



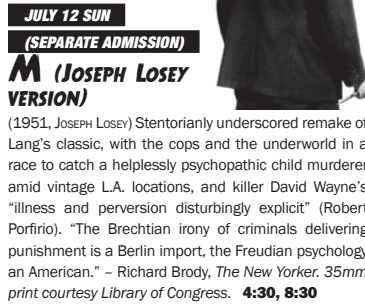
JULY 10/11 FRISAT
IN COLD BLOOD
NEW 4K RESTORATION
(1967, **ROSWO BROOKS**) Ex-cons Perry Smith (Robert Blake) and Richard Hickock (Scott Wilson) break into the home of a prosperous Western Kansas farmer, ostensibly to commit burglary — but then systematically slaughter the farmer, his wife and their 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**



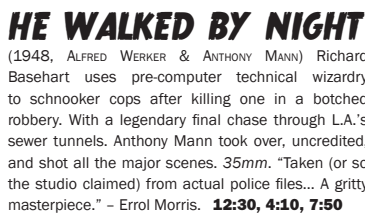
JULY 12 SUN
THE LODGER
(1927, **ALFRED HITCHCOCK**) As the corpses of blondes pile up around London, a cloaked stranger arrives in the fog pointing at the sign "Rooms to Let." Could he be... Jack the Ripper? Described as "the first true Hitchcock film" by the Master himself — complete with his first cameo. DCP. "It was the first time I exercised my style... you might almost say it was my first picture." — Hitchcock. **12:30 ONLY**
2 LIVE PIANO ACCOMPANIMENT BY STEVE STERNER



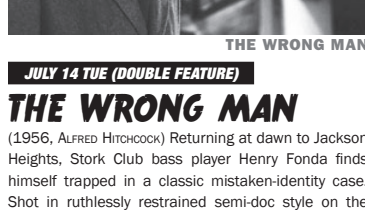
JULY 12 SUN (SEPARATE ADMISSION)
M (FRITZ LANG VERSION)
(1931, **FRITZ LANG**) Both police and underworld (that is, cops and crooks) start separate manhunters for a child-molestering murderer (based on the real-life Düsseldorf murderer Peter Kürten), in the cinema's first serial killer story and still perhaps the most terrifying. Erstwhile Brecht regular Peter Lore became world-famous overnight as the squealing, helpless murderer. The title derives from the shoulder chalk mark tagging Lore as *Mörder*. 4K DCP. **2:20, 6:20**



JULY 12 SUN (SEPARATE ADMISSION)
M (JOSEPH LOSEY VERSION)
(1951, **JOSEPH LOSEY**) Stentorian underscored remake of Lang's classic, with the cops and the underworld in a race to catch a helplessly psychotic child murderer amid vintage L.A. locations, and killer David Wayne's "illness and perversion disturbingly explicit" (Robert Porfiro). "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**



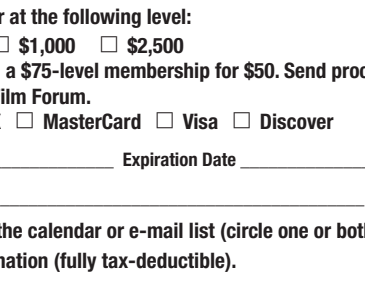
JULY 13 MON (DOUBLE FEATURE)
THE PHENIX CITY STORY
(1955, **PHIL KATZSON**) Near-documentary treatment — based on fact and filmed on the real locations — of lawyer Richard Kiley's return to clean up his crime-ridden hometown of Phenix, Alabama. 35mm. "Gritty and hard... every bit as sleazy as the subject it treats." — Dave Kehr. **2:10, 5:50, 9:30**



HE WALKED BY NIGHT
(1948, **ALFRED 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 be... Jack the Ripper? 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**
2 LIVE PIANO ACCOMPANIMENT BY STEVE STERNER



JULY 14 TUE (DOUBLE FEATURE)
THE WRONG MAN
(1956, **ALFRED HITCHCOCK**) Returning at dawn to Jackson Heights, Stark 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 innocent-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 of *America, America*). DCP. **2:35, 6:30, 10:25**



JULY 15 WED (DOUBLE FEATURE)
THE ST. VALENTINE'S DAY MASSACRE
(1967, **ROSEN COMAN**) Al Capone non-lookalike Jason Roberts 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 over a fur coat, and Jack Nicholson raspingly delivers one line on cigar-drenched balconies, in Corman's semi-doc on the fabied rubout. 35mm. **1:10, 5:10, 9:10**

THE RISE AND FALL OF LEGS DIAMOND
(1960, **BURT BOTTCHER**) 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! — shuffling off numerous bullet wounds with two-gunned vengeance; but, back from a European holiday, finds a new regime in power. Danton's magnetic head keys Western/bullfight film legend Boettcher's b&w throwback. 35mm. **3:10, 7:10**



JULY 16 THU
VENGEANCE IS MINE
(1973, **SHOHEI KIMURA**) January 1968, and serial killer Ken Ogata is apprehended after a 78-day chase through a hermetically-sealed island country. Based on an actual case, this is Imamura's multi-awarded return to features after a 9-year hiatus, keyed by Ogata's charming/coy cold killer, legendary bad guy Rentarō Mikuni as his too-Catholic father, and Mayumi Ogawa, searing and heartbreaking as his last love. 35mm. **12:50, 3:30, 7:00**

JULY 16 THU (SEPARATE ADMISSION)
IN THE REALM OF THE SENSES
(1976, **NAKAGAKI OSHIMA**) In 1936, restaurateur Tatsuya Fuji and maid/ex-prostitute Eiko Matsuda pursue their love-making 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-creating simulation. But then the Japanese title is *AI no koridia...* *Bullfight of Love*. 35mm. **9:50 ONLY**

JULY 16 THU/FRI/SAT
BONNIE AND CLYDE 4K RESTORATION
(1967, **ARNEK POPE**) "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 force and ends in hair-raising violence (the laughs stop when kidnapper 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 Garrett Bunney for his vivid color cinematography. DCP. **FRI 12:30, 2:40, 4:50, 7:00**
SAT 12:30, 2:40, 7:20, 9:40



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JULY 26/27 SUN/MON
BIRDMAN OF ALCATRAZ
(1962, **JOHN FRAUMENHEIMER**) Two-time killer Burt 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**

JULY 26 SUN (SEPARATE ADMISSION)
SERPICO
(1973, **SONJA LUYET**) 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, **TAKEJI KAWAKITA**) 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) muck-raking procedural, and the third of unsung Israeli film 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, **CUNEIFO BROWER**) Exopera star turned boobed, 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 Film & Television Archive. **6:30 ONLY**
*LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

JULY 28 TUE
LUCKY LUCIANO NEW 4K RESTORATION
(1973, **FRANCESCO ROSI**) Deported to Sicily in 1946, Gian Maria Volonté's Luciano, the "Boss of Bosses," starts to build a truly international crime empire amid vintage Rose time shifts, back to the 40-man massacre that cemented him at the top, forward to the Palermo Mafia "summit." With Rod Taylor, Vincent Gardella, and Charles Goff, this is the original multi-language 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 Cinecittà di Bologna at L'Immagine Ritrovata, in association with The Film Foundation, Cristallo Films and Paramount Pictures, with funding provided by The Film Foundation. **12:30, 4:55, 7:00**

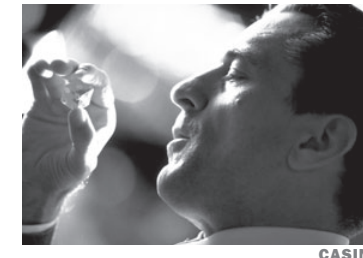


JULY 28 TUE (SEPARATE ADMISSION)
THE MATTEI AFFAIR NEW 4K RESTORATION
(1972, **FRANCESCO ROSI**) See July 25. **2:40, 9:10**

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 Connery (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 Morricone's score garnered one of his few Oscar nominations. DCP. **12:40, 5:10, 9:40**

SUGARLAND EXPRESS
(1974, **STEVEN SPIELBERG**) In desperate trek to get their kids, Galtie Hawn and William Batty'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 doc 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 soft-spoken James Dean-influenced garbage man Martin Sheen, just prior to cold-blooded murder. Malik's debut is a classic outlaw-couple-on-the-run story, based on the Starkweather/Fugate case, with Sheen taking teenage bandit twirler Sissy Spacek on a killing spree across the prairies. DCP. **2:45, 7:20, 9:30**



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

JULY 31 FRI (SEPARATE ADMISSION)
HENRY: PORTRAIT OF A SERIAL KILLER INTRODUCED BY DIRECTOR JOHN McNAUGHTON VIA SKYPE
(1986, **JOHN McNAUGHTON**) After watching the homemade 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 conspiracy problems, paving the way for the NO-17 rating. Viewers are advised to go home by subway only in groups. 35mm print courtesy of the director. "Profoundly disturbing." — Caryl Phillips, *NY Times*. **10:15 ONLY**
*Moderated by NY SUNNY TV DIRECTOR JOHN McNAUGHTON, MODERATED BY WRITER/JOURNALIST GUILIA D'ADOLFO VALLAN.

JULY 31 FRI (DOUBLE FEATURE)
THE FRENCH CONNECTION
(1971, **WILLIAM FREEDMAN**) Traffic problems in Brooklyn, as Gene Hackman's Popeye Doyle (based on legendary cop Eddie Egan) car-chases a killer-bearing B train, after being snookered by Fernando Rey in a cross-midnight shadowboxing by a classic subway door jamming. Multi-Oscared recreation of a legendary drug bust, with the real Egan as Hackman's long-suffering boss. DCP. **2:45, 7:00**

THE BRINK'S JOB
(1978, **WILLIAM FREEDMAN**) 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-force treatment of the actual 1950 "crime of the century." DCP. **12:40, 4:50, 9:10**

AUGUST 1 SAT
MONSIEUR VERDOUX
(1947, **OWEN CLARK**) A fastidious, silver-haired Chaplin doffing Tramp accoutrement for more elegant attire in his role as a 20th-century Bluebeard, dispatching one wealthy wife after another — including outrageously vulgar nouveau riche Marthe 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." — James Agee. **12:30 ONLY**



THE FRENCH CONNECTION
(1971, **WILLIAM FREEDMAN**) See July 31. **3:00, 5:10, 7:15**

AUGUST 1 SAT (SEPARATE ADMISSION)
THE HONEYMOON KILLERS
(1970, **LEONARD KATZ**) Compulent nurse Shirley Stoler and ex-con Tony Lo Bianco plot to flee and slaughter a succession of rich spinsters and widows — while carrying on their own sordid affair — in the apothecary of b&w bargain basement Grand Guignol. Based on the 40s "Lonely Hearts" murders. 35mm. "My favorite American film." — François Truffaut. **9:30 ONLY**

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



AUGUST 2 SUN (SEPARATE ADMISSION)
SACCO AND VANZETTI
(1971, **GIULIO MONTEALTO**) So did shepherding Sacco (Riccardo Cucciollo, Best Actor, Cannes), and fisherman 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, unscored by terrific Ennio Morricone score and Joan Baez's "Here's to You." 35mm. **2:35 ONLY**

AUGUST 2 SAT (SEPARATE ADMISSION)
STAVISKY
(1974, **ALEX ROSEN**) 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 Berling (Best Actor, Cannes), and charming Gerard Depardieu — plus a score by Stephen Sondheim. 35mm print courtesy French Cultural Services. **5:10, 7:30, 9:50**

AUGUST 3 MON (DOUBLE FEATURE)
THE GIRL IN THE RED VELVET SWING
(1955, **ROMAN POLANSKI**) Joan Collins' showgirl Evelyn Nesbit is the one in that swing, elaborate foreplay for Ray Milland's legendary architect Stanford 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 Garden's rooftop? 49 years later, the real Nesbit served as technical adviser. 35mm. **2:45, 7:00**

COMPULSION
(1959, **ROMAN POLANSKI**) Fictionalized version of the 1924 Leopold-Loeb 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 *Rope* and *Swoon* on August 5. 35mm. **12:40, 4:55, 9:10**

AUGUST 4 TUE (DOUBLE FEATURE)
REVERSAL OF FORTUNE
(1990, **BARRY SWEENEY**) As Glenn Close's Sunny von Bulow narrows from her coma, Ron Silver's skeptical Alan Deroshovitz tells his prospective appeals client, "You are a very strange man." Jeremy Irons' convicted attempted murderer Claus von Bulow's reply, "You have 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**

THE KRAYS
(1990, **PETER MESA**) "I can see things in your eyes" "What things?" "Monsters." The actual twin 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 mum Billie Whitelaw after all. 35mm. **2:50, 7:30**



AUGUST 5 WED (DOUBLE FEATURE)
ROPE
(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 front and center. Dall (as characters clearly based on Leopold and Loeb) is exposed by Professor James Stewart. Shot in continuously moving ten-minute takes, with mid-riels 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, **TONY KUSH**) "My blood froze in my heart." Moody, b&w treatment of the Leopold & Loeb case, replete with studied anachronisms, and expressionistic touches, as well as putting the pair's sexuality, unlike other versions, front and center. Dall (as characters clearly based on Leopold and Loeb) is exposed by Professor James Stewart. Shot in continuously moving ten-minute takes, with mid-riels 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**

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