIL Feb 21 at 7:00

May 3 at 3:30

THE LODGER Feb 22 at 3:50 Feb 23 at 1:40 April 26 at 3:30

ALFRED HITCHCOCK

GARDEN

THE PLEASURE EASY VIRTUE CHAMPAGNE

March 4 at 6:45

THE COMPLETE HITCHCOCK — TELEVISION AT PALEY CENTER FOR MEDIA In the 1950s and 60s, Hitchcock truly became a household name with his groundbreaking weekly TV in the 1950s and 60s, Hitchcock truly became a household name with his groundbreaking weekly TV in the 1950s and 60s, Hitchcock truly became a household name with his groundbreaking weekly TV in the 1950s and April 6-7), The Paley Center for Media anthology series. Over two consecutive weekends (March 29-30 and April 6-7), The Paley Center for Media anthology series. Over two consecutive weekends (March 29-30 and April 6-7), The Paley Center for Media anthology series. Over two consecutive weekends (March 29-30 and April 6-7), The Paley Center for Media anthology series.

MARCH 11 TUE (Separate Admission)

THE MAN WHO KNEW TOO MUCH [1934 VERSION]

(1934) On vacation in Switzerland, a death scene statemer

tips Leslie Banks and sharp-shooting Edna Best off to a London

assassination scheme, and the action begins, complete with a

child's kidnapping, a deadly cantata, and menacing Peter Lorre in

his first English-language role. $\textit{DCP restoration.}\ \ \textbf{1:15, 5:30, 9:35}$

THE MAN WHO KNEW TOO MUCH [1956 VERSION]

(1956) "Que sera, sera — whatever will be, will be,"

warbles Doris Day, but little does she know that a Marrakesh

vacation with hubby James Stewart will lead to kidnapping,

murder, and a classically nerve-shredding race with a cymbalist -

under Bernard Herrmann's baton - in London's Albert Hall. "Let's

say the first version is the work of a talented amateur and the

second of a professional." - AH. DCP restoration. 2:50, 7:15

(1936) As London blacks out, Oscar Homolka calmly walks home

and washes some sand off his hands. "What's it like to be married

to a saboteur?" might be the theme, as Sylvia Sidney finds out while

carving dinner. Classic sequence: trip on a London double-decker

with a carefully packaged bomb that's counting down. Based on

(1932) John Stuart is blown into a derelict building to find

cockney Leon M. Lion crashed for the night; a corpse; a blonde

looking for her father; a couple, one of whom is mute, wanting

to view the property at midnight - plus a handcuffed couple

hanging from a crumbling staircase and a bus and train race to

(1958) Acrophobic ex-cop James Stewart saves Kim Novak from

drowning in the shadow of the Golden Gate bridge, but not from a

fall off a Mission steeple. But then he meets her again — or does

he? "To put it plainly, the man wants to go to bed with a woman

(1944) Grand Hotel in miniature, as after a sinking at sea, columnist

Tallulah Bankhead, hunky seaman John Hodiak, right-wing mogul

Henry Hull, Brooklyn mug William Bendix, et al. - plus U-boat

survivor Walter Slezak - find themselves in the eponymous vessel.

Music-less tour-de-force for Hitchcock's camera, never moving

outside the boat. Original screenplay by John Steinbeck, wit

Hitchcock's most challenging cameo. 1:30, 3:30, 7:20, 9:30

CHAMPAGNE

MARCH 12 WED (Separate Admission)

MARCH 13 THU (2 Films for 1 Admission)

Conrad's The Secret Agent. 1:00, 4:00, 7:00

the Channel ferry. 2:35, 5:35, 8:35

(1960) See March 22. DCP restoration. 10:10

FRI 1:30, 4:15, 7:00 SAT 1:15, 4:00, 7:00, 9:45

MARCH 14 FRI (Separate Admission)

THE 39 STEPS

MARCH 16 SUN

LIFEBOAT

(1935) See March 9/10. 9:45

MARCH 13 THU (Separate Admission)

SABOTAGE

NUMBER 17

PSYCHO

VERTIGO

MARCH 14/15 FRI/SAT

March 11 at 6:40

documentaries. For complete schedule, go to paleycenter.org.

MARCH 12 WED

BLACKMAIL (SOUND VERSION) (1928) Fun-loving heiress Betty Balfour arrives at a luxury liner (1929) Anny Ondra's aborted tryst with caddish Cyril Ritchard via seaplane to meet her boyfriend mid-Channel. But when her erstwhile moneybags dad arrives to announce they've been leads to sharp-edged mayhem. Hitchcock's first talkie had wiped out in the market, will she have to (gasp!)... get a job?! DCP the heavily-accented Czech actress lip-synching to veddy British actress Joan Barry just off-camera. Dialogue scenes, music restoration. 6:40 ONLY \$ LIVE PIANO ACCOMPANIMENT BY STEVE STERNER and sound effects were added to the already-in-the-can silent.

1:00, 5:15, 9:35 MURDER! + MULTILINGUAL MURDER

MARCH 6 THU (2 Films for 1 Admission)

(1930) Rare Hitchcock whodunit, as Herbert Marshall battles fellow jurors over a girl's innocence, then decides to solve the crime himself. Plus Robert Fischer's Multilingual Murder (2006), an excerpt from the famous 1962 Hitchcock/Truffaut interview detailing the making of Murder! and its alternate German-language version, Mary (see March 16). 2:50, 7:10

MARCH 7 FRI NOTORIOUS

(1946) Reluctant spy Ingrid Bergman complains "He wants to marry me" to lover/FBI contact Cary Grant, after Nazi fellow traveler Claude Rains falls a little too hard for her undercover activities. Painful sexual politics underscore the high tension set nieces of suspense. "My favorite Hitchcock picture." - Truffaut. 1:15, 3:30, 7:50, 10:00

MARCH 7 FRI (Separate Admission) WALTZES FROM VIENNA

(1933) Edmund Gwenn's Johan Strauss Sr. thinks there's only room in this town - early 19th century Vienna - for one Waltz King, even as Esmond Knight's Strauss Jr. romances Brit musical legend Jessie Matthews and starts to compose the Blue Danube, with its premiere a powerful dramatic climax. 6:00 ONLY

MARCH 8 SAT DIAL M FOR MURDER IN

(1954) See March 1 1:00, 3:15, 7:50, 10:00

UNDER CAPRICORN (1949) Australia, 1831, and lazy governor's nephew Michael Wilding is tempted by a shady land deal with now-wealthy excon Joseph Cotten. But is Cotten's wife Ingrid Bergman really just a hopeless lush? Replete with Rope-style moving 10-minute shots. Print courtesy of the ConstellationCenter Collection at the

MARCH 9/10 SUN/MON (2 Films for 1 Admission)

Academy Film Archive. 5:30 ONLY

THE 39 STEPS

(1935) When a mysterious femme fatale falls murdered across Robert Donat's bed, it's time to head for the hills of Scotland, with seemingly everybody on the train hot on his trail - and those blasted handcuffs as an extra handicap! But not so bad when it's Madeleine Carroll you're cuffed to. Prototype for all DCP restoration. SUN 1:00, 4:50, 8:30 MON 1:00, 4:50

(1938) "Lady? What Lady?" mutter the bewildered passengers of a trans-continental train after Dame May Whitty disappears

The very quintessence of screen suspense." - Pauline Kael. DCP restoration. SUN 2:50, 6:30, 10:10 MON 2:50, 9:10* Monday's 9:10 show is a single feature MARCH 10 MON (Separate Admission)

JAMAICA INN (1939) Even as Leslie Banks and his wreckers loot and plunder a

REAR WINDOW

ship they've lured onto the rocks, newly-orphaned Maureen O'Hara finds the coach doesn't stop at her aunt's Jamaica Inn — but luxuryloving squire Charles Laughton can take her in. From a novel by Rebecca's Daphne du Maurier. 7:00 ONLY MARCH 11 TUE

WALTZES FROM VIENNA

MARCH 16 SUN (Separate Admission) MARY (1930) Undoubtedly the director's rarest film: German-

language version of Murder!, shot simultaneously by Hitchcock with the English-language version, but with a completely different cast, including Metropolis star Alfred Abel in the Herbert Marshall role. 5:30 ONLY

MARCH 17 MON

1:20, 3:20, 5:20, 7:30, 9:35 A FILM DESK/BLEEDING LIGHT FILM GROUP RELEASE

THE FARMER'S THE RING

March 23 at 3:00

May 4 at 3:30

STAGE FRIGHT (1950) On-the-run Richard Todd hops in to aspiring actress Jane Wyman's car, with Wyman then going undercover as a frumpish lady's maid to Marlene Dietrich. British character actor overload: Alastair Sim, Sybil Thorndike, Kay Walsh, Joyce Grenfell, et al., with Michael Wilding as the charming inspector, and with a

controversial fake flashback. 2:00, 4:50, 9:30

DOWNHILL

April 28 at 7:30

March 25 at 6:45

THE MANXMAN

March 27 at 7:15

MARCH 17 MON (Separate Admission)

FOREIGN CORRESPONDENT (1941) Windmills turning against the wind, an assassination by camera amid a sea of rain-splashed umbrellas, a plane crash at sea, as newspaperman Joel McCrea tangles with a spy ring in pre-war London, with the unlikeliest of traitors. "A seminar on how to make a movie travel the lightest and fastest way." - Otis

Ferguson. Print courtesy Harvard Film Archive. 7:00 ONLY

TORN CURTAIN

(1966) Distraught Julie Andrews follows atomic scientist husband Paul Newman as he defects behind the Iron Curtain or does he? Memorable sequences include an extended chase by bus and one of the most prolonged murder scenes ever shown on screen. DCP restoration. 1:20, 3:50, 8:45

MARCH 18 TUE (Separate Admission) THE FARMER'S WIFE

(1928) Tough quest for a new mate for prosperous widowed farmer Jameson Thomas, with retainer Gordon Harker heehawing from the sidelines, until he realizes... Unexpected territory for Hitchcock, adapted from a 3-years-running West End smash. DCP restoration. 6:30 ONLY \$ LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

MARCH 19 WED (2 Films for 1 Admission) SECRET AGENT

(1936) Shakespearean great John Gielgud essays espionage, aided by a raffish Peter Lorre, and accompanied by vintage Hitchcockian menace. Adapted from Ashenden, Somerset Maugham's

fictionalized memoirs of his own WWI spying. 3:10, 7:15 YOUNG AND INNOCENT

(1937) Derrick de Marney, on the run for a crime he didn't commit, is aided by the young Nova Pilbeam, but they're almost trapped by a child's game of blind man's buff, with the revelation of the villain a memorable tour de force. "A kind of 'American Hitchcock film' ahead of its time." - Claude Chabrol and Eric Rohmer. 1:30, 5:20, 9:30

MARCH 20 THU

MARNIE (1964) What's wealthy publisher Sean Connery to do when he finds employee Tippi Hedren is a compulsive klepto? Why, marry her, of course. But the real surprises start on the wedding night "As sour a vision of male-female interaction as Vertigo... thrilling to watch, lush, cool and oddly moving." - Time Out (London). DCP restoration. 1:00, 4:00, 9:00

MARCH 20 THU (Separate Admission) WHITE SHADOW

PLUS BON VOYAGE + AVENTURE MALGACHE

(1928) Talk about suspense! The recently rediscovered first three reels (only) of Hitchcock's earliest surviving work - as assistant director, art director, editor and writer - with Betty Compson as good and evil twins. Live piano accompaniment by Steve Sterner. Print courtesy Academy of Motion Picture Arts & Sciences. Bon Voyage and Aventure Malgache: Hitch's only work in French, short shot-behind-the-lines thrillers intended as moralebuilders for the Free French. 6:45 ONLY

MARCH 21 FRI SHADOW OF A DOUBT (1943) As wealthy widows keep disappearing, lovable Joseph

Cotten visits niece Teresa Wright in her very average middle American town. But when he starts whistling "The Merry Widow Waltz"... Hitchcock's personal favorite, this is perhaps his ultimate evocation of evil nestling among the pleasantly mundane, with authentic Americana provided by Thornton Wilder (Our Town) and Sally Benson (Meet Me in St. Louis). 1:15, 3:30, 8:15

JUND AND THE PAYCOCK

(1930) During the Irish Civil War, Edward Chapman's pubcrawling loafer Captain Boyle is dubbed the "Paycock" by hardworking, long-suffering wife Sara Allgood (who created the part in Sean O'Casey's play). But then things can change rapidly when news comes of a surprise inheritance. 6:00 ONLY

BLACKMAIL (SOUND VERSION)

MARCH 22 SAT PSYCHO

(1960) Embezzler Janet Leigh heads South of the Border, stopping for a little rest and shower at taxidermy buff Anthony Perkins' Bates Motel, where guests check in, but... Bernard Herrmann's shrieking all-strings score turned shower stalls into places of terror. DCP restoration. 1:00, 5:30, 10:05

MARCH 22 SAT (Separate Admission)

THE BIRDS (1963) After exchanging barbs with lawyer Rod Taylor in a Frisco pet shop, bratty playgirl Tippi Hedren follows him to Bodega Bay with a gift of $-\operatorname{gulp!} - \operatorname{lovebirds...}$ and then nature turns. Hitchcock's tour de force of terror from the mundane includes a barrage of optical tricks and a track of electronic sounds

MARCH 23/24 SUN/MON

(1941) "If you're going to kill someone, do it simply. Cary Grant's first film for Hitchcock, here as the dream husband of Joan Fontaine (in Oscar-winning performance), until she discovers he's indifferent, a liar, a spendthrift, and possibly even - wait, this is Cary Grant! - a murderer. Echt Hitchcock touch: the light placed inside an otherwise innocent glass of milk. SUN 1:00, 7:45 MON 1:00, 5:20

MARCH 23/24 SUN/MON (Separate Admission)

THE RING

Maurier (Rebecca). DCP restoration. 3:10, 7:45

(1927) Carl Brisson's "One-Round Jack" takes on all comers at the fair, but when Ian Hunter tries his luck, they have to bring out the pristine marker for Number 2. A serpentine bracelet goes back and forth among the ensuing love triangle, with a glass of champagne losing its bubbles a visual correlative for bad news. DCP restoration. SUN 3:00\$ MON 7:30\$ LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

MARCH 23/24 SUN/MON (Separate Admission) SPELLBOUND

(1940) "Women make the best psychoanalysts until they fall in love." Psychiatrist — or is he? — Gregory Peck just can't shake that darned amnesia, but then he's got fellow shrink Ingrid Bergman to treat him. Dali-designed dream sequences and an Oscar-winning Miklos Rozsa score key classic Hitchcockian love/

TOPAZ (1969) In a near-wordless ten-minute sequence, a Soviet bigwig defects to us in Copenhagen and those Cold War cards keep on

guilt tangle. SUN 5:10, 9:50 MON 3:00, 9:45

turning over, as French agent Frederick Stafford has to clean up the mess from Harlem to Havana to Paris. Outrageous highlights include a super-secret document used as a hamburger napkin and a murdered woman's purple dress blossoming beneath her as she falls. The international cast includes Michel Piccoli, Philippe Noiret, and John Forsythe. DCP restoration. 1:15, 4:00, 8:50 MARCH 25 TUE (Separate Admission)

(1927) Expelled after being accused of a theft at his school,

Ivor Novello (The Lodger) goes down, down, down... with a

London Underground station serving as the perfect visual metaphor. DCP restoration. 6:45 \$ MARCH 26 WED (2 Films for 1 Admission)

DOWNHILL

THE TROUBLE WITH HARRY (1956) Sea captain Edmund Gwenn drags the title character's body through lush New England countryside, while artist John Forsythe and new widow Shirley MacLaine (in her debut) remain equally matter-of-fact, as Hitchcock wryly observes the corpse's peregrinations. First collaboration of the two Masters, Herrmann

and Hitchcock. DCP restoration. 1:00, 5:20, 9:50

FAMILY PLOT (1976) Hitchcock's final film marked a reunion with North by Northwest scripter Ernest Lehman, as Bruce Dern and Barbara Harris' phony spiritualist scam intersects with Karen Black and William Devane's diplomat-kidnapping scheme. Hitchcockian highlights include the snatching of a bishop in mid-service and a slow-motion geometric chase through a graveyard. DCP restoration. **3:00, 7:30**

MARCH 27 THU FRENZY

(1972) Down-on-his-luck ex-RAF man Jon Finch is on the run from accusations of being "The Necktie Strangler." Hitchcock's return to London and to form at his most fiendish, making us identify with the killer, even as he must retrieve evidence from a victim's postrigor mortis finger. DCP restoration. 2:00, 4:30, 9:30

MARCH 27 THU (Separate Admission) THE MANXMAN

(1928) Hearty sailor Carl Brisson literally stands on the shoulders of pal lawyer Malcolm Keen to romance innkeeper's daughter Anny Ondra (Blackmail). But when Brisson's reported dead in Africa, could a new romance blossom? Dazzling location filming by Jack E. Cox. with the Cornwall coast subbing for the restoration. 7:153 LIVE PIANO





































director himself described star Jean-Pierre Léaud as "more aggressive, less as Antoine never quite grew up, he remained the character closest to Truffaut's heart. The Doinel films will be screened chronologically:

MARCH 28-30 THE 400 BLOWS MARCH 30 **ANTOINE AND COLETTE** APRIL 5 & 7 **STOLEN KISSES**





MARCH 28/29/30 FRI/SAT/SUN **THE 400 BLOWS**

& Les Mistons (1959) Growing up can be tough, especially when you get caught in class plagiarizing Balzac, regularly cut school, spot your mother with another man. and get nabbed trying to return a stolen typewriterguess it's time for reform school. Truffaut's semiautobiographical first feature was the New Wave's first worldwide smash hit, winning him the Best Director prize at Cannes. 14-year-old Jean-Pierre Léaud, chosen from 60 other kids, improvised much of his own dialogue, while the closing freeze-frame has already attained the immortality of endless imitation. Plus Les Mistons (1957): in Truffaut's first released film, five mischievous brats spectate as Gérard Blain tenderly romances Bernadette Lafont.

FRI 1:00, 3:15, 5:30, 7:45, 10:00 SAT 2:50

(SEPARATE ADMISSION) BREATHLESS

Paul Belmondo on the run. shooting cops and stealing cars - and cash from the handbag of Herald Tribunehawking girlfriend Jean



finds involvement again in love with barmaid Marie Dubois and in rescuing his brothers from goofbal gangsters, but... Both an homage and a parody of the B film, based on David Goodis' pulp classic Down There. Freely inventive - a young director willing to try almost anything," - Pauline Kael,

1:00, 5:30, 7:30





(1961) Across two decades and through WWI, Oskar Werner (the Austrian Jules) and Henri Serre (the French Jeem) remain obsessed with Jeanne Moreau, whose enigmatic smile matches the Greek statue of their youth. 29-year-old Truffaut's third feature vaulted him from New Wave phenom to the front line of international directors. Plus Antoine and Colette (1962), Truffaut's sketch from Love at Twenty: Antoine Doinel gets nowhere with Marie-France Pisier, but he's



THE SOFT SKIN & MONSIEUR TRUFFAUT MEETS MR. HITCHCOCK

(1964) 40ish lit prof Jean Desailly enjoys a Lisbon tryst with 20ish stewardess Françoise Dorléac (Catherine Deneuve's sister and Young Girls of Rochefort co-star), then decides to pursue things back in Paris, despite the attractions of wife Nelly Benedetti. Truffaut's attack on conventional treatments of adultery, with a race to catch a plane a suspense tour de force. Plus Monsieur Truffaut Meets Mr. Hitchcock (1999): filmmaker Robert Fischer traces the genesis of the 1966 book Hitchcock/Truffaut, using the original audiotapes of Truffaut's legendary 1962 conversation with the Master, along with interviews with Claude Chabrol, Truffaut's daughter and first wife, and others. 1:00, 3:45, 6:35, 9:30



APRIL I TUE **CONFIDENTIALLY YOURS**

(1983) Accused of the murder of his wife and her lover, real estate man Jean-Louis Trintignant holes up in a basement apartment while his ever-loving secretary Fanny Ardant sets out to crack the case, en route. Truffaut's final film is a playful return to American pulp (Charles Williams' The Long Saturday Night), shot in 40s-style b&w by Nestor Almendros. 1:00, 3:10, 5:20, 7:45

APRIL I TUE (SEPARATE ADMISSION) JULES AND JIM





FAHRENHEIT 451

Herrmann. 1:00, 3:10, 5:20, 7:30

CLOSE ENCOUNTERS

OF THE THIRD KIND

(1977, STEVEN SPIELBERG) Five musical notes heard

around the world, Richard Dreyfuss' mashed potato

sculpture of the Devil's Tower, a three-year old boy

who's not afraid of the light, Truffaut's hand-signaling

(1981) Grenoble engineer Gérard Depardieu's got

it all: to-kill-for country home, pretty young wife, an adorable kid, a relaxed social life at the tennis club.

But when the new couple next door proves to include

old flame Fanny Ardant it's time for amour fou with a

vengeance, with the adulterous couple taking nerve-

shreddingly crazy chances until the disasters start to

THE BRIDE WORE BLACK

(1968) Truffaut's ultimate Hitchcock hommage

right down to the Cornell Woolrich source material and

down, in five different styles, the five salauds - Michel

Bouquet, Michel Lonsdale, Claude Rich, Charles

proliferate. 1:00, 3:10, 5:15, 7:30

Denner, Daniel Boulanger – who.

1:00. 3:10. 5:20. 7:40. 10:00

NEW 35mm PRINT!

UFO hunter Lacombe

they're here! 9:45

APRIL 3 THU

THE WOMAN

NEXT DOOR

APRIL 4 FRI

APRIL 5 SAT

STOLEN KISSES

(1967) In a future society where reading is banned, fireman Oskar Werner helps incinerate books by day,

then reads wordless comics and watches TV with

wife Julie Christie by night. But then Julie Christie

#2 introduces him to The Bookmen, who preserve

libraries by memorization. Of the director's first

color and only sci-fi and English-language-only film, original author Ray Bradbury rhapsodized, "Truffaut

has given a new form to my book... Such fidelity is really miraculous in the cinema." Music by Bernard

APRIL 6 SUN MISSISSIPPI MERMAID (1969) Lonely tobacco planter Jean-Paul Belmondo

awaits the docking of the eponymous steamboat and the arrival of his not-too-bad mail order bride... but off steps Catherine Deneuve! Seemingly obvious concealments, labored explanations and painful deceptons escalate into gunplay and poisoning Truffaut's second Cornell Woolrich adaptation. This complete version includes

thirteen minutes cut from the original American 2:00, 4:30, 7:00, 9:30

APRIL 7 MON **STOLEN KISSES** (1968) See April 5. 1:00, 10:00

THE MAN WHO **LOVED WOMEN**

(1977) From his women-only funeral, the life of Montpelier engineer/legman Charles Denner flashes back through his relentless and imaginative pursuit of the feminine "unknown," until sympathetic editor Brigitte Fossey goes for both his amorous, decidedly un-p.c. memoirs and himself, but does that darn curiosity kill le chat? With Nathalie Baye, Leslie Caron. 2:50, 5:10, 7:40



APRIL 8 TUE MISSISSIPPI MERMAID

APRIL 8 TUE (SEPARATE ADMISS **THE GREEN ROOM** (1978) In the wake of World War I, widower and obit writer Truffaut takes his work seriously, advising a

grieving friend to dedicate his life to his dead wife's memory even as he keeps the enonymous chambre as a sanctuary, and sharing his love for the dead with equally obsessed housekeeper Nathalie Baye finds out exactly whom she's mourning. The director's most Gothic work, adapted from two

stories by Henry James. 3:30, 5:30, 7:45, 9:45 APRIL 9 WED



(1970) Marital bliss at last, as Jean-Pierre Léaud's Antoine Doinel marries Claude Jade's Christine but the exotic East beckons, and those gags keep But ultimately the simple difficulty of communication proves paramount: Antoine spouting ludicrous English phrases to a potential American employer; trying to reach his impassive Japanese mistress: or simply relating to the fellow habitants of his René Clair-like courtyard. 1:15, 3:15, 5:15, 7:40, 9:45



CHILD (1970) 1797, and as a child is found in the wilds. having grown up without any human contact, Dr. Itard (played by Truffaut himself) is delegated to educate the boy into civilization. Based on the real Itard's reports, this is simultaneously one of the director's most austere and moving works, with Nestor Almendros' b&w photography and Truffaut's deadpan doctor directing gypsy boy Jean-Pierre Cargol within the film. Plus Godard and Truffaut shor Une Histoire d'eau (1961). 1:15, 3:15, 5:15, 7:30



APRIL II FRI TWO ENGLISH GIRLS

(1974) La belle époque and timid writer Jean-Pierre Léaud is invited to visit the title anglaises at their Welsh home and then moves in and out of love with both ove the years. The flip side of Jules and Jim (adapted from a novel by Henri-Pierre Roché, who wrote both), perhaps Truffaut's most delicate evocation of love at the mercy of time. This is the complete 132-minute director's cut. "One of Truffaut's most tantalizing romances, Geoff Andrew. 1:00, 4:00, 7:00, 9:45



THE STORY OF ADELE H.

British lieutenant Bruce Robinson from the Isle of Guernsey, to Nova Scotia, to Barbados, despite his indifference - until this amour fou makes her completely folle. Truffaut called it "a musical composition for one instrument," in this case 19-year-old Isabelle Adjani, in an Oscar-nominated performance

unnerving intensity. 1:00, 3:10, 5:20, 7:45, 10:00



APRIL 13/14 SUN/MON **DAY FOR NIGHT**

(1973) "Cinema is king" on the set of Meet Pamela, where the off-the-set complications threaten to out-soapopera the plot: tipsy Valentina Cortese's preferences for numbers, à la "Federico;" Jean-Pierre Aumont's surprise guest: movie-crazed Jean-Pierre Léaud's crush on troubled leading lady Jacqueline Bisset, etc. etc., all presided over by hard-of-hearing director Truffaut, aided by Nathalie Baye in a star-making turn SUN 1:15, 3:30, 7:35, 9:50 MON 1:00, 9:30

APRIL 13 SUN (SEPARATE AD

L'ENFANCE NUE (1968, Maurice Pialat) 10-year-old Michel Terrazon already rejected by his parents, gets dumped by his



foster family; but maybe there's hope for the definitely

difficult boy with the kindly Minguetts and Marie

APRIL 14 MON (SEPARATE ADMISSION)

LOVE ON THE RUN

(1979) Twenty years after The 400 Blows, Léaud's Antoine Doinel remains the perennial adolescent waking up to his new mistress, meeting ex-wife Claude Jade at their divorce proceedings, running into old flame Marie-France Pisier (who co-scripted) and even his mother's lover, which prompts him to start writing about his own past — flashed back to courtesy of clips from the earlier films. 3:15, 5:20, 7:30

APRIL 15 TUE **SMALL CHANGE**

(1976) The adventures keep coming for the members of teacher Jean François Stevenin's class: a boy tells

his first dirty joke; a wilfull girl locked up by her parents broadcasts her hunger via bullhorn; a tot bounces back up after a seven-story drop; and the class outcast turns out to be abused. "Childhood captured, distilled, and transformed effortlessly from sketchbook to symphony." - Wes Anderson.

1:00, 3:15, 5:30, 7:45, 9:50 APRIL 16 WED **SUCH A GORGEOUS** KID LIKE ME

(1973) Earnest sociologist André Dussollier's evebrows skyrocket as he interviews good time girl/ convicted killer Bernadette Lafont about the bodies piling up around her complicated relations with Philippe Léotard, Claude Brasseur, Charles Denner, et al. — but there's a nasty twist in store. Based on a novel by Henry Farrell, author of Whatever Hannener to Baby Jane? 1:15, 3:15, 5:15, 7:30, 9:45



APRIL 17 THU THE LAST METRO

(1980) Occupation Paris, and, with Jewish director, husband Heinz Bennent gone, star Catherine

Théâtre Montmartre herself, while contending with a slimy anti-Semitic critic and the attractions of new leading man Gérard Dépardieu - but who's that guy in the cellar? Named best film of the 80s by French critics, and his last big smash here. 1:30, 4:00, 7:00, 9:40

APRIL 25-MAY 8 TWO WEEKS

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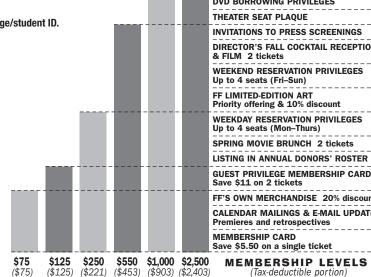
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FILM FORUM

APRIL 18-24 ONE WEEK

(1968) Jean-Pierre Léaud's Antoine Doinel remains

hilariously feckless after his dishonorable discharge as

he enters the exciting world of private detection. But

romance adds complications, as he's torn between

girlfriend Claude Jade and femme supérieure Delphine

Seyrig (Last Year at Marienbad). "Paris has never looke

so nice or its inhabitants so whimsically attractive."

David Pirie. **1:30, 3:30, 5:30, 7:30, 9:40**

"MAGNIFICENT! VISIONARY! THE GREAT POST-WORLD WAR II MOVIE MONSTER! "A SIZZLING METAPHOR **FOR NUCLEAR ANXIETIES!"**

POP CULTURE'S GRANDEST SYMBOL OF NUCLEAR APOCALYPSE!" Owen Gleiberman, Entertainment V ISHIRO HONDA'S

STILL THE MOST AWESOME!

THE JAPANESE ORIGINAL

vessel sent to the rescue disappears the same way; exhausted, incoherent survivors babble of a monster. Could it be...? Then the biggest-budgeted film in Japanese history, the original Godzilla spawned 60 years of sequels and remakes, countless rip-offs, and a new genre: the kaiju eiga, or Japanese monster movie. Released in the U.S. in a butchered version called Godzilla: King of the Monsters, it was re-cut, re-arranged and atrociously dubbed, with cheesy new scenes (shot in Hollywood) of a pre-Perry Mason Raymond Burr observing the action from the sidelines. To make room for Burr and to excise a strong anti-nuclear subtext, King of the $\mathit{Monsters}$ deleted 40 minutes of the Japanese version - its very heart - including the opening credits and ominous main theme by the great Akira Ifukube; Tokyo commuters wisecracking about surviving yet another disaster; a vituperative session in the Japanese parliament; a TV announcer's hilarious stomp-by-stomp account of the monster's rampage; the original cautionary ending; and more scenes with the real (human) star of the

(1954) On a sunny day with calm waters, a Japanese steamer sinks in flames when the sea erupts; a salvag

Eiji Tsubaraya, whose use of "suitmation," the often-belittled "man in a monster suit" method, was due to time and budget restraints. But, in concert with noirish cinematography, this low-tech approach is still as thrilling as ever. Subtitles by Bruce Goldstein and Michie Yamakawa. DCP. "Smashing in every sense of the word! Time has not diminished its tabloid docu-horror allure... Honda ladles out dollops of crude pop poetry, whether in his medieval mode (smoky ableaux of a remote Japanese island) or his futuristic one (an oxygen-depleting chemical sending fish skeletons plummeting to the bottom of a tank)." - Michael Sragow, The New Yorker. "The comic book premise is never allowed to overwhelm the director's clear intention - to measure the aftershocks of the nuclea obliteration, nine years earlier, of Hiroshima and Nagasaki... Its significance can be glimpsed only in the Japanese version." - Terrence Rafferty, The New York Times. Belongs with — and might well trump — the art films Hiroshima, Mon Amour and

1:15, 3:15, 5:15, 7:30, 9:45 A RIALTO PICTURES RELEASE

melting horror of atomic warfare." - J. Hoberman, Village Voice.

Dr. Strangelove as a daring attempt to fashion a terrible poetry from the mind-

"A BROODING EXPRESSIONIST DREAM! MAY BE THE GREATEST SHAKESPEARE FILM!" (1952) As Othello lies dead, a horrified lago is hoisted above the crowd in an iron cage — and then the play begins Shakespeare's classic of jealousy and retribution, as Moorish warrior Welles just can't stop listening to the insinuations of Micheál Mac Liammóir's lago, in one of Welles's most dazzlingly visual works, from its baroque Venetian beginning; to the windy, sun-splashed battlements of Mogador; to the stunning murder sequence in a Turkish bath (improvised when costumes failed to appear). Despite a chaotic shooting schedule, even by elles standards (production spanned three years, several countries, and three Desdemonas; Suzanne Cloutier, the last, later married Peter Ustinov), it still took the Grand Prize at Cannes. Presented as part of "Celebrate vie, Takashi Shimura (also the Seven Samurai leader that year). A tour de force by special effects genius

Shakespeare 2014!," commemorating the 450th anniversary of the Bard's birth. DCP. "A very great Film Noir! Naturally, Welles turned the limitations into strengths. When the costumes didn't show up, he filmed in a Turkish bath. When an actor couldn't make it, he used a stand-in and changed his camera angle. When challenged to match footage shot in Mogador and Venice, he contrived dazzling webs of montage. This is Shakespeare filmed with love and powerhouse enthusiasm, never with reverence." - Tony Rayns, Time Out (London). "Cinematically, Welles' production of Othello cannot be improved. Each scene is a triumph of design. Although we are sometimes conscious of effect for effect's sake, the knowledge in no way diminishes the effectiveness... The film's tempo carries you along like a tidal wave. The actors are in constant competition with the camera, and the camera is always winning. No emotional conflict (save the major one) is ever quite as impressive as San Marco Square at dusk or a shot of the Venetian waters." - Charles Markowitz, The Village Voice (original 1956 review). "Imbued with Welles' trademark inventiveness and dramatic force; Welles plays Othelllo in Moorish makeup and his longtime friend and mentor Micheál Mac Liammóir is a serpentine and obviously gay lago. Suzanne Cloutier is the faithful Desdemona - her reputation is poisoned and life blighted by the venomous lago, guiding his hated master slowly but surely down the path to madness and murder. 'Othello' has been filmed numerous times, but never with such extraordinary visual grace and power." - Michael Wilmington, Chicago Tribune. WEEKDAYS (except Mon) 1:15, 3:15, 5:15, 7:30, 9:45

"ONE PART SHAKESPEARE AND

THREE PARTS WELLES!" - Village Voice

SAT, APRIL 26 & SUN, APRIL 27 **1:15, 5:30, 7:30, 9:45** MON, APRIL 28 1:15, 3:15, 5:15, 9:45 SAT, MAY 3 1:15, 5:15, 7:30, 9:45 SUN, MAY 4 1:15, 5:45, 7:45, 9:45

Celebrate Shakespeare!

MON, MAY 5 1:15, 3:15, 5:15 A CARLOTTA FILMS U.S. RELEASE

FEBRUARY 24 MON BREAKING

and a conversation with

PAUL DOOLEY (1979, Peter Yates) Great, we've graduated, so now what?, gripe Dennis

Christopher, Dennis Quaid, Jackie Earle Haley, and Daniel Stern (in his debut), as they hang around an abandoned quarry — but then Christopher discovers Italian-accented bicycle racing, to the befuddlement of his ex-stonecutter dad Paul Dooley. Shot in Bloomington, Indiana and based on a true story by Oscar-winning scripter Steve Tesich, Following the screening, actor Paul Dooley - also known

for his work in the films of Robert Altman (The Player, A Wedding, etc.: he was Wimpy in Popeye), as Cheryl's father on Curb Your Enthusiasm, d for scores of other movies and will be interviewed onstage Brian Rose. 7:30

APRIL 10 THU LONESOME COWBOYS **Introduced by Bob Colacello**

Waldon and Joe Dallesandro lead a quintet of cowpoke brothers into a dusty Arizona ghost town to molest super-star madam Viva - and each other. Introduced by Bob Colacello, former editor of Warhol's Interview magazine and author of Holy Terror: Andy Warhol Close Up, now out in a new illustrated edition from Vintage Books (available at our concession tonight). "Encapsulates the essence of 60s decadence... by turns hilarious, mp, aggravating and bizarre." - Michael Griffiths, Time Out (London). Print courtesy The Museum of Modern Art. Special thanks to Geralyn Huxley and Eric Shiner of The Andy Warhol Museum (warhol.org). 9:45



THE WOMAN ON THE BEACH **INTRODUCED BY** Shelley Wanger, Victoria Wilson and Peter Davis

MAY 5 MON

(1947, JEAN RENOIR) Intense, moody triangle drama with Coast Guard vet Robert Ryan contending with undersea nightmares before his beach encounter with driftwood-gathering Joan Bennett, married to blind painter Charles Bickford - or is she? Re-shot after a disastrous preview, James Agee called it "an exceptionally evocative melodrama." Introduced by Victoria Wilson (author of A Life of Barbara Stanwyck: Steel-True), daughter of novelist Mitchell Wilson, whose book None So Blind was basis for the





