Since 1970

June 5-18 Two Weeks

A Nonprofit Cinema

Other national cinemas like Italy and Japan had a Big Three, but they were always directors Mexico alone had a Big Four: stars Pedro Armendáriz and Dolores del Río, director Emilio

Fernández, and... Director of *Photography* **GABRIEL FIGUEROA** (1907-1997). Influenced

by Eisenstein's ¡Que Viva México!, and taught by Citizen Kane's Gregg Toland, Figueroa

worked with every luminary at home — including directors Fernández, Roberto Gavaldór

and Luis Buñuel and legendary diva María Félix — and internationally with John Huston John Ford, Don Siegel, and Clint Eastwood - and was often accounted Mexico's fourth great muralist along with Rivera, Siqueiros, and Orozco; and nominated for Mexico's Oscar, the Ariel Award, every year from 1946 to 1954, 11 nominations overall, winning 7

imes (once against himself). No cameraman has ever dominated a national cinema as he

STEPHANIE SPAHR, ROSE MARY CORTES, ROSARIO CALATAYUD-SERNA, CAROLINA ALVAREZ-MATHIES, MAYA SHUGART (EL MUSEO DEL BARRIO), CARLOS GUTIÉRREZ, RAÚL GUZMÁN (CINEMA TROPICAL),

JOSÉ MANUEL GARCÍA (FILMOTECA DE LA UNAM), LYNANNE SCHWEIGHOFER (LIBRARY OF CONGRESS), JL GINSBURG (UNIVERSAL), MONA NAGAI (PACIFIC FILM ARCHIVE), HADEN GUEST (HARVARD FILM ARCHIVE),

ted in conjunction with "UNDER THE MEXICAN SKY: GABRIEL FIGUEROA — ART AND FILM,"

ON AT **EL MUSEO DEL BARRIO** (FIFTH AVENUE AT 104TH STREET), ON VIEW THROUGH JUNE 2

nko to MAURICIO MAILLÉ, FERNANDO OSORIO (FUNDACIÓN TELEVISA), JORGE DANIEL VENECIANO,

did or created so majestic and instantly recognizable an image of it.

FILM FORUM **SUNDAYS @ 11 AM**

MAY 24 *DISNEY*

Rosa Blanca

Ignacio López Tarso's illiterate farmer lives dyllically on the Gulf of Mexico coast until

omebody hits a gusher and U.S. oil companie

come a-running - but does he want to sell? And can he say no? From the novel by *Treasure*

of the Sierra Madre's B. Traven. 35mm

MON. JUNE 15 2:20, 6:15, 10:10

Cartoon Milestones

BRUCE GOLDSTEIN

MAY 8-28 THREE WEEKS

THE TRILOGY **DIRECTED BY SATYAJIT RAY** Music by Ravi Shankar

"NEVER HAVING SEEN A SATYAJIT RAY FILM IS LIKE NEVER HAVING SEEN THE SUN OR THE MOON.

In the early 50s, commercial artist SATYAJIT RAY was determined to film a novel by Bibhuti Bhushan that he had previously illustrated, shooting on weekends, commuting to the location by bus, and eventually pawning his wife's jewelry, until a providential government grant enabled the work to go on. The result, along with the two continuations that followed, was the beginning of one of the screen's greatest works, perhaps the cinema's greatest bildungsroman ever. "Standing above fashion, it creates a world so convincing that it becomes, for a time, another life we might have lived. The three films swept the top prizes at Cannes, Venice and London, and created a new cinema for India — whose prolific film industry had traditionally stayed within the narrow confines of swashbuckling musical romances. Never before had one man had such a decisive impact on the films of his culture... It is about a time, place and culture far removed from our own, and yet it connects directly and deeply with our human feelings. It is like a prayer, affirming that this is what the cinema can be, no matter how far in our cynicism we may stray." - Roger Ebert. A JANUS FILMS RELEASE

PATHER PANCHALI



(1955) In a poor Bengal village, Mom tries to hold things together while dreamy Dad looks for work, daughter Durga is accused of stealing, aged "Auntie" (82-year-old former actress Chunibala Devi) eats more than her share, while the young Apu (8-year-old Subir Bandopadhyay) drinks it all in - including the memorable run through the field of waving grasses for his first sight of a train. "Beautiful, sometimes funny, and full of love, it brought a new vision of India to the screen." - Pauline Kael. "A triumph of mood and character rather than an exercise in brisk Western storytelling." - Jonathan Rosenbaum "A hymn to curiosity, courage and conscience, it introduces Apu as an opening eye, innocent of adult anxieties but alert to adventure and, finally moral discovery. Ravi Shankar's music is great, too. A masterpiece, inarguably." - Geoff Andrew,

Time Out (London) MAY 8-14 (except Sun, May 10) 12:30, 3:00, 5:35, 8:00 SUN. MAY 10 1:20. 8:10 MON. MAY 25 7:25

THU, MAY 28 9:30

6:00 APUR SANSAF

APARAJITO



(1956) As death depletes the family, Apu (now played by Smaran Ghosal) and his mother move to Benares, and the now-young man discovers electricity, the working of the heavens, the delights of poetry, and a growing sense of responsibility for the mother who has always cared for him, Grand Prize, Venice Film Festival, "Chronicles the emergence of modern industrial India, showing it to be not a primitive society but a corrupted society. However, Apu himself embodies Ray's belief that individuals need not become corrupt." - Pauline Kael. "More perceptive than any other study of adolescence that I know." - David Shipman, "Its treatment of death is among the most beautiful, mystical, and precise handlings of that subject in all of cinema, worthy of Mizoguchi... It's a masterpiece for which terms like 'simplicity' and 'profundity' seem inadequate." - Jonathan Rosenbaur

MAY 15-21 (except Sun, May 17) 12:30, 2:40, 4:50, 7:00, 9:20 SUN. MAY 17 4:10. 8:30 SUN MAY 24 10:05 MON, MAY 25 9:50

APUR SANSAR

(1959) Struggling writer $\mathrm{Apu}-\mathrm{now}$ an adult and played by Ray's perennial star Soumitra Chatterjee - ends up substituting in an arranged marriage with Sharmila Tagore then 14, and a distant relative of Nobel laureate Rabindranath Tagore, an important Ray influence - but even as love comes tragedy looms; but Apu finds in his son the promise of new life. "Rich and contemplative and a great, convincing affirmation." - Pauline Kael. "It is the kind of film one sees only once in a decade. Indisputably, it is one of the

masterpieces of cinema." - Pierre Marcabru. MAY 22-27 (except Sun & Mon, May 24 & 25) 12:30, 2:35, 4:40, 7:00, 9:10 SUN, MAY 24 1:20, 8:00

MON, MAY 25 5:20

THU, MAY 28 12:30 APU TRILOGY

∞ THE APU TRILOGY MARATHON 🥯

SUNDAY, MAY 10 1:20 PATHER PANCHALI 3:45 APARAJITO

SUNDAY, MAY 17 1:40 PATHER PANCHALI 4:10 APARAJITO 6:20 APUR SANSAR

SUNDAY, MAY 24 3:25 PATHER PANCHALI 5:50 APARAJITO

All three parts will be shown consecutively on these days (separate admission for each film): MONDAY, MAY 25 12:40 PATHER PANCHALI 3:10 APARAJITO 8:00 APUR SANSAF 5:20 APUR SANSAR

THURSDAY, MAY 28 2:35 PATHER PANCHALI 5:10 APARAJITO

7:20 APUR SANSAR



from Jean Peters' purse — after all, she was messengering it, albeit unwittingly, to the REDSI But then, in Widmark's world, "Who cares? Your money's as good as anybody else's"; while professional snitch Thelma Ritter thoughtfully pulls out a price chart when called on for a fingering. (This was Ritter's fourth straight Supporting Actress Oscar nomination —her sixth was for Birdman of Alcatraz [see July 26/27 on reverse]; she never won.) Peters herself — soo to be Mrs. Howard Hughes in real life — is everybody's patsy, blackmailed into the mule deal by sweaty ex-"boyfriend" Richard Kiley with promise of a clean final breakup, robbed twice, cold-cocked, hit with a beer-in-the-face wakeup call, and rag-dolled around an apartment; and shot. But finally, as Ritter says, "Even in our crummy line of business, you gotta draw the line somewhere." Vintage Fuller hard-boiled pulp, with final chin-bouncing-on-each-step subway station showdown. (Released the year Stalin died, Pickup's Cold War attitudes horrified Gallic Fuller fans; in the French dubbing, the whole thing

was changed to a drug deal.) DCP. "As Fuller's typically perverse, pigheaded hero, Widmark draws on the snickering, psychotic style that first made him a star." - Dave Kehr. "Dependent on a trademark coziness to draw the spectator's attention. Little nests or lairs instead of apartments, a hammock instead of a bed, a box lowered into the river in place of a refrigerator, violence that is never interrupted... Fuller's concentration has the curiosity of a kitten: the fine thing about Peters is that her nervous defiance, her guileless and garrulous jabbering seem the pensive, unfortunate traits of a private person rather than an actress's tricks." – Manny Farber. "The lesson is clear that Fuller was at his best whenever he had a hero or protagonist nobody could think of taking home to mother. This is authentic pulp cinema." - David Thompso

DAILY (except SUN) 12:40. 2:20. 4:00. 5:40. 7:20. 9:00 SUN 2:00. 3:40. 5:20. 7:00. 8:40. 10:20



Enamorada (1946, Emilio Fernández) During the Mexican Revolution, General Pedro Armendáriz takes the town of Cholula and starts to shake down the rich, but also falls for Señor Moneybags' staunch conservative, spitfire daughter, played by legendary diva María Félix. And then the federales start moving in. The Gone with the Wind of Mexican classics, it swept the Ariels (Mexico's Oscars), winning for Best Film, Director, Actress, Editing, and Figueroa's cinematography. Taming of the Shrew." - Geoff Andrew, Time Out.

FRI, JUNE 5 **12:30, 4:45, 9:05** SAT. JUNE 6 12:30, 9:20 SUN, JUNE 7 7:00, 9:00 THU, JUNE 18 9:00



María Candelaria

(1943, Emilio Fernández) In the floating gardens of Xochimilco in 1909, Dolores del Río's flower seller is shunned by the locals as the child of a prostitute, loved by peasant Pedro Armendáriz and coveted by the local big shot. Co-Grand Prize winner and Best Cinematography prize to Figueroa at Cannes. Print courtesy Museum of

FRI, JUNE 5 **2:30, 7:00** SUN, JUNE 7 1:00 **Another Dawn** Distinto amanecer (1943, Julio Bracho) Pedro mendáriz, on the run with incriminating documents after his labor leader boss has

been assassinated, gets help from now-

married old flame Andrea Palma — a tough

cookie, she pumps lead into an axe-wielding

thug. Beginnings of Mexican Film Noir. 35mm. SAT. JUNE 6 2:30 WED, JUNE 10 12:30, 4:45, 9:10



Victims Of Sin INTRODUCED BY EDDIE MULLER

Víctimas del pecado (1951, Emilio Fernández) Vintage cabaretera (Noir soap opera musical). vith low dive dancer Violeta (Cuban rumba legend Ninón Sevilla) rescuing an abandoned baby from a literal garbage can, to the ire of Western bad guy), followed by prostitution, scarring, the slammer, marriage, a kidnapping and two murders, and then... Terrific musical numbers, including an appearance by legendary mambo king Pérez Prado. 35mm print courtesy

SAT, JUNE 6 4:50 ONLY INTRODUCED BY EDDIE MULLER, AUTHOR AND FOUNDER OF THE FILM NOIR FOUNDATION. SI GUN CRAZY BELOW IN SPECIAL EVENTS

MARTIN SCORSESE'S

Carlos Fuentes, who personally asked Gavin erstwhile wooden star of Universal weepies (plus Psycho), but son of a Mexican mother and later our ambassador there - to star. He did, "so I could make something I was proud of." 35mm. TUE, JUNE 9 12:30, 4:45, 9:10

Under The Volcano

Pedro Páramo

(1966, CARLOS VELO) On his mother's deathbed,

Carlos Fernández promises her to return to the

town of Comala, to reunite with his father, John

Gavin's Pedro - but is it a town of ghosts? Co-

adapted from Juan Rulfo's now-classic novel,

a precursor of Magic Realism, by literary titan

The Fugitive Fonda is on the run as the last priest left in a ferociously anti-clerical Latin American state, with Pedro Armendáriz charismatic as the fanatically idealistic priest killer. One of Ford's own favorites — "To me, it was perfect" — with nagnificent photography by Figueroa. Very loosely adapted from Graham Greene's The Power and the Glory. 16mm print courtesy TUE, JUNE 9 2:40, 7:00

Pueblerina

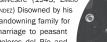
(1948, Emilio Fernández) Back from a phony murder rap. Roberto Cañedo wants nothing but a simple farming life, despite his love Columba Domínguez's child by the man who tauntings can he

of Fernández's films about village life. 35mm. WED, JUNE 10 2:40, 7:00

PUEBLERINA

GoodFellas

JUNE 19-25 ONE WEEK | 25th ANNIVERSARY |



Presented in association with FUNDACIÓN TELEVISA, EL MUSEO DEL BARRIO, CINEMA TROPICAL, and THE MEXICAN CULTURAL INSTITUTE OF NEW YORK. With the SUPPORT OF FILMOTECA DE LA UNAM, THE MEXICAN AGENCY FOR INTERNATIONAL DEVELOPMENT COOPERATION, and the CONSULATE GENERAL OF MEXICO IN NEW YORK.

> re (1943, Emili FERNÁNDEZ) Disowned by his rich landowning family for his marriage to peasant girl Dolores del Río and his belief in the ideals of the revolution, Pedro Armendáriz must make a final desperate sacrifice First collaboration of "the Big Four." 35mm. THU, JUNE 11 12:30, 4:35, 8:40

Wildflower

(1984, John Huston) Day of the Dead, Novembe 2, 1938, Cuernavaca, and as ex-wife Jacqueline Bisset and half-brother Anthony Andrews spectate, ex-Consul Albert Finney starts soused and then really starts drinking in "the best drunk performance I've ever seen in a film" (Roger Ebert). Adapted from the famously difficult novel by Malcolm Lowry. Music by Alex North (Spartacus, Goodfellas). 35mm.

THU, JUNE 11 2:25, 6:30



The Pearl

(1947, EMILIO FERNÁNDEZ) Pearl diver Pedro Armendáriz has hit bottom on dry land, broke and hungry because of too-turbulent seas, his scorpion-stung son is unable to get treatment because the doctor demands prepayment. But then, with calmer seas, he dumb-lucks onto the biggest pearl he's ever seen. Everything will go great now, right? Right? From the novel by John Steinbeck, and shot by Figueroa on

dazzling Pacific coast locations. 35mm FRI, JUNE 12 **12:30, 4:00, 7:30** SAT JUNE 13 12:30, 4:00 THU, JUNE 18 12:40

– ROGER EBERT



abriel figueroa

Jaibo beats up a blind beggar, then murders squealer. Buñuel's no-compromise report from the slums has since influenced everything from Truffaut's The 400 Blows to ity of God. His Best Director Award at Cannes prompted th

international discovery of his work, 35mm, "A masterwork... with perhaps the greatest of all ovie dream sequences." - Pauline Kael FRI. JUNE 12 2:15. 5:45 SAT, JUNE 13 2:15, 8:15, 10:00



The Night of the Iguana

urned tour bus guide Richard Burton gets caught in a flesh vs. spirit tango in a Mexican coastal village, as he becomes the object of esire for Ava Gardner, Deborah Kerr, and Lolita-like Sue Lyon. Skillful adaptation of the Tennessee Williams play, keyed by Figueroa's ensual photography of soon-to-be notorious Puerto Vallarta, 35mm. SAT JUNE 13 5:45*

SUN, JUNE 14 1:10 *SATURDAY'S 5:45 SHOW INTRODUCED BY JAMES GRISSOM.

WOMEN OF THE BY KNOPF). BOOK ON SALE AT OUR

THE NIGHT OF



Macario Ignacio López Tarso's impoverished

woodcutter Macario agrees to share the whole turkey he's planned for himself with a deathly apparition, his reward a miraculous liquid that heals any illness — but there are catches. First Mexican film nominated for Best Foreign Language Oscar. From the novel by B. Traver (Treasure of the Sierra Madre), and with Pina Pellicer (One-Eyed Jacks). 35mm.

SUN, JUNE 14 **3:40, 7:30** MON, JUNE 15 **12:30, 4:25, 8:20**



SISTER SARA

Río Escondido (1947, Emilio Fernández) On a personal mission from the Presidente to bring education to a remote village, María Félix's ailing but dedicated schoolteacher squares off with a brutal land baron whose peasant management farmers - and as a rape attempt, shooting, and peasant revolt ensue, she comes back harder. 35mm SUN, JUNE 14 5:30, 9:20 WFD, JUNE 17 2:25, 6:20, 10:15

- ROGER EBERT



Sister Sara (1970, Don Siegel) "Those fellas couldn't fight worth a damn, but one of 'em wasn't a bad cook." remarks drifter Clint Eastwood after rescuing nun Shirley MacLaine from dispensation" allowing nuns to smoke, swear and drink with the best of them? 35mm



Nazarín

(1958, Luis Buñuel) One of Buñuel's most straightforward attacks (despite memorable urrealistic dream sequence) on the Catholic Church, as Francisco Rabal's Padre Nazarín tries to lead a humble life of Christ-like sacrifice n turn-of-the-20th-century Mexico, only to meet with humiliation and hostility, 35mm print courtesy Harvard Film Archive TUE, JUNE 16 6:45 ONLY



Salón México

(1949, Emilio Fernández) Bookended by the eventually very poignant mariachi number "Si Juárez...," Marga López sexily dances up a storm in the eponymous nitery, but she's got a secret: a younger sister she's putting through an expensive private school - plus slimy pimp Rodolfo Acosta and secret admirer cop Miguel Inclán. 35mm.

WED, JUNE 17 12:30, 4:25, 8:20

Autumn Days

de otoño (1962, Roberto Gavaldón) Old story: naïve country girl, Big City/ Married Man – but new to Pina Pellicer (Brando's One-Eyeo Jacks), who, to rebuild he life, invents a whole new one marriage, death, and baby - to keep the respect of her coworkers and her secretly-"Gavaldón's best and most affecting work."

Elliott Steir THU, JUNE 18 2:30, 4:30, 7:00

JUNE 26-JULY 9 TWO WEEKS "No finer film has ever been "ONE GREAT SCENE AFTER ANOTHER! made about organized crime -ONE GREAT SHOT AFTER ANOTHER! I'VE SEEN not even The Godfather!" IT 50 TIMES AND IT'S STILL MAGIC!" **NEW 4K RESTORATION** "One of the most intense atmospheres e screen has ever delivered!" - DAVID THOMSON

STARRING JOSEPH COTTEN ALIDA VALLI AND ORSON WELLES as Harry Lime creenplay by GRAHAM GREENE

(1949) In rubble-strewn postwar Vienna, its occupation divided among four powers, Joseph Cotten's pulp Western writer Holly Martins arrives to meet up with his old friend Harry Lime, only to find that he's dead — or is he? And as the supremely naïve Cotten, a monoglot stranger in a strange land, descends through the levels of deception, and as he discovers his own friend's corruption, the moral choices loom. A triumph of atmosphere - with its Vienna locations (including the gigantic Riesenrad ferris wheel and the dripping sewers), its titled camera angles, its Robert Krasker-shot shadows, and Anton Karas's unforgettable zither theme - and with its stars in perhaps their most iconic roles: bereted Trevor Howard at his most Britishly military; Alida Valli, here truly enigmatic and Garboesque; and Welles' Harry Lime, arriving in one of the greatest star entrances ever, and adding the famous "cuckoo clock" speech to Greene's original script, with the whole topped by its legendary, almost endlessly drawn-out final shot. Three Oscar nominations: for director Reed, editor Oswald Hafenrichter, and cinematographer Krasker, with a win for the latter; the Grand Prize at Cannes; and the only film on both the AFI and BFI Top 100 lists of, respectively, the greatest American and British films (#1 for the Brits), as well as being named The Greatest Foreign Film of All Time... by the Japanese! "The supreme movie about the night world, the ultimate example of that shining-streets-and-lurking-shadows realism.'" – David Denby. "You can smell the sewers, the fear, and the mistrust in Vienna. A time and a place were captured scenario and locale were stirred, like cream going into dark coffee." – David Thomson. "Welles haunts each scene: everywhe and invisible, he's a smirking Cheshire cat of a villain, a superb case study in shameless charisma as poisonous contagion." Ben Walters, Time Out (London). "No matter how many times I saw it over the years its magic never failed. I kept discovering dark new delights, and the classic moments remained every bit as classic. I can only envy the viewer who gets to encounter Reed's movie for the first time." – David Ansen.

DAILY (except SUN, JUNE 28) 12:30, 2:35, 4:40, 7:00, 9:10 SUN, JUNE 28 1:15, 3:20, 5:25, 7:30, 9:40

RESTORED IN 4K BY DELUXE RESTORATION, on behalf on Studiocanal, from a fine grain master positive struck from the original negative.

A RIALTO PICTURES RELEASI

JUNE 6 SAT JUNE 7 SUN Muller Introduced by Eddie Muller

even dream of, and its epic sweep and brilliantly energetic film language rest on a cluster of effortlessly expert performances."

barrooms and diners and nightclubs in which the guys hang out. It isn't even the throwaway bits of sociology the audience hears. The

authenticity exists in the unimaginative ordinariness of the violent lives it depicts." - Vincent Canby, The New York Times. "Despite its

Geoff Andrew, Time Out (London). "Looks and sounds as if it must be absolutely authentic. It's not just the New York settings, or the

(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 gur buff John Dall into a life of crime, "Among [the film's] triumphs; a pair of object-hungry young marrieds fondling pressure cookers in a department store and shivering orgiastically while a hold-up goes on." - NY Times. "The most exciting, dynamic and influential Noir movie ever made." - Eddie Muller. DCP restoration. 7:00 INTRODUCED BY EDDIE MULLER. AUTHOR AND

horrifying explosions of violence, largely takes place as a giddy, amoral comedy." - Pauline Kael.

DAILY (except SUN) 1:00, 4:00, 7:00 SUN 1:30, 4:20, 7:10 A WARNER BROS. PICTURES RELEASE

DER OF THE FILM NOIR FOUNDATION, AND HOS M's "Summer of Darkness," Airing of TCM's "Summer of Darkness," A EVERY FRIDAY NIGHT JUNE 5-JULY 31. MR. MULLER'S NEW BOOK GUN CRAZY: THE ORIGIN OF AMERICAN OUTLAW CINEMA, (PUBLISHED BY BLACK POOL PRODUCTIONS) WILL VITH BOOK SIGNING TO FOLLOW SC

THE BIRTH OF A NATION Introduced by Godfrey Cheshire

alian Henry Hill. And in Scorsese's adaptation of this true story (based on the book Wiseguy by co-screenwrite

Nicholas Pileggi), from teenage car parker to drug dealer to government squealer, this is total immersion into the

Mafia world: the legendary single shot entrance to the Copacabana through the back door, the kitchens, and right to a magically appearing front row table; the impromptu late night meal at Joe Pesci's mother's place (played by

Catherine Scorsese, Marty's mom) when Liotta, Pesci, and Robert De Niro, stuck with a hot corpse, drop by for

a shovel and a kitchen knife; where "What do you mean I'm funny?," "Now go home and get your shinebox", and e Niro's casual invitation to Liotta's fiery wife Lorraine Bracco to pick out a few Dior dresses, can be anything from

a blood-chilling threat to a cue for sudden murder to a cheap gag; to Liotta's last day as a hood, where an onslaught

of frenetic visuals and nonstop pop hit fragments recreate the state of a strung-out cokehead. On numerous best of the year — and decade — lists, and nominated for 6 Academy Awards, winning only Best Supporting Actor for

Pesci's killer, so loathsome even his bloody comeuppance's just not enough. Plus a memorable turn by Paul Sorvino as a pasta-making Don. DCP. "Excites the senses in a way few film-makers"

> (1915, D.W. GRIFFITH) And the birth of cinema But Griffith's monumental epic of two families, North and South (with a cast including Lillian Gish) also remains "a highly inflammatory piece of propaganda" (Kevin Brownlow), as the "heroic" group that rides to that trademark Griffith rescue is... the Ku Klux Klan. Probably the greatest box office hit ever and a revolution in filmmaking that also provoked race riots on first release. 100 years later it's still perhaps the most highlycharged American film of all time. Museum of Modern Art restoration. 35mm print courtesy of Library of Congress. 3:20 INTRODUCED BY CRITIC/FILMMAKER GODFREY CHESHIRE. SEE HIS ARTICLE "WHY NO ONE IS CELEBRATING THE 100TH OF THE FEATURE FILM" AT VULTURE.COM.

Special Events

RUNS JULY 10-

Reprise

JUNE 8 MON (2 FILMS FOR 1 A *JAZZ ON A SPRING DAY*

of 20th century jazz and blues, including St. Louis Blues (1929), with Bessie Smith; Black and Tan Fantasy (1929), with Duke Ellington and Fredi Washington; Rhapsody in Black and

Blue (1932), with Louis Armstrong; Cab Calloway's **Hi-De-Ho** (1933); **Bundle of Blues** (1933), with llington; **Hoagy Carmichael** (1939), with Hoagy and Jack Teagarden; **Symphony in Black** (1935), with Ellington and Billie Holiday; and more! DCP restorations courtesy Cohen Film Collection. 12:30, 4:20, 8:10*

*8:10 SHOW INTRODUCED BY WILL FRIEDWALD, COLUMNIST FOR IGHT BOOKS ON MUSIC AND POPULAR CULTURE

Syncopation (1942, WILLIAM DIETERLE) 1906 New Orleans and a

7-year-old boy's Bach solo starts sounding like... jazz! - and soon he's "King of the Cornet" Jackie and Todd Duncan (Gershwin's original "Porgy") look With cameos by Benny Goodman, Harry James Gene Krupa, Charlie Barnet, and Joe Venuti fine grain master struck by the Library of Congress from the nitrate negative

Cooper, while stride pianist Bonita Granville gets arrested for playing "boogie-woogie," in musical saga tracing jazz's evolution from Dixieland and ragtime right into the swing era, as Adolphe Meniou, George Bancroft, 2:30, 6:20, 10:20



IN COLD BLOOD **NEW 4K RESTORATION**

(1967, RICHARD BROOKS) Ex-cons Perry Smith (Rober Blake) and Richard Hickock (Scott Wilson) break into the home of a prosperous Western Kansas farmer, ostensibly to commit burglary - but then systematically slaughter the farmer, his wife and their two teenage children. Adapted from Truman Capote's best-selling "non-fiction novel," its ruthlessly realistic treatment has arguably never been topped with Conrad Hall's b&w photography giving a near-documentary feel (the murders were shot in the actual rooms in which they took place) - and with even the intricate parallel editing of the multiple storylines reproducing the book's pacing. DCP. 12:30, 3:00, 5:30, 8:00



JULY 12 SUN THE LODGER

(1927, ALFRED HITCHCOCK) As the corpses of blondes pile up around London, a cloaked stranger arrives in the fog pointing at the sign "Rooms to Let." Could he he lack the Rinner? Described as "the first true Hitchcock film" by the Master himself — complete with his first cameo. DCP. "It was the first time I exercised my style... you might almost say it was my first picture." – Hitchcock. 12:30 ONLY \$



M (Fritz Lang version)

JULY 12 SUN (SEPARATE ADMISSION) M (FRITZ LANG VERSION)

(1931, FRITZ LANG) Both polizei and unterwelt (that is cons and crooks) start senarate manhunts for a child-molesting murderer (based on the real-life Düsseldorf murderer Peter Kürten), in the cinema's first serial killer story and still perhaps the most terrifying. Erstwhile Brecht regular Peter Lorre became world-famous overnight as the squealing, helpless murderer. The title derives from the shoulder chalk mark tagging Lorre as Mörder. 4K DCP. 2:20, 6:20

Signature (required)

□ Enclosed is \$

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 $\hfill \square$ Enclosed is my check made payable to Film Forum.



VERSION) (1951, Joseph Losey) Stentorianly underscored remake or Lang's classic, with the cops and the underworld in a race to catch a helplessly psychopathic child murderer amid vintage L.A. locations, and killer David Wayne's "illness and perversion disturbingly explicit" (Robert Porfirio). "The Brechtian irony of criminals delivering punishment is a Berlin import, the Freudian psychology an American." - Richard Brody, The New Yorker. 35mm print courtesy Library of Congress. 4:30, 8:30



THE PHENIX CITY STORY

based on fact and filmed on the real locations - of lawyer Richard Kiley's return to clean up his crime ridden hometown of Phenix, Alabama. 35mm. "Gritty and hard... every bit as sleazy as the subject it treats. - Dave Kehr. 2:10. 5:50. 9:30

HE WALKED BY NIGHT

(1948, Alfred Werker & Anthony Mann) Richard Basehart uses pre-computer technical wizardry to schnooker cops after killing one in a botched robbery. With a legendary final chase through L.A.'s sewer tunnels. Anthony Mann took over, uncredited, and shot all the major scenes. 35mm. "Taken (or so the studio claimed) from actual police files... A gritty masterpiece." - Errol Morris. 12:30. 4:10. 7:50



JULY 14 TUE (DOUBLE FEATURE) THE WRONG MAN

(1956, Alfred Hitchcock) Returning at dawn to Jackson Heights, Stork Club bass player Henry Fonda finds himself trapped in a classic mistaken-identity case. Shot in ruthlessly restrained semi-doc style on the locations of the actual case, with harrowing sequences of Fonda's booking and arraignment, and memorable nnocent-to-guilty dissolve. 35mm. "Has an almost Kafkaesque nightmare realism to it." - Pauline Kael 12:30, 4:25, 8:20

BOOMERANG!

(1947, ELIA KAZAN) Cops nail a priest's murderer, but D.A. Dana Andrews decides to reinvestigate in the teeth of community hysteria. Based on a true story, with Kazan's first use of all-location filming (in Stamford, Conn.) and, except for the five major parts, non-pro actors (including Kazan's uncle Joe, the original or America, America). DCP. 2:35, 6:30, 10:25



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__ DAYTIME TEL _

JULY 15 WED (DOUBLE FEATURE) THE ST. VALENTINE'S DAY MASSACRE

(1967, ROGER CORMAN) Al Capone non-lookalike Jason Robards chews cigars and the scenery, even as Tommy Gun-toting Model Ts send him hurtling to the floor of his favorite eatery, henchman George Segal has a Cagneyesque knockdown fight with his moll ove a fur coat, and Jack Nicholson raspingly delivers one line on garlic-drenched bullets, in Corman's semi-doc on the fabled rubout. 35mm. **1:10, 5:10, 9:10**

SPECIAL THANKS TO GROVER CRISP, MICHAEL HORNE (SONY

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TION), JAKE PERLIN (THE FILM DESK), WYATT OLLESTAL

THE RISE AND FALL OF LEGS DIAMOND

(1960, Budd Boetticher) Ray Danton's Legs assures victory in a dance contest by torching a rival's dress, all as part of a jewel robbery, then decides on a protection racket - against mob bosses! - shrugging off numerous bullet wounds with two-gunned vengeance; but, back from a European holiday, finds a new regime in power. Danton's magnetic heel keys Western/bullfight film legend Boetticher's b&v throwback, 35mm. 3:10, 7:10



JULY 16 THU

VENGEANCE IS MINE (1979, Shôhei IMAMURA) January 1964, and serial kille Ken Ogata is apprehended after a 78-day chase through a hermetically-sealed island country. Based on an actual case, this was Imamura's multi-awarded return to features after a 9-year hiatus keved by Ogata's charming/icy cold killer, legendary bad guy Rentarô Mikuni as his too-Catholic father, and Mayumi Ogawa, searing and heartbreaking as his last love.

(\$125) (\$221) (\$453) (\$903) (\$2,403)



IN THE REALM OF THE SENSES (1976, Nagisa Ôshima) In 1936, restaurateur Tatsuya

Fuji and maid/ex-prostitute Eiko Matsuda pursue their lovemaking obsessions to the sadomasochistic limits. Based on the headline-making Sada Abe case, this was the first hardcore/explicit work from a major director, although the final act is a male-cringeinducing simulation. But then the Japanese title is Ai no korida... Bullfight of Love. 35mm. 9:50 ONLY JULY 17/18 FRI/SAT

BONNIE AND CLYDE 4K RESTORATION

(1967, ARTHUR PENN) "We rob banks." The saga of Faye Dunaway's Bonnie Parker and Warren Beatty's Clyde Barrow, real-life robbers in the 30s dust bowl, begins in near farce and ends in hair-raising violence (the aughs stop after kidnappee Gene Wilder reveals his occupation). A watershed in American filmmaking, 10 Oscar nominations, including the five principal actors, with Oscars to Best Supporting Actress Estelle Parsons and Rumett Guffev for his vivid color cinematography. DCP. FRI 12:30, 2:40, 4:50, 7:00



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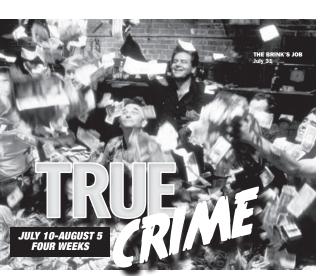
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FILM FORUM

HEAVENLY CREATURES

Zealand, Mario Lanza-loving schoolgirls Melanie Lynskey and Kate Winslet (in their debuts) build their own elaborate fantasy world; but then Lynskey's mom nixes their trip to England together - big mistake! Winslet's character was revealed to be best-selling Victorian mystery writer Anne Perry. From the direct of the Lord of the Rings trilogy! 35mm. 9:30 ONLY

JULY 18 SAT (SEPARATE ADMISSION) **MEMORIES** OF MURDER

JULY 10-AUGUST 5 FOUR WEEKS

(2003, Bong Joon-но) 1986, the last year of dictatorship: and even the arrival of a Seoul detective can't keep Song Kang-Ho's hayseed cops from alternating between farcical incompetence and boot-stomping coercion as the strangled female corpses pile up. Based on Korea's first actual serial killer case, multi-awarded (Film, Director, Actor Korean Oscars), and nerve-shreddingly suspenseful and brutally hilarious down to its bone-



JULY 19 SUN DOG DAY AFTERNOON

(1975, Sidney Lumet) As a scorcher unravels from day to night in Brooklyn, the motive for Sonny Wortzik's (Al Pacino) botched bank robbery/hostage taking is revealed to be the funding of his second (male) wife's sex-change operation - based on an actual case. 35mm. "The most flamboyant of Lumet's New York movies." - Vincent Canby, NY Times. 12:30, 5:25, 8:00

JULY 19 SUN (SEPARATE ADMISSION) DONNIE BRASCO

(1997, MIKE NEWELL) "30 years, I'm bustin' my hump... for what?," complains mobster Al Pacino in one of his most sympathetic, low-key performances - but his crime protégé, Johnny Depp's "Donnie," has even worse job fatigue — he's actually undercove FBI agent John Pistone (the real one served as consultant), frightened that, in his sixth year on the job. "I'm not becoming like them. I am them." 35mm. Tense, sharp and compelling... a worthy addition to the Mob movie canon." - Tom Charity, Time Out (London). 2:55 ONLY



I AM A FUGITIVE FROM A CHAIN GANG JULY 20 MON (DOUBLE FEATURE)

SCARFACE

(1932, Howard Hawks) X marks the corpses as they drop in garages, lunch rooms, and bowling alleys: Paul Muni's thinly-disguised Al Capone wastes his boss and takes over his moll, aided by coin-flipping cohort George Raft, but his - extremely possessive - heart belongs to sister Ann Dvorak. DCP. "By far Hawks" most visually inventive and tonally anarchic movie." -

I AM A FUGITIVE FROM A CHAIN GANG

(1932, Mervyn LeRoy) "But how do you get along? How do you live?" "I steal." Out-of-work war vet Paul Muni gets railroaded - twice - onto brutal Southern chain gangs, his only prospect after escaping a life spent perpetually on the run. Based on a true story, the original author was re-captured following post-movie publicity. 35mm. 12:30, 4:10, 7:50



JULY 21 TUE (DOUBLE FEATURE) NED KELLY

(1970, Tony Richardson) "I'll see you... down there." As the legendary 19th century Australia Robin Hoodish outlaw, Mick Jagger, sporting a beard, sings "The Wild Colonial Boy," wears home made plate armor for a final showdown, and delivers a memorabl kissoff to his trial judge (the real Ned's actual words). Filmed on location Down Under by the director of Tom Jones. 35mm. **2:20, 6:10, 10:00**

THE TRUE STORY OF JESSE JAMES

(1957, Nicholas Ray) The bullets fly as the James Brothers (Robert Wagner's Jesse and Jeffrey Hunter's Frank) and their gang run into surprising resistance from the irate citizens of Northfield, Minnesota and then the flashbacks begin, in ballad-like portrait of a man who falls in love with his own legend. "Another of Ray's hurt heroes - confused, conflicted contradictory, echoing Rebel Without a Cause. James Ouandt, 35mm. 12:30, 4:20, 8:10





BIRDMAN OF **ALCATRAZ**

THE ST. VALENTINE'S DAY MASSACRE

THE BODY SNATCHER

(1945, Robert Wise) In 19th century Scotland, pione

anatomist Henry Daniell finally tires of cab driver

grave robber Boris Karloff's taunts, but then finds he

may have gone a corpse too far. Adapted from a Robert

Louis Stevenson story, itself based on true-life grave

robbers Burke and Hare, 35mm. 12:30, 4:25, 8:20

(1958, Robert Wise) Convicted for prostitution, perjury,

and forgery — okay, the real-life Barbara Graham

(Susan Hayward, Best Actress Oscar) was no angel.

But was she a murderer? And did she deserve death?

the last hour a painstaking powerful procession to

(1973, John Millius) The great Warren Oates is

dead ringer for the legendary bank robber in Milius'

directing debut, although the body count's a multiple

of the real one. Ben Johnson's Melvin Purvis has

his cigar lit before every shootout, a young Richard

Dreyfuss cameos as Baby Face Nelson, and with a

(1979, Don Siegel) Condemned to the Rock, Clint

Eastwood shrugs off strip searches, shower brawls

and racial tensions to find a special new use for snotty

warden Patrick McGoohan's nail clipper. Based on the

only successful escape attempt from Alcatraz - well

bodies were never found - and arguably the darkest and

quietest film from a major studio. 35mm. 2:40, 7:05

JULY 24 FRI (DOURI E FEATURE)

NEW 4K RESTORATION

homemade do-it-yourself

menacing - account of the

low-key - but all the more

notorious serial murder case,

DCP. 12:50, 5:15, 9:40

JULY 25 SAT

10 RILLINGTON PLACE

(1971, Richard Fleischer) "What happened to the

women at 10 Rillington Place?" queried the ads.

Two guesses. In 1948, Welsh blue collar worker John

Hurt and wife Judy Geeson, lodgers upstairs from mild-

mannered John Reginald Christie (Richard Attenborough)

and wife, already have trouble making ends meet when

Geeson discovers she's in the family way - but ever-

THE BOSTON STRANGLER

(1968, Richard Fleischer) So why did 13 women op

their doors? As the rape/murders and split-screen

effects proliferate, George Kennedy's cops pull in

every psycho in Boston, but Henry Fonda's John

Bottomly must relentlessly worm a confession out of

Tony Curtis — electrifyingly cast against type as chief

suspect Albert DeSalvo. DCP. 3:00, 7:25

THE MATTEL AFFAIR

(1972, Francesco Rosi) It's only a quick plane ride home

by private jet; so why do Enrico Mattei's friends keep

begging off? Rosi's cine-inchieste (film investigation)

of Gian Maria Volonté/Mattei's turbulent life rockets

from Nazi fighting to international wheeling/dealing in

gas and oil, but always comes back to that 1962... accident? Palme d'Or, Cannes. DCP. Restored in 4K

by Cineteca di Bologna at L'Immagine Ritrovata, in

association with The Film Foundation, Paramount

Pictures, and Museo Nazionale del Cinema di Torino

Restoration funding provided by Gucci, Eni, and The

JULY 25 SAT (SEPARATE ADMISSION)

BADLANDS 4K RESTORATION

(1973, TERRENCE MALICK) "I can't allow that," states

soft-spoken James Dean-influenced garbage mar

Martin Sheen, just prior to cold-blooded murder.

Malick's debut is a classic outlaw-couple-on-the-run

story, based on the Starkweather/Fugate case, with

Sheen taking teenage baton twirler Sissy Spacek on a

killing spree across the prairies. DCP. 2:45, 7:20, 9:30

JULY 25 SAT (SEPARATE ADMISSION)

MEMORIES

OF MURDER

BADLANDS

NEW 4K RESTORATION

Film Foundation. 12:30

abortion. And then... Ultra low-key – but all the more

Starkly realistic treatment of a notorious case, with

I WANT TO LIVE!

the gas chamber. 35mm. 2:05, 6:00

(FRITZ LANG VERSION)

M

(1931, FRITZ LAN

See July 12. 10:00

JULY 23 THU

DILLINGER

35mm. 12:30, 4:55, 9:20

ESCAPE FROM

ALCATRAZ

JULY 22 WED (SEPARATE ADMISSION)

Lancaster (Best Actor, Venice; Oscar nomination) gets the word from warden Karl Malden - solitary for life but then he finds an injured bird in the yard. True story of lifer Robert Stroud, who became a world expert on ornithology from the confines of his cell. With an Oscar-nominated Telly Savalas as a fellow con and brutish Neville Brand as his guard. 35mm. 12:30



(1973, SIDNEY LUMET) Al Pacino's Frank Serpico flashes back from his beginnings as a naive, idealistic police recruit to a bearded, hippie-like undercover detective in a relentless mission against corrupt cops. Pacino's powerhouse performance as the actual hero cop vaulted him to the front ranks of American actors. 35mm **3:20, 5:50, 8:20**

JULY 27 MON (SEPARATE ADMISSION) DARKNESS AT NOON

(1956, Tadashi Imai) Yakkai, Japan, 1951, and in the wake of a double murder and robbery the police quickly nail the admitted killer - plus his four accomplices? Police brutality forced confessions death sentences? Almost literally ripped from the headlines (the case was still under appeal) muckraking procedural, and the third of unsung Imai's five Best Picture winners from Japan's Golden Decade (1951-60). 35mm print courtesy Kawakita Memorial Film Institute, Tokyo. 3:30, 8:10

JULY 27 MON (SEPARATE ADMISSION) THE GOOSE WOMAN

(1925, CLARENCE BROWN) Ex-opera star turned boozing, disheveled goose herder Louise Dresser figures her "eyewitness" testimony about the sensational murder committed practically next door could be her ticket back - but what if her lies implicate the wrong person? Based on an actual eccentric tangent to the Hall-Mills murders. 35mm print courtesy of UCLA Filn & Television Archive. 6:30 ONLY* *LIVE PIANO ACCOMP





(1973, Francesco Rosi) Deporte to Sicily in 1946. Gian Maria Volonté's Luciano, the "Boss of Bosses," starts to build a truly international crime empire amid vintage Rosi time shifts, back to the 40-man massacre that cemented him at the top. forward to the Palermo Mafia "summit." With Rod Steiger, Vincent Gardenia, and Charles Cioffi, this is the original multi-lingual version (dubbed completely into English on first release here). "The finest movie yet made about the Mafia, the most careful, the most thoughtful, the truest and most sensitive to the paradoxes of a society of crime." - Norman Mailer. DCP. Restored by Cineteca di Bologna at L'Immagine Ritrovata, in association with The Film Foundation. Cristaldi Films and Paramount Pictures, with funding provided by The Film Foundation. 12:30, 4:55, 7:00



THE MATTEI AFFAIR **NEW 4K RESTORATION**

(1972, Francesco Rosi) See July 25. 2:40, 9:10

JULY 29 WED (DOUBLE FEATURE) THE UNTOUCHABLES

(1987, BRIAN DE PALMA) Kevin Costner's Eliot Ness goes all out to bring down Robert De Niro's Al Capone, assembling an incorruptible team, with Sean Connerv (Oscar, Best Supporting Actor) as the Irish cop who teaches him the facts of Chicago life and the elaborate shootout on train station steps (an homage to Eisenstein's Potemkin) an action highlight. Ennio nominations. DCP. 12:40, 5:10, 9:40

SUGARLAND EXPRESS (1974. STEVEN SPIELBERG) In desperate trek to get their kids, Goldie Hawn and William Atherton's kidnapping of a highway patrolman in his own cruiser expands to a low speed hundred-car chase. Spielberg's first theatrical feature is "one of the most phenomenal debut films in the history of movies" (Pauline Kael), and filmed on some of the actual locations, DCP. 3:00, 7:30

JULY 30 THU CASINO

(1995, Martin Scorsese) Robert De Niro, as "king of the handicappers" and casino front man for the mob Frank Rosenthal, narrates and sports 52 eye-popping outfits (the real Rosenthal was a clotheshorse despite being car bombed in the opening - is he dead? With Joe Pesci's out-for-himself mob watchdog - even more hateful than in Goodfellas - and Osca nominated Sharon Stone as De Niro's glamorous twisted wife; with a riveting "how to skim the take 45-minute opener. DCP. 12:50, 7:00



JULY 30 THU (SEPARATE ADMISSION)

BADLANDS (1973, Terrence Malick) See July 25. **4:30** JULY 30 THU (SEPARATE ADMISSION)

HENRY: PORTRAIT OF A SERIAL KILLER INTRODUCED BY DIRECTOR JOHN McNAUGHTON VIA SKYPE

(1986, John McNaughton) After watching the homem

video of their massacre of a suburban family. Michael

Rooker's Henry and his drug-dealing accomplice decide to ... watch it again. Based on killer Henry Lee Lucas' tall tales and actual crimes. Henry remained unreleased for years for censorship problems, paving the way for the NC-17 rating. Viewers are advised to go home by subway only in groups. 35mm print courtesy of the director. "Profoundly disturbing." - Caryn

James, NY Times, 10:15 ONLY* *INTRODUCED VIA SKYPE BY DIRECTOR JOHN MCNAUGHTON

JULY 31 FRI (DOUBLE FEATURE) THE FRENCH CONNECTION

Gene Hackman's Popeye Doyle (based on legendary cop Eddie Egan) car-chases a killer-bearing B train, after being schnookered by Fernando Rey in a cross midtown shadowing tonned by a classic subway door jamming. Multi-Oscared recreation of a legendary drug bust, with the real Egan as Hackman's longsuffering boss. DCP. 2:45. 7:00

THE BRINK'S JOB (1978, WILLIAM FRIEDKIN) Cheap crook Peter Falk, along

with ill-assorted gang Allen Garfield, Peter Boyle, Warren Oates and Paul Sorvino, take Brink's HQ in Boston for millions. Near-farce treatment of the actual 1950 "crime of the century." DCP. 12:40, 4:50, 9:10



silver-haired Chaplin doffing Tramp accoutrement for more elegant attire in his role as a 20thcentury Bluebeard, dispatching one wealthy wife after another

- including outrageously vulgar nouveau riche Martha Raye. Based on an idea suggested by Orson Welles, himself inspired by the real-life serial killer Landru. 35mm "Among the great works of this century."



AUGUST 1 SAT (SEPARATE ADMISS

THE FRENCH

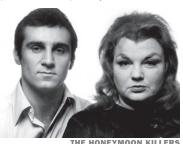
THE FRENCH

CONNECTION (1971, WILLIAM FRIEDKIN) See July 31. 3:00. 5:10. 7:15

THE HONEYMOON

(1970, LEONARD KASTLE) Corpulent nurse Shirley Stoler and ex-con Tony Lo Bianco plot to fleece and slaughter a succession of rich spinsters and widows - while carrying on their own sordid affair - in the apotheosis of b&w bargain basement Grand Guignol. Based on the 40s "Lonely Hearts" murders 35mm "My favorite

AUGUST 2 SUN LUCKY LUCIANO **NEW 4K RESTORATION** (1973, Francesco Rosi) See July 28, 12:30



SACCO AND VANZETTI

You." 35mm. 2:35 ONLY

AUGUST 2 SUN (SEPARATE ADMISSION)

(1974, Alain Resnais) Real-life saga of con man Serge Stavisky, whose rise to French moguldom, and scandalous 1934 fall, nearly brought France to civil war. Resnais' most straightforward work, with three generations of Gallic superstars — Jean-Paul Belmondo as Stavisky, Charles Boyer (Best Actor, Cannes), and cameoing Gerard Depardieu - plus a score by Stephen Sondheim. 35mm print courtesy French Cultural

AUGUST 3 MON (DOUBLE FEATURE) THE GIRL IN THE

RED VELVET SWING (1955. RICHARD FLEISCHER) Joan Collins' showgirl Evelyn Nesbit is the one in that swing, elaborate foreplay for Ray Milland's legendary architect Stanford

Garden's rooftop? 49 years later, the real Nesbit served as technical adviser, 35mm. 2:45, 7:00

(1959, Richard Fleischer) Fictionalized version of the 1924 Leopold-Loeb

AUGUST 4 TUE (DOUBLE FEATURE)

(1990, BARBET SCHROEDER) As Glenn Close's Sunny vo Bulow narrates from her coma, Ron Silver's skeptica Alan Dershowitz tells his prospective appeals client "You are a very strange man"; Jeremy Irons' convicted attempted murderer Claus von Bulow's reply, "You hav no idea," Irons won the Best Actor Oscar for playing a man seemingly beamed up from a West End comedy of manners into an actual murder case; did he do it? Close's Sunny: "You tell me." 35mm. 12:30, 5:10, 9:50

(1990, Peter Medak) "I can see things in vous eyes" "What things?" "Monsters." The actual win Kemp brothers of Spandau Ballet as the Kray brothers, dreaded titans of crime in London's East End from the 50s and 60s, moving effortlessly from elegantly tuxedoed hosting of posh night clubs to sword-in-the-face murder - but ultimately it's love of



(1948, ALFRED HITCHCOCK) Hitchcock's boldest technical experiment ever, told in a claustrophobic single set, as a murder by effete, thrill-seeking rich boys Farley

Moody, b&w treatment of the Leopold & Loeb case

courtesy of the director 2:10. 5:40. 9:10





replete with studied anachronisms,









(1971, GIULIANO MONTALDO) So did shoemaker Sacc (Riccardo Cucciolla, Best Actor, Cannes) and fishmonger Vanzetti (Gian Maria Volonté, the bad guy in Fistful of Dollars), avowed Italian anarchists really commit robbery and murder in Braintree Massachusetts, in 1926? - or were they railroaded? A powerful, searing indictment, underscored by terrific Ennio Morricone score and Joan Baez's "Here's to

STAVISKY

Services. **5:10, 7:30, 9:50**

White - but if her eventual husband Farley Granger's dissipated playboy Harry Thaw knew all that, why'd he pull out a gun on Madison Square

COMPULSION

case, with Orson Welles arriving late as the Clarence Darrow figure. his summing up for the defense of thrill-killers Dean Stockwell and Bradford Dillman an electrifying tour de force, Collective Cannes Best Actor Award to Stockwell Dillman, and Welles. See also: double feature of Rop and Swoon on August 5. 35mm. 12:40, 4:55, 9:10

REVERSAL OF FORTUNE

THE KRAYS

mum Billie Whitelaw after all. 35mm. 2:50, 7:30



ROPE

Granger and John Dall (as characters clearly based on Leopold and Loeb) is exposed by Professor James Stewart. Shot in continuously moving ten-minute takes, with mid-reel cuts cleverly masked, the entire film seems to be composed of only four shots (count 'em), causing as much suspense on the set as for the audience. DCP. 12:30, 4:00, 7:30 **SWOON** (1992, Tom Kalin) "My blood froze in my heart."

as well as putting the pair's sexuality, unlike other versions, their bed in the middle of the courtroom. "Wildly audacious, dazzlingly well realized." Janet Maslin, New York Times. 35mm print