**NEW RESTORATION** 

SAFETY LAST June 29

**BRUCE GOLDSTEIN** 

MAY 9-15 ONE WEEK the complete uncut version

"HISTORY HAS RARELY BEEN SO CORCEOUSLY, ELECTRICALLY, SENSUALLY PORTRAYED!" - Lisa Schwarzbaum, Entertainment Weekly

(1994) France, 1572, and during an uneasy break in the wars of religion, Jean-Hugues Anglade's King Charles IX concludes marriage of state between his sister, Isabelle Adjani's Catholic Margot, and Daniel Auteuil's Huguenot King Henry of Navarre  $by \ ramming \ forward \ a \ reluctant \ Adjani's \ head \ in \ lieu \ of \ a \ "Oui." \ Peace \ now, \ huh? -but \ Virna \ Lisi's \ skull-faced \ Queen \ Mother/$ Regent is already plotting the St. Bartholomew's Day Massacre (see Intolerance in "Special Events" on reverse), and that's just the beginning of the head-snapping side switches, non-stop scheming, sometimes accidental poisoning, double beheadings, and frenzied couplings, including Adjani's throbbingly romantic affair with Vincent Perez's La Môle. The late Patrice Chéreau's high octane adaptation of the Dumas novel begins in fifth gear and never lets up, plunging in hip deep in history and into a dizzying array of characters, with passionate performances and a riveting, horrific staging of the Massacre. Best Actress (Virna Lisi), Jury Prize, Cannes Festival. Originally released here in a truncated version, this is the complete 159-minute director's cut. DCP. "A fastmoving and savagely ironic yarn... It's also visceral, with a high gore factor, a pervasive whiff of filth, and a compelling percussive score. The performances are top-notch, while the dark, rich photography is painterly but never lifeless." - Geoff Andrew, Time Out (London). "There are moments in Queen Margot that are horrifying as any I have ever seen on film... In a plot dense with historical  $characters, Ch\'ereau \ does \ something \ fresh: he \ dives \ in \ with \ momentum \ going \ going \ so \ that \ you \ can \ feel \ the \ fury \ that \ fuels$ this insane holy war, letting individual heroes and villains emerge out of the muck, then sink back into their larger hell again... But within his dark canvas, Chéreau also beams points of light: in an alley littered with bleeding men, he creates a bold, arousing scene of anonymous sex between a prowling Margot and La Môle, the Huguenot who becomes her lover. Chéreau contrasts the cool, mysterious, velvety beauty of Adjani with the beaky, contained style of Auteuil, and again with the sensual energy of Perez. There are nightmare scenes here, and you can't take your eyes off them." – Lisa Schwarzbaum, Entertainment Weekly. "Adjani's unhinged intensity amplifies the delirium that surrounds her - the villainous actions of her scheming mother, the incestuous lust of her brothers, the endless death and rot. Chéreau magnificently orchestrates the chaos." - Melissa Anderson, Village Voice

Patrice Chéreau's

starring Isabelle Adiani

DAILY (except Sun & Tue) 12:45, 4:00, 7:15 SUN 1:20, 5:10, 8:10 TUE 12:45, 4:00 A COHEN FILM COLLECTION RELEASE



"FUNNY, TERRIBLE AND HORRIBLY BELIEVABLE!" "STILL ONE OF THE GREAT ADOLESCENT PRANKS PERPETRATED IN MOVIES." - J. HOBERMAN "PERHAPS KUBRICK'S MOST PERFECTLY REALIZED FILM!"

TIME OUT (LONDON)

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

PETER SELLERS GEORGE C. SCOTT STERLING HAYDEN

(1964) Paranoid the Russkies are fluoridating our "precious bodily fluids," Sterling Hayden's General Jack D. Ripper unleashes H-Bomb-bearing B-52s into Soviet airspace. The result is bureaucratic mayhem, as gung-ho General

Buck Turgidson (George C. Scott, in Oscar-worthy comedy tour de force), Colonel "Bat" Guano (Keenan Wynn), Bomb-bustin' cowboy Major T.J. "King" Kong (Slim Pickens), Group Captain Lionel Mandrake (Peter Sellers), and President Merkin Muffley (also Sellers) struggle to stave off Doomsday, with the eponymous Strangelove (still Sellers) in the wings. This new 35mm print has been made from a 4K restoration. "Its willingness to follow the situation to its logical conclusion has a purity that today's lily-livered happy-ending technicians would probably find a way around. Its black and white photography helps, too, putting an unadorned face on its deadly political paradoxes. If movies of this irreverence, intelligence and savagery were still being made, the world would seem a younger place." - Roger Ebert. "Scary, hilarious, and nightmarishly beautiful, far more effective in its portrait of insanity and call for disarmament than any number of worthy anti-nuke documentaries." - Geoff Andrew. Time Out (London) "Kubrick's precise use of camera angles, his uncanny sense of lighting, his punctuation with close-ups and occasionally with zoom shots, I galvanize the picture into macabre yet witty reality." - Stanley Kauffmann

> DAILY (except Sun & Tue) 12:45, 3:00, 5:15, 7:30, 9:45 SUN 1:00, 6:30, 8:30 TUE 12:45, 3:00, 5:15, 10:20 A SONY PICTURES REPERTORY RELEASE



resources available in the limited Oxford world. But it is also recognizably a work of Pinter in the way the story is revealed backwards, in scenes that are jigsawed together to make an emotional continuity instead of a straightforward story line." - Roger Ebert. DAILY (except Tue) 12:45, 3:00, 5:15, 7:30, 9:50

very quiet camera style. The plot depends on coincidences, timing and the

TUE 1:00, 4:00, 8:30

A RIALTO PICTURES RELEASE

JOSEPH LOSEY'S

JUNE 6-12 ★ ONE WEEK ★ NEW RESTORATION



SCREENPLAY BY HAROLD PINTER STARRING DIRK BOGARDE

"A CLEVERLY BARBED COMEDY OF DEPRAVITY!" - PAULINE KAEL "PUT TOGETHER AS CAREFULLY AS HITCHCOCK!" - ROGER EBERT

"AN AUDACIOUS MASTERPIECE!" - Haden Guest

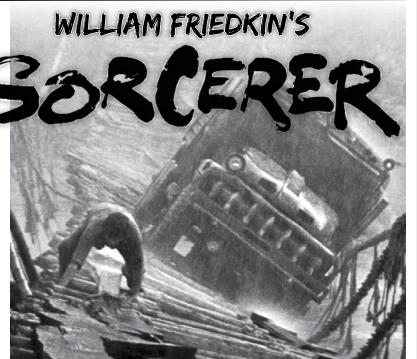
MAY 30-JUNE 5 ONE WEEK

bombing in Jerusalem; bank fraud and suicide in Paris; and a church robbery, priest wounding, and car crash Buñuel star Francisco Rabal, Amidou, Bruno Cremer, and French Connection's Roy Scheider find themselves down and out in a ameless South American flea pit. How to get out? Easy. In the wake of an oil well explosion, just drive two rickety trucks carrying extremely unstable nitroglycerin through 200 miles of dense jungle to

put it out. Following up his two successive smashes of *The French*Connection and *The Exorcist*, Friedkin's spectacular remake of Clouzot's classic The Wages of Fear grafts a whole lot more backstory and a whole different terrain onto the basic framework with two hair-raising passages of heavy trucks driving in a tropical downpour on a decrepit, swaying suspension bridge over a raging river. Friedkin himself supervised this 4K restoration. DCP. "Friedkin's reinterpretation of Clouzot's 1953 masterpiece is among his most daring works. Three sequences alone a chaotic car crash in Boston, the unloading of charred bodies in a

Central American village, and the explosives-laden trucks crossing a rickety storm-blown bridge — render Sorcerer a classic and retain their power to make audiences gasp. Released the same year as Star Wars, [it] represents the braver road abandoned by the studio system." Haden Guest. "Retains Clouzot's perverse punchline and adds plenty of its own - the contrast between the glazed escargot inside a fancy restaurant and the brains splattered outside it, the effect a shovel has on a guerilla fighter's jugular, the ineffable eroticizing of the village's only woman, a toothless crone. The title is linked to a key image, the stone magus who grimaces at the fools who die for a dollar and expect happy endings." - Fernando Croce, Cinepassion. "I have a great fondness for Sorcerer, more than any other film... Basically lost for 37 years, its restoration is like Lazarus. It looks just the way it looked to me when I looked through the lens of the camera." - Friedkin.

> DAILY (except Sun) 1:00, 3:30, 7:00, 9:45 SUN 1:15, 6:30, 9:15 A DADAMOUNT DICTURES DELEASE



(1946) On their flight back from WWII, three servicemen look down on their city: Army Sergeant Fredric March (Best Actor Oscar) returns to wife Myrna Loy and daughter Teresa Wright, but finds his bank exec job needs booze lubrication; ex-soda jerk, ex-B-17 pilot Dana Andrews

finds pre-war wife-of-a-month Virginia Mayo wants him as little as he wants her... but then meets Wright; and handless seaman Harold Russell - an actual amputee who'd never acted before (and yet won two Oscars, one honorary and one for Best Supporting Actor) - faces Cathy O'Donnell, the girl he left behind; and through their meetings at Hoagy Carmichael's bar, these very disparate

lives intertwine. An evocation of the experience of a generation, a tour de force of deep focus photography by  $\textit{Citizen Kane's} \ \textit{Gregg Toland}, \ \textit{and Wyler's most personal picture} - \textit{the March/Loy reunion echoed his own with his} \\$ wife, he was reprimanded for taking a poke at a bigoted civilian, and on his last bombing run for a documentary, he nently lost his hearing — and an overwhelming box office and critical hit that nabbed 7 Oscars, including Best Picture and Best Director. DCP. "One of Wyler's best films... Robert Sherwood's script is thorough without falling into undue sentimentality or bombast, the performances throughout are splendid, and Toland's masterly camerawork serves as a textbook on the proper use of deep focus." - Geoff Andrew, Time Out (London). "One of the great themes of the postwar American cinema is the veteran's trauma, and perhaps the greatest film on the subject was also one of the first. Wyler's The Best Years of Our Lives... Wyler's deep-focus shots evoke thick and deep social bonds even as they were being wrenched apart." - Richard Brody, The New Yorker. "The story Wyler and Sherwood wanted to tell was not about the end of the war, but about the end of its

aftermath - the moment at which, sometimes with resignation, sometimes with renewed hope, and often with uncertainty, the men of World War II would begin to live in a world that was no longer defined by their military service. They would have to write their own futures." - Mark Harris.

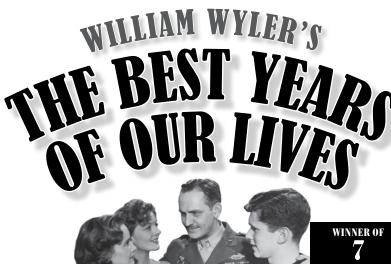
DAILY (except Sun & Mon) 12:45, 4:15, 7:30\* A PARK CIRCUS FILMS RELEASE

BY MARK HARRIS, AUTHOR OF FIVE CAME BACK: A STORY OF HOLLYWOOD AND THE SECOND WORLD WAR

(ON SALE AT OUR CONCESSION)

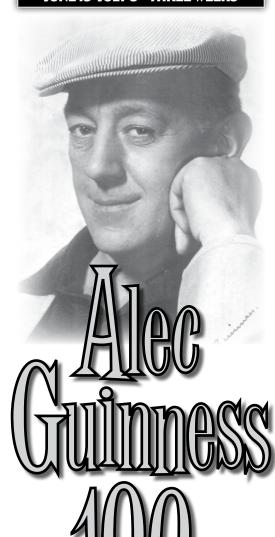
"A MODEL OF HOLLYWOOD CRAFTSMANSHIP!"

"UTTERLY GRIPPING!"



ACADEMY AWARDS. INCLUDING BEST PICTURE

JUNE 13-JULY 3 THREE WEEKS



Before the David Lean spectacles, before Obi-Wan Kenobi, Sir Alec Guinness (1914-2000) was already famous, as the face, if ever-changing, of the Ealing comedies (so named after their tiny London studio) that made pawky, quirky British humor popular around the world.

SPECIAL THANKS TO ERIC DIBERNARDO, ADRIENNE HALPERN (RIALTO PICTURES), CHRIS CHOUINARD, NICK VARLEY (PARK CIRCUS), CHRIS LANE, GROVER CRISP (SONY PICTURES), JOE REID, CAITLIN ROBERTSON (20TH CENTURY FOX), MICOLE WOODS, KRISTIE NAKAMURA (WARNER BROS.), DANIEL BISH
(GEORGE EASTMAN HOUSE), BRIAN BELOVARAC, LAURA COXSON (JANUS FILMS),
LAURENT OUAKNINE (THE WEINSTEIN CO.), ANNE MORRA (MUSEUM OF

## JUNE 13/14 FRI/SAT KIND HEARTS AND CORONETS

NEW RESTORATION (1949, ROBERT HAMER) Poor Dennis Price, ninth in line to the Dukedom of Chalfont, coolly

narrates from prison his ascent to the peerage via serial murder, bumping off one D'Ascoyne after another, from an arrogant playboy, to a bullet-headed general, to a stiff-upperlipped Admiral, to a

dotty reverend, to a formidable dowager — all, plus three more, comedy." - Time Out. DCP. 12:45, 3:00, 5:10, 7:30, 9:50



## GREAT EXPECTATIONS

(1946, DAVID LEAN) The great literary adaptation: Dickens' story of an orphan enriched by a mysterious benefactor comes to life with a cast including Anthony Wager/John Mills and Jean Simmons/Valerie Hobson as the young/adult Pip and Estella, Martita Hunt as Miss Havisham, Francis L. Sullivan (Night and the City) as Mr. Jaggers, and Guinness as Herbert Pocket – his first major role. "Dickens was a superb screenwriter." - Lean. 1:40, 4:00, 6:20, 8:45

(2 FILMS FOR I ADMISSION) LAST HOLIDAY

friends, and now Alec Guinness is diagnosed with terminal Lampington's Disease – then why not live it up at a luxurious hotel? But as a Man of Mystery, he suddenly gets friends, finds romance, comes to the aid of others.

and gets handed business deals on a platter. But then he meets

Ernest Thesiger's Sir Trevor Lampington! 12:40, 4:30, 8:30

## A RUN FOR YOUR MONEY

(1949, CHARLES FREND) Newspaper singing-contest-winning Welsh miners from Hafoduwchbenceubwllymarchogcoch are up for fun in London - not bloody likely when their escort is the paper's fussy gardening correspondent Guinness. 2:30, 6:30, 10:15



THE CARD Guinness, via freewheeling business methods and ingenious scheming. works his way up in society, even getting to choose between equally opportunistic Glynis Johns and getting-

her-first-screen-kiss Petula Clark. Adapted by spy titan Eric Ambler from Arnold Bennett's 1911 novel "Blithe wonderfully satisfying comedy." - Pauline Kael. 3:00, 7:30

THE MUDLARK (1950, JEAN NEGULESCO) "Mudlark" (street kid Andrew Ray wanders into Windsor Castle in search of Queen Victoria and chaos ensues. Actually

# force character transformations; screwball comedy queen Irene Dunne playing straight as Victoria and

### Guinness as Disraeli. 12:50, 5:10, 9:40 JUNE 18 WED **OLIVER TWIST**

(1948, DAVID LEAN) Lean's child's-eye-view adaptation of Dickens classic, with John Howard Davies' Oliver, Anthony Newley's Artful Dodger, and Robert Newton's menacing Bill Sikes, all

"sly, depraved charm" - Pauline Kael) 1:00, 3:30, 7:00, 9:45 JUNE 19 THU **GREAT EXPECTATIONS** 

heavily-made-up Fagin (played with a

Five Academy Awards. DCP. 3:00, 7:15

(SEPARATE ADMISS DOCTOR ZHIVAGO for brother Omar Sharif's daughter while looking back at Sharif's Doctor/poet in the Russian Revolution, torn between wife

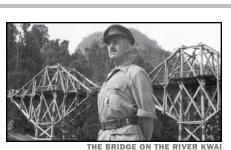
Geraldine Chaplin and fated mistress Julie Christie. Winner of

JUNE 20/21 FRI/SAT (2 FILMS FOR I ADMISSION) THE LAVENDER HILL MOB **NEW RESTORATION** 

(1951, CHARLES CRICHTON) Seedy hustler Stanley Holloway gets the gist of fastidious bank clerk Alec Guinness' scheme: conceal gold bullion in tacky Eiffel Tower souvenirs. Smash hit Ealing comedy won an Oscar for scripter T.E.B. Clarke and a Best Actor nomination for Guinness. DCP. "Inventive, economic, masterly... one of the most glorious gems in the Ealing crown." - Phillip French, The Observer. 12:40, 4:10, 7:50

## THE MAN IN THE WHITE SUIT **NEW RESTORATION**

(1951, ALEXANDER MACKENDRICK) Ordinary but obsessed scientist Guinness invents a fabric that never wears out and never gets dirty, but then must contend with planned-obsolescence-loving Labor & Capital and the sexily low notes of Joan Greenwood - but nature provides its own climax. DCP. "The Ealing comedies Dave Kehr. 2:20, 6:00, 9:45



## THE BRIDGE ON THE RIVER KWAI **NEW RESTORATION**

(1957, DAVID LEAN) To American POW William Holden's disgust Guinness' Lt. Col. Nicholson leads his ragged men in Japanese captivity; then, after suffering torture to get camp commandant Sessue Hayakawa to play by the rules, he proceeds to build them their bridge anyway. The first of Lean's widescreen epics nabbed seven Academy Awards, including Best Picture and Guinness' only Best Actor Oscar. DCP. 2:00, 5:15, 8:30

### JUNE 23 MON (2 FILMS FOR I ADMISSION) THE PRISONER (1955, Peter Glenville) "Try not to judge the priesti

by the priest." Behind the Iron Curtain, war resistance hero Cardinal Alec Guinness is slipped a note-arrest is imminent. And then it's solitary confinement sleep deprivation, and a battle of wits with erstwhile war comrade Jack Hawkins. Adaptatio

### of Guinness' stage hit. 3:10, 7:30 DAMN THE DEFLANT! (1962, Lewis Gilbert) 1797, and Captain Ale

on HMS Defiant; only trouble is, the young midshipmen are overseen by sadistic First Officer Dirk Bogarde - and seaman Anthony Quayle is in cahoots with a burgeoning fleet-wide mutiny. Aka H.M.S. Defiant. 1:00. 5:20. 9:40



## JUNE 24 TUE (2 FILMS FOR I ADMISSION)

## THE SCAPEGOAT

Alec Guinness meets his double, aristocrat... Alec Guinness! But after he's slept it off, he finds a chauffeur waiting to take him back to a château, a wife, a sister, a mistress, mother Bette Davis, and one complicated pre-nup. From a story by Rebecca's Daphne du Maurier. 3:00, 7:40

### THE SWAN (1956, CHARLES VIDOR) Middle

European Princess Grace Kelly's family can get back that throne only if she can charm visiting Crown Prince Guinness - but he seems interested only in playing football Hollywood swan song. 12:40, 5:10, 9:55



## Kenobi. 35mm studio print of 1997 "Special Edition." 1:00 ONLY

(1959, Robert Hamer) On vacation in France, discontented teacher

with kids and bass in the orchestra. Can tutor Louis Jourda make him jealous? Adapted from Molnar (Liliom) play Kelly's

## JUNE 25 WED (2 FILMS FOR I ADMISSION) FATHER BROWN (1954 ROBERT HAMER) When Peter Finch's lewel thief/master of

disguise Flambeau interrupts priest Alec Guinness' delivery of the Cross of St. Augustine to Rome, the prelate now not only has to solve the crime, but save a soul, Adapted from G.K. Chesterton's classic stories, by the director of Kind Hearts and Coronets. Aka The Detective. 1:00, 5:10, 9:30

## THE CAPTAIN'S PARADISE

(1953, Anthony Kimmins) Ferryboat captain Guinness has it going both ways: the perfect home with wife Celia Johnson (Brief Encounter) in Gibraltar and constant nightclubbing with tempestuous wife Yvonne De Carlo in North Africa. But what happens when Johnson wants to cut loose and De Carlo wants to settle down? 3:00, 7:20

### JUNE 26 THU OUR MAN IN HAVANA

(1959, CAROL REED) Havana vacuum cleaner salesman Guinness gets mistakenly recruited by British spy Noël Coward, then, secrets is easier than discovering

them. Graham Greene scripted incredible cast including Ralph Richardson, Burl Ives and Ernie Kovacs, plus stunning views of 12:40, 2:50, 5:10, 7:30, 9:45

### JUNE 27/28 FRI/SAT THE LADYKILLERS **NEW RESTORATION**

After the swag from their payroll robbery goes flying through the

parlor, buck-toothed Alec Guinness and his "string quartet" including a young Peter Sellers - decides it's time to silence sweet little landlady Katie Johnson. Perhaps the peak of Ealing comedy - and its swan song. DCP. "A grotesque fantasy or murder... extravagantly funny." - Pauline Kael. From the director of Sweet Smell of Success! 1:00, 3:00, 5:10, 7:20, 9:30

### JUNE 29 SUN (SEPARATE ADMISSION) STAR WARS EPISODE IV: A NEW HOPE

(1977, George Lucas) Mark Hamill's Luke Skywalker is caught n the travails of princess-on-the-run Carrie Fisher, aided by spaceship captain Harrison Ford and Guinness' Oscar-nominated Obi-Wan

## JUNE 29/30 SUN/MON LAWRENCE OF ARABIA

**NEW RESTORATION** (1962, DAVID LEAN) WWI in the Middle East and British Colonel T.E. Lawrence leads the Arab revolt of Guinness' Prince Faisal. Lean's epic delivered both spectacular action and, in then nearly-unknown Peter O'Toole's title

performance, one of the cinema's most complex and enigmatic character studies. Seven Oscars, including Best Picture. Spectacular DCP restoration. SUN 3:30, 7:45 MON 2:30, 7:15

JUNE 30 MON (SEPARATE ADMISSION) THE LAVENDER HILL MOB



### JULY I TUE (ALL SEPARATE ADMISSIONS) **FATHER BROWN** 1954, Robert Hamer) See June 25. 12:30 PM

KIND HEARTS AND CORONETS

THE LADYKILLERS

### THE FALL OF THE ROMAN EMPIRE (1964, Anthony Mann) On the wintry, forested front of the Germanic wars, Stephen Boyd's Livius and Christopher Plummer's nutso

mperial heir Commodus begin their duel for the empire. Mann's pre-CGI epic boasts a gigantic cast, including Sophia Loren, ames Mason, Omar Sharif, et al., with dazzling highlight the funeral of Guinness' Emperor Marcus Aurelius amid a driving snowstorm. 35mm archival print o complete 172-minute version. 7:15 ONLY

## JULY 2 WED TUNES OF GLORY

(1960. Ronald Neame) Guinness's vulgarly hearty up-from-the-ranks Major ("Possibly his most brilliant and moving characterization" - David Shipman has taken his Scots regiment through the war, but, in peacetime uptight martinet John Mills assumes command, and the power games begin. 12:30, 2:40, 5:10, 9:45

### JULY 2 WED (SEPARATE ADMISSION) THE HORSE'S MOUTH

a stolen bike, Guinness' scruffy, raspy-voiced painter Gulley Jimson keeps those "masterpieces" coming, even covering an abandoned church's wall with a mural as the wreckers are about to move in. Two Oscar nominations for Guinness: for Best Actor and for his own adaptation of Joyce Cary's novel. 7:30 ONLY

## JULY 3 THU A PASSAGE TO INDIA

(1984, David Lean) On a trip to India in the '20s, Judy Davis meets Brahmin scholar Alec Guinness Professor Godpole, decides not to marry companion Peggy Ashcroft's son, then is assaulted on a visit to the Malahar caves - or is she? Lean adapted himself from E.M. Forster's masterpiece. 11 Oscar nominations, winning for Maurice Jarre's score and for Dame Peggy as Supporting Actress. 12:45, 4:10, 7:30



(1964) O: Are you a mod or a rocker? Ringo: I'm a mocker, Just another day in the life: fleeing from screaming fans at a train stations, contending with a "very clean" grandfather, jamming in a baggage car, cavorting in a field, wandering by a river, weirding out knotted-browed reporters with absurdist comebacks, wowing crowds at an orgasmic  $\label{eq:final concert} - \text{the Beatles' film debut rocketed them to another level}$ beyond the latest pop faces as even squarely middle-aged critics. their knives sharpened for yet another schlocky teen idol exploiter, were disarmed into grudging hosannas. Q. Tell me, how do you find America? John: Turn left at Greenland, Director Richard Lester melded his mastery of commercials with New Wave techniques in a semidocumentary style that created something  $\operatorname{new}-\operatorname{and}$  since endlessly imitated - along with Alun Owen's screenplay in which scripted oneliners and the occasional ad-lib blend seamlessly, thanks, of course, to the exuberant, anarchic personalities of the Fab Four themselves. O: What would you call that hairstyle? George: Arthur, And those songs just keep on coming: "I Should Have Known Better," "Can't Buy Me Love," "All My Loving," "I'm Happy Just to Dance With You." "She Loves You." and the title

ritten overnight by Lennon and McCartney after filming was completed. DCP. "More than simply the deployment of kicky, "now" technique, this was a matter of attitude. Like the principal characters in Breathless or Shoot the Piano Player, perhaps even more so, the Beatles are characters who are blatantly living in a movie. A Hard Day's Night is all about image — cameras and TV monitors are near ubiquitous." - J. Hoberman. "Watching the opening is like getting a direct injection of happiness... Lester and his team pick up and distill everything in the air on the eve of the counterculture: now capturing events with documentary realism, now stylizing them with gleeful surrealism, always managing, by impishly flouting the rules of proper' storytelling, to keep alive a sense of barriers being blasted. By embodying what its makers set out to document, Lester achieved something dazzling and rarely equaled... a reference point not merely for the birth of the Beatles as a mass phenomenon, but for the emergence of a wildly attractive youth culture that has transformed the world." - David Edelstein, Slant.

song, inspired by a chance remark by Ringo and

12:45, 3:00, 5:10, 7:30, 9:45 A JANUS FILMS RELEASE

## SPECIAL EVENTS

JULY 4-17 TWO WEEKS



## **MAY 13 TUE** INTOLERANCE

(1916, D.W. GRIFFITH) Overwhelmingly spectacula follow-up to Griffith's Birth of a Nation, with Lillian Gish's cradle-rocking tying together stories of Christ, the 16th century St. Bartholomew Day Massacre (the same events depicted in Patrice Chéreau's Queen Margot: see May 9-15 on reverse), the fall of Babylon, and a modern day story capped by the original car vs. train race to the crossing to deliver the reprieve. This new DCP restoration features a lush orchestral score by Carl Davis. 7:30

### MAY 18 SUN THE FRONT NEW RESTORATION

(1976, MARTIN RITT) At the height of the McCarthy witch unts in the 50s, nebbishy restaurant cashier Woody Allen signs his name to blacklisted pal Michael Murphy's scripts to get them on the air. But hen The Committee calls. Actual blacklistees – Ritt, Zero Mostel, Herschel Bernardi, et al. -

worked behind and before the cameras. Following the film, screenwriter Walter Bernstein (Fail Safe), who based The Front on his own experiences of the blacklist, will be interviewed onstage by Fordham film

And a conversation with Walter Bernstein

(1949). the very first Mr. Magoo cartoon; Oscar nominee Of Men and Demons 148 (1968), the Hubleys' first collaboration with Ouincy Jones: Urbanissimo (1967), with the music of Benny Carter; Academy Award-winning **Moo** (1959), with the candid voices of the Hubleys' kids; and much more. 6:30

> MR. MAGOO & FRIENDS, a John Hubley as part of our FILM FORUM JR. series on Sunday May 25 at 11 am. All seats \$7.50.

TWO CENTENNIAL TRIBUTES

medium with a new, freer visual language. Our two

centennial tributes to Hubley include new restorations of

his UPA cartoons and his innovative collaborations with

wife Faith, produced over three decades at their ow

Hubley Studio. "They were pioneers as much as Miles

Davis and Charlie Parker were in music." - John Sayles.

Program includes Rooty Toot (1951), a

signature UPA cartoon; **Fuddy Duddy Buddy** 

with Dizzy (1958), featuring a live-action Dizzy

with Dizzy's improvised voice; and much more

(1951), with Hubley co-creation Mr. Magoo; A Date

Gillespie; Academy Award-winning The Hole (1963),

An up-and-coming art

director at Disney, where

ne worked on Snow White,

Bambi, and Fantasia,

John Hubley (1914-1977)

eft the studio following a

bitter animator's strike. In

its wake, he and other ex-

Disneyites formed United

Productions of America

(UPA), revolutionizing the

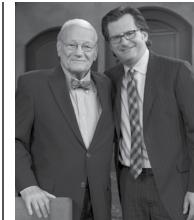
MAY 20 TUE - PART I

Print of The Hole courtesy

Academy Film Archive. 7:40

MAY 27 TUE - PART II

Program includes Ragtime Bear



## **JUNE 1 SUN GROWING UP** MANKIEWICZ

An afternoon with Frank & Ben Mankiewicz

As the son of legendary journalist, playwright, Algonquinite and screenwriter Herman Mankiewicz (Citizen Kane was just one of the classics penned by Herman), Frank Mankiewicz grew up during Hollywood's Golden Age, in a family that included Uncle Joe (director/screenwriter Joseph L. Mankiewicz) and a household that regularly hosted dinner guests like Harpo Marx, Orson Welles, F. Scott Fitzgerald, and Oscar Hammerstein II. But, following service in WWII. Frank, who turns 90 on May 16, chose politics and public service over show biz: as press secretary for Senator Robert F. Kennedy, campaign director for Senator George McGovern, and president of National Public Radio. This afternoon, Frank's son, TCM host Ben Mankiewicz, will interview his father about life in Hollywood and Washington. 3:45



THE MERRIER (1943, George Stevens) Thanks to the wartime housing squeeze in D.C., government agent Joel McCrea and highly eccentric Charles Coburn (Oscar, Supporting Actor) end up sharing the same apartment with already engaged Jean Arthur - and then things really

### **JUNE 9 MON** THE MEMPHIS BELLE & SAN PIETRO

**Introduced by Mark Harris** MEMPHIS BELLE (1944, WILLIAM WYLER): "All aerial

combat film was exposed during air battles over enemy territory." Ostensibly the 25th and final mission of the crew of the eponymous B-17, but actually edited together from five different flights Wyler took with them, the director taking hair-raising risks to get the right shots. Print courtesy Academy Film Archive. SAN PIETRO (1945, John Huston): The grueling attrition battle for a village in the Appenines halfway up the Italian boot, with combat footage so graphic that a War Department spokesman accused Huston of making an anti-war film. Aka The Battle of San Pietro. Print preserved by Academy Film Archive. Introduced b Mark Harris, author of Five Came Back: A Story of Hollywood and the Second





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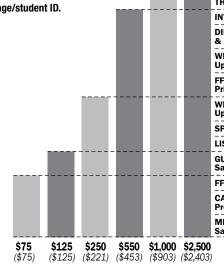
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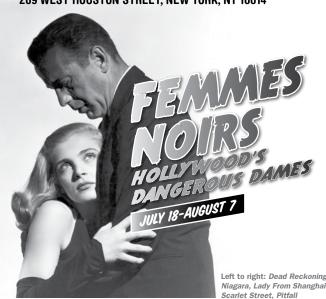
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7-8 times a year. May 2014 Film Forum is published 20 minutes of any show. No seating after first are available upon request. Assistive listening devices

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& REPERTOR

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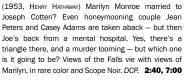
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PAULA WAGNER ROBERTA SCHNEIDERMAN тнеороре с. роберя лони с. ВоснЕ MAX RIFKIND-BARRON CARYL B. RATNER YASVORTSO MAIVIV **ИЗКИРЕТ ИВ ИЗКЕИ МАКСАКЕТ МИКРН**Ү лони мовиіис ATH3M X3HSIH8A ELLEN LEVY ALAN KLEIN, Chairman ALEXANDER KAPLEN PETER HERBST ROBERT HALPER YAHSOH AJJE NANCY DINE **КА**ВЕИ СООРЕЯ ВВАУ СОГЕМАИ

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FILM FORUM



### ANGEL FACE

**NIAGARA** 

(1952, Otto Preminger) The Postman Always Rings Twice meets The Case of the Deadly Gearshift, as chauffeur Robert Mitchum fends off murderous heiress Jean Simmons, "The one lyrical nightmare in the cinema." - Ian Cameron. 12:40, 4:40, 9:15



THE KILLERS



SPECIAL THANKS TO NICOLE WOODS,

Paul Ginsburg, Bob o'neil (Universal), Gary Palmucci (Kino Lorber), Chris Lane,

PICTURES), MIKE MASHON, ROB STONE (LIBRARY

THE POSTMAN ALWAYS RINGS TWICE

THE POSTMAN ALWAYS

(1946, Tay Garnett) "Give me a kiss or I'll sock ya."

Screen-combusting lovers John Garfield and Lana

Turner — dressed more for Park Ave. than the greasy

spoon she slings hash in - plot to do away with he

nice but old husband. Heavily censored from the James

M. Cain novel, but as director Garnett crowed, "We still

managed to get the sex across." 12:45, 5:10, 9:45

(1945, MICHAEL CURTIZ) Oscar winner Joan Crawford's

daughter-Ann-Blyth-loving Mildred relentlessly moves

from housewife to waitress to restaurant mogul, en

route dumping husband Bruce Bennett and acquiring

sleazeball playboy Zachary Scott - or does she?

Adapted from James M. Cain's steamy pulp classic.

"More authentic suggestions of sex than one hopes to

see in American films." - James Agee. 3:00, 7:30

**MILDRED PIERCE** 

**RINGS TWICE** 

OF CONGRESS), CHRIS CHOUINARD, NICK VARLEY

PARK CIRCUS), TODD WIENER (UCLA FILM & TELEVISION ARCHIVE), TIM LANZA (COHEN FILM COLLECTION), JUDY NICAUD (PARAMOUNT),

CHAEL HORNE, GROVER CRISP (SONY

SON (20TH CENTURY FOX),

## **LEAVE HER TO HEAVEN**

JULY 20/21 SUN/MON

(1945, John Stahl) Gene Tierney (in Oscar-nominated role) and best-selling author Cornel Wilde meet cute in a super-luxurious railroad car lounge and it's instant attraction. Big Mistake? There ensues an intentional miscarriage, a murder trial, and a drowning coldly watched from behind the screen's most menacing pair of sunglasses, all viewed via sumptuous Oscar SUN 12:45, 5:15, 9:40 MON 12:45, 5:15

### **OUT OF THE PAST** (1947, Jacques Tourneur) "Nobody's all bad, deep

" "She comes the closest." Jane Green sucks ex-detective Robert Mitchum back into a past he thought well-buried, and into new cigarette smoking heights opposite an oily young Kirk Douglas. "The most delicate and nuanced of Film Noirs, graced with a reflective lyricism." - Dave Kehr. SUN 3:00, 7:30 MON 3:00, 10:15\*

\*Monday's 10:15 show is a single feature



### JULY 21 MON (SEPARATE ADMISSION) PANDORA'S BOX

(1929, G.W. PABST) Sex in the City - Berlin, 1928: in the wake of Louise Brooks' patent leather-bobbed Lulu, men set up expensive love nests, commit suicide, ruin themselves gambling, commit bruta murders and join the Salvation Army: as she moves from kept woman, headlining showgirl, esbian love interest, widow in mourning, fugitive from the law, and possible sex slave, to commor streetwalker; amid a bustling backdrop of Weimar Germany. "The archetype of voracious destructive women." - Pauline Kael. 7:30 ONLY



BARBARA FRED EDWARD L ROBINSON ROBINSON



(1946, ROBERT SIODMAK) Gas jockey/boxer Burt Lancaste in his debut) holes up in a small dark room awaiting his own assassins - so far so good, from Hemingway's classic story - but then insurance dick Edmond O'Brien teams up with cop Sam Levene to dig up all the scheming, and double-crossing — and sultry Ava Gardner — that got him there. *DCP.* **12:40, 5:10, 9:45** 

## **GILDA**

(1946, CHARLES VIDOR) Glenn Ford's loyalty to Buenos Aires nightclub magnate George Macready is threatened when the boss produces a wife - Rita Havworth! "There never

was a woman like Gilda!" shouted the ads, and there never was a star as electrifying as Hayworth, from he hair-tossing first close-up to her teasing humps and grinds, dressed in black satin gown, to the strains of "Put the Blame on Mame." DCP. 2:50, 7:30 JULY 24 THU (2 FILMS FOR 1 ADMI

### THE LADY FROM **SHANGHAI**

**NEW RESTORATION** (1948, Orson Welles) "If I'd only known where it would end, I'd never have let anything start." Footloose Irish sailor with literary aspirations Weller gets mixed up in murder with crooked and disabled lawyer Everett Sloane and his sultry wife Rita Hayworth (Mrs. Welles at the time), as Byzantine plot complications ensue, highlighted by the legendary Hall of Mirrors finale. DCP. 12:45, 4:50, 9:20

## SCARLET STREET

(1945, FRITZ LANG) Sunday painter Edward G. Robinson moves from canvas to toenails in his infatuation for hooker Joan Bennett, but draws the line when finding her with sleazeball Dan Durvea, Print courtesy Library



**MURDER, MY SWEET** 

(1944, Edward Dmytryk) "I caught the blackjack right behind my ear. A black pool opened at my feet. I dived in." Dick Powell's Philip Marlowe sweating through a police grilling, flashes back to tell this story of murder, blackmail, sadism, sexual servitude, and bicep-ogling Claire Trevor. Based on Raymond Chandler's Farewell, My Lovely, "The purest version of Chandler on film." - Glenn Erickson. 12:40, 5:10, 9:50

## THE MALTESE FALCON

(1941, JOHN HUSTON) Humphrey Bogart's Sam Spade the world's most coveted chachka - despite the malevolent connivings of Peter Lorre's perfumed-cardcarrying Joel Cairo, "Fat Man" Sidney Greenstreet's Kasper Gutman, and Mary Astor's two-faced "Miss Wonderly." 2:45, 7:30

## KISS ME DEADL

KISS ME DEADLY (1955, ROBERT ALDRICH) A nighttime encounter with a Cloris Leachman clad only in a raincoat leads Ralph Meeker's private dick Mike Hammer and his legality-be-damned methods on a race with double-crossing Gaby Rodgers for a mysterious, too-hot-to-handle box. Adapted from the Mickey Spillane novel, with the ultimate apocalyptic

### THE KILLING

ending. DCP restoration. 12:30, 4:30, 8:30

(1956, STANLEY KUBRICK) Ex-con Sterling Hayden puts together the usual suspects - including sniveling runt Elisa Cook Jr. (married to rotten-to-the-core Marie Windsor), a chess-playing wrestler, and trigger-happy weirdo Timothy Carey — to pull off a racetrack heist, as the inevitable ironic twist awaits. Co-written by pulp titan Jim Thompson, DCP restoration.



**GUN CRAZY NEW RESTORATION** 

(1949, Joseph H. Lewis) A bank robbery shot from inside the getaway car in a single take, as vicious carny girl Peggy Cummins leads good-hearted gun buff John Dall into a life of crime "Magnificently enjoyable While 1940s cinema was packed with devious dames, few can match Cummins' hellcat sharpshooter for sheer manipulative allure." - Tom Huddleston, Time Out (London). DCP. 2:00, 5:30, 9:15

## **DETOUR**

(1945 EDGAR G. LILMER) "Whichever way you turn. Fate sticks out a foot to trip you." New York to L.A. hitchhiker Tom Neal's pickup of the aptly-named Ann Savage leads to blackmail and death "One of the defining films of the seductive genre called Film Noir." Vincent Canby, New York Times. 12:30, 3:50, 7:30



## **DEAD RECKONING**

(1947, JOHN CROMWELL) "If you shoot, baby, you'll smear us all over the road." En route to get the Congressional Medal, ex-paratrooper Humphrey Bogart's pal turns up dead, so it's time to check things out with his throaty girlfriend, nitery thrush Lizabeth Scott. 12:45, 4:40, 9:00

## PITFALL

**AUGUST 1-7 ONE WEEK** 

(1948 ANDRÉ DE TOTH) '40s Fatal Attraction in ruthlessly low-key style, as happily married Dick Powell's dalliance with Lizabeth Scott leads to murder and hounding by private dick Raymond Burr, 35mm restored print courtesy UCLA Film & Television Archive. 2:50, 7:00



### JULY 29 TUE (2 FILMS FOR 1 A **SUDDEN FEAR**

(1952, David Miller) Not cast in playwright Joan Crawford's latest, Jack Palance settles for marriage, then goes for the inheritance with scheming girlfriend Gloria Grahame's aid - but resourceful Joan has

plotting skills of her own. "With suspense screwed way beyond the sticking point, superb camerawork, and Crawford in nerve-janglingly extravagant form, it's hugely enjoyable." - Tom Milne, *Time Out* 

### (London). 2:50, 7:30 **TENSION**

(1949, JOHN BERRY) When he hears the news about wife Audrey Totter's cheating, bespectacled druggist Richard Basehart gets really, really. that pre-credit stretched-to-the-max

rubber band. But those newfangled contact lenses, plus a new identity, help him loosen up... and then he meets Cvd Charisse. 12:40. 5:10. 9:50



## **BODY HEAT**

(1981. LAWRENCE KASDAN) "You're not too smart. are you? I like that in a man." White-clad Kathlee

urner inveigles sweatily lustful lawyer William Hurt into a definitely R-rated reworking of Double Indemnity. "Proved that an old-fashioned Noir story could entertain a new generation." - Foster Hirsch. 12:30, 5:10, 9:45

### FATAL **ATTRACTION**

(1987, ADRIAN LYNE) "I will not be ignored!" Successful Manhattan attorney Michael Douglas has it all. including lovely wife Anne Archer and a nice daughter; so why shouldn't he enjoy a little while-the-family's-away weekend fling (including sex on the 2:45, 7:25

# **MILDRED PIERCE**



### THE STRANGE LOVE OF MARTHA IVER JULY 31 THU (2 FILMS FOR 1 A THE STRANGE LOVE

OF MARTHA IVERS (1946, Lewis Milestone) Drifter Van Heflin is back i town, but old flame and successful businesswoma Barbara Stanwyck's weakling, masochistic DA 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. it's a uniquely twisted quadrangle. Print courtesy

### Library of Congress. 2:45, 7:30 **TOO LATE FOR TEARS**

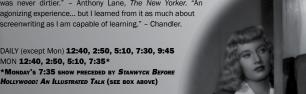
**NEW RESTORATION** (1949, Byron HASKIN) What to do with the suitcase stuffed with cash (\$60,000) tossed into the back seat of their convertible on a nighttime drive: hubbie Arthur Kennedy wants to turn it in to the police whil wife Lizabeth Scott wants to... And then Dan Duryea, shooting, poisoning, and the brother of Scott's ex ensue. 35mm restored print courtesy UCLA Film & Television Archive. Restoration funding provided by the

## 5:10. 9:50

I killed Dietrichson," dictates Fred MacMurray's bleeding nsurance man Walter Neff, and then the flashbacks begin: prospective client Barbara Stanwyck's Phyllis Dietrichson, greeting him clad only in bath towel and monogrammed ankle bracelet, exchanges double entendres ("There's a speed limit in this state"), then swiftly turns the discussion from auto to accident insurance; but then, after Stanwyck's husband's "accident," MacMurray's boss, cigar-chomping Edward G. Robinson, and the 'little man in his stomach," just won't let it rest. Wilder and Raymond Chandler adapted James M. Cain's STANWYCK BEFORE then-notorious novel. DCP. "The season's nattiest, stiest, most satisfying melodrama." - Time (July 10, 1944). "Stanwyck's Phyllis Dietrichson, a platinum blonde who wears tight white sweaters, an anklet, and sleazy-kinky shoes, is perhaps the best acted and the most fixating of all the slutty, cold-blooded femmes fatales of the film noir genre. With her bold stare, her sneering, over-lipsticked, thick-looking mouth, and her

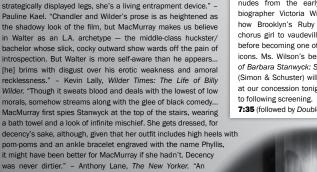
## **HOLLYWOOD: AN** ILLUSTRATED TALK Back by popular demand! Using never-

collection (including rarer-than-rare nudes from the early 1920s), 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. Ms. Wilson's best-selling book A Life of Barbara Stanwyck: Steel-True, 1907-1940 (Simon & Schuster) will be available for sale



before-seen photographs from her personal





Billy DOUBLE Wilder's DEMNITY DAILY (except Mon) 12:40, 2:50, 5:10, 7:30, 9:45 MON 12:40, 2:50, 5:10, 7:35\* nday's 7:35 show preceded by *Stanwyck B* /wood: An Illustrated Talk (see box above) A UNIVERSAL PICTURES RELEASE