





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



**BRUCE GOLDSTEIN** 



THE WILD ONE

FRI 2:45 SAT 10:20

LISTEN TO ME MARLON, a new documentary, opens July 29 at Film Forum.

(1953, LASLO BENEDEK) DCP.

ON THE

AUGUST 7 FRI LAST TANGO IN PARIS WATERFRONT

(1973, BERNARDO BERTOLUCCI) **4K RESTORATION** 35mm. X-rated version. (1954, ELIA KAZAN) DCP. 9:45 ONLY 12:30, 5:10, 7:30 AUGUST 7/8 FRI/SAT

AUGUST 8 SAT THE GODFATHER (1972, FRANCIS FORD COPPOLA)

DCP. SUN 12:30 MON 3:00

**GRAND JURY** 

THE FRESHMAN

35mm. 4:30 ONLY

AUGUST 9/10/11

VIVA ZAPATA!

**NEW RESTORATION** 

(1952, ELIA KAZAN)

TUE 6:10

SUN/MON/TUE

BRANDO

BURN! **APOCALYPSE NOW** (1969, GILLO PONTECORVO) (1979, Francis Ford Coppola) DCP. Original 153-minute SUN 2:50 TUE 12:30

AUGUST 9/11 SUN/TUE **JULIUS CAESAR** 

(1953, Joseph L. Mankiewicz

A STREETCAR NAMED DESIRE (1951, ELIA KAZAN) DCP. 12:30, 5:15, 7:35, 9:55

SUN 8:00 TUE 8:30

ON THE WATERFRONT (TOP LEFT); THE GODFATHER (TOP RIGHT); VIVA ZAPATA! (LEFT); A STREETCAR NAMED DESIRE (RIGHT)



A Nonprofit Cinema

**AUGUST 12-18 ONE WEEK** "SO GOOD IT'S THRILLING!

So robust that even its most tragic moments can be dizzyingly comic." - PAULINE KAEL "MAGNIFICENT!
Some of the most amazing sequences
I've seen in an Italian movie since the early
works of Bertolucci." - DAVID DENBY

"A PASSIONATE AND VOLATILE FRESCO-IN-MOTION!"
-JONATHAN ROSENBAUM

Paolo and Vittorio Taviani's The Night of the Shooting Stars

a notte di San Lorenzo (1982) A starry night viewed through a present day picture window, as a woman tells her sleepy child a tale of her childhood under the German Occupation: pears drop off a tree to distant shell concussions, while a pile of deadwood bestirs itself to reveal a fugitive returned for a clandestine marriage with his pregnant girlfriend. Two other fugitives return to the Tuscan town of San Martino to find their house, among most others, marked for explosion, with the population holed up in an enormous vaulted basement, schnookered by a joker's playing of "The Battle Hymn of the Republic" into believing the Americans have arrived. But when the remaining Fascists swear the Church will be a safe haven, Omero Antonutti (the brutal father of the Tavianis' Padre Padrone) smells a rat and starts a nighttime exodus. The Taviani Brothers, relating events they witnessed or had told to them in that summer of 1944 in their home village of San Miniato, create, not Magic Realism, but a parable or folk tale-like quality that, even in its hair-raising gunfights, gives everything the feeling of a vivid, but detached dream.

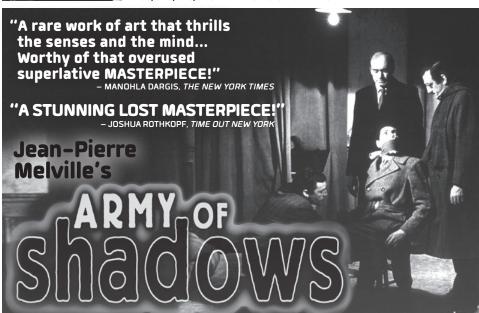
> This new restoration was supervised by the brothers themselves. DCP. "The Taviani Brothers have transformed this story from their own childhood into a collective epic handed down orally through the decades, but wildly embellished in the re-telling. It's at once more ambitious in its sweep and more Utopian than their previous Padre Padrone, more romantic in its desire to recapture a lost, breathless intensity of experience." - Sheila Johnson, Time Out (London). "Comedy, tragedy, vaudeville, melodrama - they're all here and inseparable." - Pauline Kael. "Has the angelic earthiness of Quattrocentro art, an unpredictable, often comic blend of sentimental naturalism and skillful hyperbole." - J. Hoberman, Village Voice. "Radiates with unexpected and even startling moments of bucolic poetry... The Tavianis can turn something as artificial as movie studio stars in the sky into the convictions of personally recollected history." - Jonathan Rosenbaum. 12:30, 2:45, 5:10, 7:30, 9:40 A COHEN MEDIA GROUP RELEASE

**SEPTEMBER 1** BEST FOREIGN FILM New York

L'armée des ombres (1969) France, The Resistance: an escape from the Gestapo, so sudden and hairsbreadth as to leave the toughest of tough guys gasping with the icy sweat of terror and relief; two brothers remain unaware, to the end, of each other's clandestine activities; patriots who, in relentless pursuit of traitors, must steel themselves to the most brutal of face-to-face violence. Lino Ventura (Elevator to the Gallows, Classe Tous Risques, etc.), aided by compatriots including maîtresse of disguise Simone Signoret, goes underground in face of the German Occupation - but the price of heroism can be truly horrific. Precursor of the New Wave and legend of the French

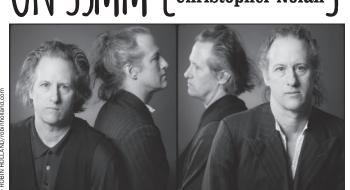
gangster film, Jean-Pierre Melville realized the dream of a quarter-century when he adapted "the book of the Resistance," written by Joseph Kessel (Belle de Jour) in the white heat of immediacy. Melville turned the detached, unblinking gaze of his own, so stoically uncompromising as to reduce Kessel himself to sobs on his first viewing. But Army of Shadows wasn't released here until 2006 - when it dominated the year's Ten Best lists (topping the Premiere and New York Times lists) and copped the New York Film Critics Circle's award for Best Foreign Film of the year - 37 years after it was completed. DCP. "Approaches its pulse-quickening tale of life in the underground in the same exacting way Melville rendered so many stories of life in the underworld. As with the ascetic criminals he couldn't resist mythologizing, Melville sees the brave rebels as steely men of action (and women, hence the unforgettable Simone Signoret), operating outside the law and according to their own strict codes, never allowing emotion to cloud their judgment. The result is a brilliant and relentless thriller, painted in Melville's trademark shades of charcoal and midnight blue, marked by daring escapes, unimaginable moments of self-sacrifice and inconscionable acts of betrayal. At its center rests the granite-featured Ventura, his final

neeting with a once-trusted compatriot on a Paris street a chilling reminder that, in wartime, even mercy is brutal." - Scott Foundas. "Any moviegoers with a weakness for dry heroism, dark-toned humor, and story telling of pantherish pace and grace — in short, lovers of cinema  $\,$ - should reach for their fedoras, turn up the collars of their coats, and sneak to this picture through a mist of rain... You are in the hands of a master." - Anthony Lane, The New Yorker. 12:30, 3:20, 6:45, 9:30 A RIALTO PICTURES RELEASE



AUGUST 19 - 25 ONE WEEK

# THE QUAY BROTHERS – ON 35MM {christopher Nolan}



American identical twins working in London, stop motion animators Stephen and Timothy Quay (born 1947 in Norristown, Pennsylvania) find their inspiration in Eastern European literature and classical music and art, their work distinguished by its dark humor and an uncanny feeling for color and texture. Masters of miniaturization, they turn their tiny sets into unforgettable worlds suggestive of long-repressed childhood dreams. These three Quay masterworks, selected by director Christopher Nolan, feature broken pencils and lead shavings in IN ABSENTIA (2000; "a dazzling piece of work" - The Guardian); a porcelain doll's explorations of a dreamer's imagination in \textit{THE COMB}\ (1991; "most beautiful of their recent films" - The New Yorker); and the nightmarish netherworld of STREET OF CROCODILES (1986; "their crowning achievement" - Film Comment); and for the first time ever, QUAY (2015), Nolan's new short film revealing the inner workings

of the Brothers' studio. All four films in 35mm. "To enter the impossible, haunted night of a Quay Brothers film is to become complicit in one of the most perverse and obsessive acts of cinema." - Michael Atkinson. Film Comment. "Masters above all of an unusually entrancing form of stop motion animation... Fraught with unresolved dreamlike narratives and psychosexual tensions." - Roberta Smith, The New York Times. "The twins work almost entirely by themselves: one positions the puppets, the other holds the camera. It would seem monkish if the results weren't so often charming, sexy and just deeply odd." - Jesse Doris, *Time*. "These astonishing artists, working in an unlikely form, awaken our senses. They combine a demiurgic, Caligari-like mastery over their creations with the gentle dream archeology of Joseph Cornell: their puppets look less like things invented

than like things discovered." – Terrence Rafferty, *The New Yorker*. DAILY (except WED) 12:30, 2:20, 4:40, 7:00, 9:15 WED ONLY 12:30, 2:20, 4:20, 7:00\*, 9:30\*

\$20 NON-MEMBERS, \$13.50 MEMBERS (regular prices at all other shows)

\*SPECIAL ADMISSION FOR OPENING NIGHT 7:00 & 9:30 SHOWS (WED., AUG. 19):

"THE MOST PERVERSELY FASCINATING BODY OF WORK THIS SIDE OF DAVID CRONENBERG.

"EERILY MOVING."

INCLUDING





AND THE U.S. PREMIERE of Christopher Nolan's

QUAY ALL NEW 35MM PRINTS!

CHRISTOPHER NOLAN IN CONVERSATION WITH OPENING NIGHT! Wednesday (Aug. 19) at 7:00\* and 9:30\* pm

**QUAY BROTHERS** IN PERSON! Thursday, Friday and Saturday (Aug. 20/21/22) at 7:00 pm



Du Riffii chez les hommes. (1955) Back from the pen, homme dur Jean Servais first belts around his ex-girlfriend Marie Sabouret, then rejoins copain Carl Möhner and cohort Robert Manuel, who've got a little jewel store smash-and-grab job  $lined \ up-but \ Servais \ wants \ the \ whole \ works. \ With \ the \ aid \ of \ freshly \ imported \ safecracker \ "César \ the \ Milanese" \ (director \ the \ Milanese \ director \ the \ Milanese \ director \ direct$ Dassin billed as "Perlo Vita"), the resulting classic heist - a legendary 30-minute sequence with no dialogue or music provided a usable blueprint for real-life professionals (causing outright bans in some countries) - but then, another of Sabouret's ex-boyfriends wants a big cut. A world-wide smash, Rififi raised eyebrows for its excessive gunplay, décolletage, and dope use — all of which led to its condemnation by the American Legion of Decency. Blacklisted Hollywood exile Dassin turned a potboiler by milieu specialist Auguste Le Breton into an existential thriller that earned him Cannes' Best Director prize and set the standard for screen robberies for decades to come — from his own Topkapi to Mission: Impossible — while "Rififi" was subsequently stolen for titles of non-related thrillers. Philippe Agostini's all-weather location shooting provides an

of a sublime French meal... As Rififi goes on, it becomes as savage as Reservoir Dogs, The Killing, or any of the other dozens of films over which it still casts a shadow." - Owen Gleiberman, Entertainment Weekly. "A genre movie brought off so keenly that it defines that genre's strengths and limits... As a director, Mr. Dassin has perfect pitch. When anything disrupts the film's dry yet convivial tone - like Tony beating his ex-lover for taking up with that nightclub owner in his absence - it registers as a troubling portent, not a dramatic miscue. The movie has been criticized for its astringency: no spontaneous emotion, no tender or playful impulse, goes unpunished. But that's what gives the film its hardscrabble integrity. Mr. Dassin seduces you into thinking that you're joining four underworld musketeers. Then he shows you there's no room in this band for carefree camaraderie." -Michael Sragow, The New York Times.

DAILY (except SUN) **12:30, 2:50, 5:10, 7:35, 9:55** SUN **1:10, 4:30, 7:00, 9:30** A RIALTO PICTURES RELEASE



A ZEITGEIST FILMS / SYNCOPY RELEASE

murderer Joan Crawford (in William Castle's Strait-Jacket), and mother to everyone from Matthew Broderick (The Cable Guy) to Sandra TV episode ever up to that time. And, as Senato



SEPTEMBER 28 MON MARNIE Introduced by Diane Baker (1964. ALFRED HITCHCOCK) What's

(1941, DE Sica) On the run from creditors thanks to his tempestuously spendthrift night club star mistress Anna Magnani (in her hilarious breakthrough role), wealthy publisher Sean Connery to minimally competent doctor De Sica takes a job do when he finds employee Tippi as health inspector at a girls' orphanage, complete Hedren is a compulsive klepto? Why. with a Shakespeare-quoting Adriana Benetti as the marry her, of course. But thanks eponymous Teresa (surnamed because she arrived to snoopy, jealous ex-sister-in-law on a Friday). Released in the U.S. in 1951 as Doctor, Beware. "A screwball romantic comedy of the first Diane Baker, those surprises just keep on coming. "As sour a vision of rank... De Sica carries this unflagging romp both on and off screen." - The New York Times. 35mm. 8:15 ONLY



SEPTEMBER 9-OCTOBER 8

Attore, Regista, Seduttore

(Actor, Director, Seducer)

BRUCE GOLDSTEIN

Dashingly handsome **Vittorio De Sica** (1901-1974):

first a stage star as the primo attore giovane brillante of

Italian musical comedies: then the ingratiatingly charming

movie star — a Meditteranean Cary Grant — of Italian pre-war

romantic comedies; then the deeply humanistic titan of neo-

realismo, unadorned, no-compromise stories (from the pen

of his longtime collaborator Cesare Zavattini), shot on the streets with non-pro casts, that

touched and influenced all the world; then the mainstream director who helped create the

personas of stars like Sophia Loren and Marcello Mastroianni, while himself incarnating

the suave, silver-haired, silver-tongued Older Man. Which was the real Vittorio De Sica?

All of them. This series features many rare 35mm prints (some subtitled especially for our

screenings) imported from Italy (and going right back), courtesy Istituto Luce Cinecittà

ROBERTO CICUTTO, CAMILLA CORMANNI, PAOLA RUGGIERO, MARCO CICALA (ISTITUTO LUCE CINECITTÀ, ROME),
LAURA ARGENTO, MARIA COLETTI (CENTRO SPERIMENTALE DI CINEMATOGRAFIA – CINETECA NAZIONALE, ROME),
ERIC DI BERNARDO, ADRIENNE HALPERN (RIALTO PICTURES), SIMON DUFFY (BFI), JAMES QUANDT,

SAMUEL LAFRANCE (TIFF, TORONTO), EMILY WOODBURNE, BRIAN BELOVARAC, LEE KLINE (JANUS FILMS),
MARY TALLUNGAN (DISNEY), CARMEN ACCAPUTO, ANDREA MENEGHELLI, GUY BORLEE (FONDAZIONE CINETECA

DI BOLOGNA), ANGELO DRAICCHIO, ELISABETTA CAMILLO (RIPLEY'S FILM, ROME), PAOLA CORVINO,

Cineteca di Bologna, and Centro Sperimentale di Cinematografia — Cineteca Nazionale

PRESENTED IN

**ISTITUTO LUCE** 

CINECITTÀ

LUCE



taken over his household for the past ten years; when voluptuous 20-yearold pizza purveyor Sophia Loren loses the emerald ring given to her by her nervously tubby husband — in the dough? — they comb the  $\it quartiere$  for the day's customers, including suicidal Paolo Stoppa, in hysterical mourning for his just-deceased wife; Teresa De Vita carries off the "Funeralino" of her small child along the Bay of Naples; tightly-reined-in compulsive gambler opponent in his doorman's shrewd but bored 7-year-old son; working girl Silvana Mangano finds, out of nowhere, her dreams coming true: marriage with a handsome, prosperous middle class man - or is something else coming true?; a local wisdom dispenser, legendary Neapolitan playwright and actor Eduardo De Filippo (see Marriage Italian Style and Yesterday, Today and Tomorrow below and on reverse), advises on such things as the get-off-easy way to razor-slash a cheek and the proper delivery of a full-blooded, communal pernacchio to a despised duke. The granddaddy and gold standard of European omnibus films, adapted from stories by Giuseppe Marotta (and scripted with Marotta by De Sica and longtime collaborator Cesare Zavattini), runs the gamut from pure farce to outright tragedy, with Loren's gyrating walk in the rain her star-making moment. Originally released in this country with only four of the stories - and rarely seen in

any form - this is the complete, uncut version, 35mm archival print courtesy Istituto Luce Cinecittà. "I set the film in a very specific strip of Naples: that very picturesque Piazza del Mercato, so out of time, where centuries have passed without any changes whatsoever. Nowhere else, it seems to me, can express that immutable quality of Naples... the Naples so used to the inevitability of destiny, with the forbearance that comes from wisdom, gained from thousands of years of experience." - De Sica. "Such frank and unfettered performing — such rich, uninhibited display of emotional exercises and pretensions — as we see in these little plays could outweigh a year of everyone's labor at the Actors Studio." - The New York Times. "Loren walking and De Sica gambling are works of art... In De Sica's hands. Loren blossomed into the most luscious comedienne the screen

has ever known." - Pauline Kael. DAILY (except SUN) 12:45, 3:40, 7:00, 9:40 SUN 1:00, 6:10, 9:00 A RIALTO PICTURES RELEASE

SEPTEMBER 16-19 WED-SAT

**NEW RESTORATION** 

WED 12:30, 2:30, 4:45, 7:00, 9:00

FRI/SAT 12:30, 4:25, 8:25, 10:20

SEPTEMBER 17 THU

**TERESA VENERDI** 

**BICYCLE THIEVES** 

Ladri di biciclette (1948, De Sica) In a devastated

postwar Italy, even a job posting bills for a Rita

Hayworth movie looks good to unemployed Lamberto

Maggiorani, but when his bike is suddenly stolen, it's

time for him and his little son Enzo Staiola to take a

desperate odyssey through Rome's looming streets.

Attacked in Italy as being too negative, but still winner

of the Italian Best Picture equivalent, New York Film

Critics' prize, and Best Foreign Film Oscar. "The lessons

of Bicycle Thieves stayed with me." - Satyajit Ray. DCP.



SEPTEMBER 18/19 FRI/SAT

MIRACLE IN MILAN Miracolo a Milano (1951, DE SICA) A tiny orphan found in a cabbage patch by 77-year-old silent screen veteran Emma Gramatica grows up to be Francesco Golisano, whose sunny outlook — plus the magic dove left him by Gramatica - help the denizens of a ramshackle Milanese squatters' shantytown find the actual beauty in their lives. But when businessmen learn there's oil there - is it time to fly away?

the Cannes  $Palme\ d'Or$  winner. "A glorious anamoly



SEPTEMBER 20/21 SUN/MON **MARRIAGE ITALIAN STYLE** 

Matrimonio all'Italiana (1964, DE SICA) The flashbacks begin, as Marcello Mastroianni discovers a teenage Sophia Loren cowering in a closet in his favorit bordello during a wartime raid, and a twenty-year-plus relationship is revealed. Despite its marketing as a naughty sex comedy, a kind of Neapolitan Scenes from a non-Marriage, as two stereotypes relentlessly take on three-dimensionality, while the heart-stirring surprises keep on coming. Adapted from the play Filumena by Neapolitan legend Eduardo De Filippo. 35mm SUN **3:00, 8:10** MON **12:30, 2:30, 4:30, 8:25** 



Il signor Max (1937, Mario Camerini) Off on the

something I really

cinema... The way

between comedy and tragedy."

it moves effortlessly

- MARTIN SCORSESE

value in Italian

annual cruise ship vacation Roman newsstand owner De Sica spends the year saving for, he finds himself mistaken fo an aristocrat friend and falling into the role - but will he carry i back home with him? No, it's no neo-realism - the newsstand and surrounding Roman street were sets at the newly-built Cinecittà. "Camerini's masterpiece." - Peter Bondanella. DCP. 1:10 ONLY



# I'LL GIVE A MILLION

Darò un milione (1935, Mario Camerini) So why's everybody being so nice to bums? For the possible million franc prize: rich but despondent De Sica decides to skip suicide and rescue a tramp from his own attempt, then switches roles with him. But there's luminous circus performer Assia Noris in the future, in this unsung 30s comedy classic screenplay. DCP. 6:40 ONLY

# SEPTEMBER 22/23 TUE/WED MIRACLE IN MILAN



continues



# AUGUST 6 THU ONLY **HIROSHIMA MON AMOUR 4K RESTORATION**

(2012 Oscar nominee

ANNIVERSARY OF THE TRAGEDY Amour), in Japan to make a the course of her brief affair with Japanese architect Eiji Okada (Woman in the Dunes), compulsively

returning to her own traumatic post-war experiences. Asked to do an anti-nuclear documentary, Resnais opted instead for a feature exploring mutual guilts and the power of memory, written by novelist Marguerite Duras. Winner of the International Critics' prize at Cannes. Hiroshima was kept out of the main competition to avoid offending the U.S. We are presenting it exactly 70 years after the bombing of Hiroshima. "A tour de force." - The New York Times



# SEPTEMBER 13 SUN **UNSEEN IN 99 YEARS!**

(1916, ARTHUR BERTHELET) Actor/playwright William Gilette as Doyle's master detective. Restored by the

Cinémathèque Française and The San Francisco Silent FIlm Festival, DCP courtesy Flicker Alley. 3:40

# SHERLOCK HOLMES

Gillette (Too Much Johnson) was one of the greatest stage luminaries of the late 19th and early 20th centuries, most famous by far, though, for his play Sherlock Holmes — an adaptation green-lighted by Sir Arthur Conan Doyle himself — and for his essaying of the title role, which he played over 1300 times, from 1899 to 1932. The first - and once considered the definitive — stage Sherlock, Gillette's Holmes has long been relegated to photographs in musty theatrical histories. That is, until the discovery last year of this long-thought-lost film adaptation of the play, revealing a mix of 19th-century melodramatic acting styles with an extraordinarily subtle and modern performance by





in person! (1965, Otto Preminger) Carol Lynley's suspenseful search for her missing daughter - but does she exist? - is aided by doubting brother Keir Dullea (2001: A Space Odyssey) and inspector Laurence Olivier. London location shooting and a memorable study-in-perversion cameo by Noël Coward - and The Zombies! "The cast alone is worth the price of admission." - Leslie Halliwell. "A shimmering post-Noir Film Noir and the last fully assured work of

n rococo virtuosity" - Foster Hirsch 5:30\* roduced by KEIR DULLEA with Q&A moderated

# An afternoon with DIANE

Diane Baker started kinda slow as Anne Frank's older sister in winning Diary. Since then, she's been a Hitchcock brunette (Marnie: see right), daughter of axe

Bullock (The Net) as well as love interest to actors as disparate as Pat Boone (Journey to the Center of the Earth), Gregory Peck (Mirage), Karl Malden (on TV's Streets of San Francisco), and David Janssen - in the final episode of The Fugitive, the most-watched single Ruth Martin in Silence of the Lambs, she even got a compliment from Anthony Hopkins' Hannibal Lecter. This afternoon, actress, producer and teacher Bake will discuss her 50-year-plus movie and televisio career with film historian Foster Hirsch. 5:30



thrilling to watch, lush, cool and oddly moving." - Time Out (London). DCP restoration. 8:00 \*introduced by actress  $f DIANE\ BAKER$ , with f Q&A following screening



### SEPTEMBER 22/23 TUE/WED (SEPARATE ADMISSION)

# **UMBERTO D.**

(1952, DE Sica) A retired bureaucrat, with only his dog Flike for company, faces economic ruin and failing health in a callous post-war Rome. De Sica's personal favorite of all his films was dedicated to his father Umberto and features an extraordinary performance by non-actor Carlo Battisti - a Universit of Florence professor in real life. Oscar nomination, Best Screenplay. Best Foreign Film, New York Film Critics Circle. "For me, De Sica and Zavattini's greatest achievement was Umberto D." - Martin Scorsese (Also showing September 25, 26.) 35mm. 2:30, 8:30

### SEPTEMBER 22/23 TUE/WED (SEPARATE ADMISSION)

# **SHOESHINE**

Sciuscià (1946, DE SICA) Street kids Franco Interlenghi (later star of Fellini's I Vitelloni) and Rinaldo Smordoni polish G.I.s' shoes to make ends meet, but what they live for is the hour of horseback riding at the Villa Borghese stables they really scrimp for — but what if somehow they could own a horse of their own? De Sica and Zavattin shadowed real kids through the streets and prisons for a year: their first work of pure neo-realism, a smash hit everywhere but Italy, and a special Oscar winner. (Also showing September 25, 26, 29, 30.) 35mm. 4:20



# SEPTEMBER 24 THU THE CHILDREN ARE **WATCHING US**

I bambini ci guardano (1944, De Sica) As five-yearold Luciano de Ambrosis strides ahead of his mother through a park to the Punch and Judy show, the multiple betrayals are about to begin, topped by a defiant walk down the world's seemingly most endless corridor. An illicit love affair seen totally through the eyes of a child, this was De Sica's first serious film and first major collaboration with Zavattini - and a critical change in his art and life. 35mm. **12:30, 4:30, 8:15** 

# SEPTEMBER 24 THU TWO HAPPY HEARTS

can U.S. car rep Umberto Melnati do when wife Mimì Aylmer petulantly stalks off just before that big dinner with American car mogul De Sica? Why, have ecretary Rina Franchetti play hostess. But what if Aylmer returns? And De Sica is attracted to her? And



# SEPTEMBER 24 THU

TOO BAD SHE'S BAD Peccato che sia una canaglia (1954, ALESSA BLASETTI) Sophia Loren! Great fare for Mr. Nice Guy cabbie Marcello Mastroianni, except... she's trying to steal his taxi! And, even as the insults, arguments sneers and innuendos rocket back and forth at a 30s screwball pace, Mastroianni meets Loren's super uave papa De Sica and realizes it's all in the famiglia. First teaming of the three icons, from an Alberto Moravia story. 35mm. Plus II Processo Di Frine (1952, BLASETTI) In this episode of Altri Tempi, accused murderer Gina Lollobrigida's necklines go down as

# SEPTEMBER 25/26 FRI/SAT **MIRACLE IN MILAN**

mouthpiece De Sica's histrionics heat up. 35mm print

courtesy Cinecteca di Bologna. (Program also showing

(1951) See September 18/19. 12:30 SEPTEMBER 25/26 FRI/SAT

October 6.) 2:25

**UMBERTO D.** (1952) See September 22/23. 2:30, 6:30

SEPTEMBER 25/26 FRI/SAT SHOESHINE

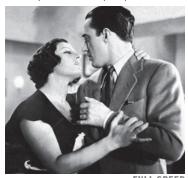


(APT #)

## THE EARRINGS OF MADAME DE. SEPTEMBER 27/28 SUN/MON

# THE EARRINGS OF MADAME DE...

(1953, Max Ophuls) As a pair of diamond earrings pass from husband to madame to moneylender to husband to mistress to lover, fin de siècle high society s exposed amid Ophuls' swirling camerawork, while "the performances by Danielle Darrieux as Madame De..., Charles Boyer as her husband, and Vittorio De Sica as her lover are quite likely the finest each has given (Pauline Kael)." 35mm. SUN 3:00, 8:00 MON 12:30, 3:00, 5:40



# SEPTEMBER 27 SUN **FULL SPEED**

Tempo massimo (1934, Mario Mattoli) Things change for aunt-dominated professor De Sica when vivacious Milly falls - via parachute - into Lake Como and his life. But alcohol, shaving, a bicycle race, jail, and a bus hijacking (shades of The Graduate) ensue in the first film for De Sica's stage godfather Mattoli and with a very young Anna Magnani as a maid. 1:10 ONLY

# SEPTEMBER 29/30 TUE/WED **SHOESHINE**

TUE 12:30, 4:50, 9:30 WED 12:30, 4:15



# THE WITCHES

(1967, DE SICA, PASOLINI, VISCONTI, FRANCO ROSSI, MAURO ININI) Five directors, five episodes, all starring Silvana Mangano (Gold of Naples): Visconti's illustrates the perils of celebrity; Pasolini's features Totò; and in De Sica's, bored wife Mangano tries to get a rise out of hubbie Clint Eastwood (!) via comically romantic fantasy flashbacks. 35mm. 2:30, 7:00

# SEPTEMBER 30 WED TERMINAL STATION

Stazione Termini (1953, DE SICA) At Rome's bustling train station, Philadelphia housewife Jennifer Jones decides to end her affair with Italian-American professor Montgomery Clift, and then the tormented discussions begin. De Sica's first English-language film (dialogue by Truman Capote), shot on location over 65 straight winter nights with two of the most neurotic of stars, was shredded by producer David O. Selznick (to just over an hour) for the disastrous U.S. version titled Indiscretion of an American Wife. We are showing De Sica's revelatory complete version. DCP. 2:25, 8:20, 10:15



# SEPTEMBER 30 WED

THE GATE OF HEAVEN La porta del cielo (1945, DE SICA) A one-handed, nonbelieving pianist, a worker blinded by an accident caused by his accompanying friend, a wheelchair-bound boy shepherded by his sister Maria Mercader (De Sica's then-mistress and second wife-to-be, and sister of Trotsky's killer), all bound on a train to the shrine of Loreto - will miracles take place? Vatican-backed, this was De Sica's special long-drawn-out project to keep from being co-opted by the Nazis, long thought to exist only in a single print. 35mm print courtesy CSC-Cineteca Nazionale. 6:30 ONLY



# OCTOBER 1 THU **GENERAL DELLA ROVERE**

(1959, ROBERTO ROSSELLINI) In wartime Genoa, swindler De Sica keeps multiple fraudulent schemes and two girlfriends going, until German colonel Hannes Messemer (The Great Escape) throws him into prison posing as the legendary Della Rovere, in order to rat out a Resistance leader prisoner – but what if De Sica starts to live the General's role? Based on an actual story, a triumph for De Sica, and Rossellini's big comeback. "De Sica's most enduring screen performance." New York Times. "My best role... by a director I revere." De Sica. 35mm. 12:30, 3:10, 8:15



# OCTOBER 1/3 THU/SAT **IL LEONE & LA RIFFA**



## OCTOBER 2/3 FRI/SAT TWO WOMEN

La ciociara (1960, DE SICA) Fleeing to her native South from Rome and Allied bombing, Sophia Loren and daughter Eleonora Brown find friendship with local intellectual Jean-Paul Belmondo, but which is worse?: fleeing Germans or advancing French colonial troops, the Moroccan Goumiers? Twenty-six-year-old Loren won both the Cannes Best Actress award and an Oscar — the first ever given for a foreign language performance. Adapted from a novel by Alberto Moravia, based on actual events. 35mm. FRI 12:30, 5:10, 9:45 SAT 12:30, 7:00, 9:10



# OCTOBER 2 FRI (SEPARATE ADMISSION) **ANATOMY OF LOVE**

Tempi nostri (1954, Alessandro Blasetti) Five-part omnibus film with, among others, Marcello Mastroianni, Yves Montand, Michel Simon, Sophia Loren, and Totò; with faded aristocrat De Sica wistfully reuniting with Elisa Cegani as extras on a movie set, and as an amorous Roman bus driver. 35mm. 2:30, 7:10

# OCTOBER 3 SAT (SEPARATE ADMISSION THE SIGN OF VENUS

Il segno di Venere (1955, Dino Risi) It's tough for desperate-to-attract-men typist Franca Valeri (co scenarist) when your cousin is Sophia Loren, who in turn wishes she didn't. With Alberto Sordi as a fast-talking stolen car salesman; Raf Vallone as a straight-arro fireman; and De Sica as a perpetually lira-sponging but silver-tongued "poet." 35mm. 2:40 ONLY

### OCTOBER 4/5 SUN/MON YESTERDAY, TODAY, AND TOMORROW leri, oggi, domani (1963, De Sica) The regional accents fly as Neapolitan black marketer Loren can't be jailed if pregnant – but can loving hubby Mastrojanni keep up his stamina? Outside Milan, rich industrialist's wife Loren and lover Mastroianni have it out over a highway nishap. And in Rome, call girl Loren keeps Mastroianni's "man from Bologna" yelping with a legendary striptease

Il Leone, De Sica's episode from Le Coppie (1970) Time to make a tightly-timed post-tryst getaway for wary adulterers Alberto Sordi and Monica Vitti - but what's that lion doing blocking their way? La Riffa, De Sica's episode from Boccaccio '70 (1962): Got to keep her sister's travelling shooting gallery going, so an extravoluptuous Sophia Loren (in a very fitted red dress) puts herself up as the prize in the big raffle - who will win? And then what? Both 35mm. THU 6:30 SAT 4:45



mountains, the new Marshal of Carabinieri De Sica who's looking to end bachelorhood but has to keep that dignity - has an eye for supposedly-easy but actually feisty village girl Gina Lollobrigida (her favorite role); but she secretly yearns for his shy deputy. Well. what about midwife Marisa Merlini - but does she have a secret? First film of "pink/rosy neo Oscar-nominated for Best Story and a U.S. art house



YESTERDAY, TODAY,

- but she's otherwise on the wagon for the week.

Academy Award, Best Foreign Language Film. 35mm.

SUN 1:30, 6:10, 8:35 MON 3:30

OCTOBER 4 SUN (SEPARATE A

**BREAD, LOVE** 

AND DREAMS

Pane, amore e fantasia (1953, Luigi Comencini) In the

OCTOBER 5 MON (SEPARATE ADMISSION)

## **A FAREWELL** TO ARMS (1957, CHARLES VIDOR) Amid spectacular Alpine

ocations, Lieutenant Rock Hudson and nurse Jennifer lones find love even as the Italian army crumbles around them in the 1917 battle of Caporetto, in the second adaptation of Hemingway's classic, with De Sica in his only Oscar-nominated role, as a suave Major eventually cracking under the strain. David courtesy Twentieth Century Fox. 12:30, 8:15



Gli uomini, che mascalzoni... (1932, Mario Camerini Chauffeur/mechanic De Sica aims to impress Lia Franca with a carefree drive to a riverside cafe idyll, topped by his chartbusting crooning of "Parlam d'amore. Mariù" - only trouble is, the boss's wife recognizes the car! The ensuing complications end at the location-shot Festa Campionaria di Milano. "Suggests why women swooned for De Sica in 1932... reveals the charm that deepened as he aged." - Caryn



# OCTOBER 6 TUE

# OCTOBER 7 WED

(1966, DE SICA) "What's Neo-Realism?" "No Money." Neo-Realist De Sica meets King of Comedy Neil Simon, as Peter Sellers' Felliniesque director Aldo Vanucci helms Gold of Cairo — the whole production a front for a bullion-smuggling operation — while trying to keep washed-up Hollywood star Victor Mature away from sister Britt Ekland, Sellers' real-life wife at the

OCTOBER 5 MON (SEPARATE ADMISSION) WHAT SCOUNDRELS



# **IL BOOM**

everybody's getting rich but Everyman loser Alberto Sordi, and everyone knows it except his beloved status-proud wife Gianna Maria Canale But then rich Older Woman Elena Nicolai offers him a way out: enough lire to get out of hock — and reestablished — in exchange for - No, not that ... maybe worse. Bitingly bittersweet comedy scripted by Zavattini. 35mm 12:30, 2:30, 4:30, 8:40

# OCTOBER 6 TUE (SEPARATE ADMISSION) TOO BAD SHE'S BAD



time. 35mm. **2:45, 5:10, 9:30** 

# WHAT SCOUNDRELS MEN ARE

# MEN ARE!

(1963, DE SICA) Amidst the 60s economic boom



# **AFTER THE FOX**

# Listuzzi and his pals. De Sica and Zavattini's final work of pure neo-realism, with location shooting and all non-pro cast. 35mm print courtesy Cineteca di Bologna. **12:30, 7:30**

OCTOBER 7 WED (SEPARATE ADMISSION)

Il tetto (1956, DE Sica) Not much space for amore

for newlyweds Gabriella Pallotta and Giorgio Listuzzi,

shoehorned with in-laws and other assorted buttinsky

relatives into a single tiny apartment. And as tempers

flare, a Roman legal loophole looms: squatters

shacks are legal if they've got a door and roof in the

morning — looks like it's an all-nighter for bricklaye

THE ROOF

# THE LAST JUDGMENT

Il giudizio universale (1961, De Sica) "Maybe we're dead now and only think we're still alive." Whe God announces the end of the world - at 6 PM sharp - the alibis and excuses begin, as enacted by a not to-be-believed international cast - Anouk Aimée Fernandel, Vittorio Gassman, Jack Palance, Alberto Sordi (in a repellently villainous role), Ernest Borgnine Silvana Mangano, Lino Ventura, De Sica himself and... Jimmy Durante? - in ten interlocking stories before, during, and... after? Slaughtered critically and commercially on first release, but De Sica still considered this Zavattini-scripted comedy "one of my best films." 35mm. 12:30, 2:30, 4:30, 6:30



# OCTOBER 8 THU THE GARDEN OF THE **FINZI-CONTINIS NEW RESTORATION**

Il giardino dei Finzi Contini (1970, DE SICA) Summer of 1938, Ferrara, and with public courts closed to them by racial laws, local Jews bicycle onto the seemingly endless grounds of the aristocratic Finzi-Contini' mansion for their own private tennis tournament - but middle-class Lino Capolicchio has eyes only for their daughter Dominique Sanda. From a renowned sem autobiographical novel by Giorgio Bassani, this was De Sica's last triumph and fourth Best Foreign Film Oscar



MISS SADIE THOMPSON

1953, Curtis Bernhardt) "Rita Hayworth turns it on.

 $\textit{IN 3-D!"} \ \mathsf{Rita's} \ \mathsf{good\text{-}time} \ \mathsf{gal} \ \mathsf{Sadie} \ \mathsf{is} \ \mathsf{stuck} \ \mathsf{on} \ \mathsf{a} \ \mathsf{South}$ 

Seas island for a week between ships, to the delight

of fun-loving sergeant Aldo Ray and disapproval of

do-gooder José Ferrer. Slightly-scrubbed third version

(1953, Roy Ward Baker) 3-D's ultimate unknow

classic: nasty millionaire Robert Ryan, dumped to die

the desert with a broken leg by his cheating wife

and her lover, slowly wins back audience sympathy

by sheer will to survive. "Tight and involving essay in suspense... one of the best movies made in 3-D."

Time Out (London). "Made better use of 3-D than

any other film." - Leslie Halliwell. DCP.

after experimental brain surgery to cure his crimina

 $tendencies-then \ his \ old \ gang \ wants \ to \ know \ where \ he$ 

stashed the loot. "A rescued gem... An endless array of

stuff comes whiffling at your face - a lit cigar, a repulsive

spider, scissors, forceps, fists, falling bodies, and a roller

coaster." - Elliott Stein, Village Voice. Plus Pardon My

and Shemp throw a whole arsenal of tools at some

MON, NOV 2 12:30, 4:45, 10:20

of Maugham's racy Rain, though Rita's

shimmy through a crowd of sweaty G.I.'s

still had it banned in some places. DCP.

SUN, NOV 1 3:15

**INFERNO** 

MAN IN

THE DARK

PLUS 3 STOOGES IN

BACKFIRE IN 3-D!

(1953, LEW LANDERS) 3-D

NOIR: Gangster Edmond

O'Brien gets amnesia

crooks - and you! Both DCP.

PARDON MY

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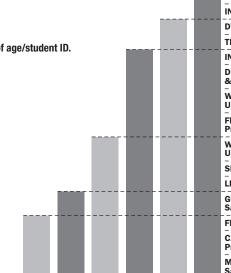
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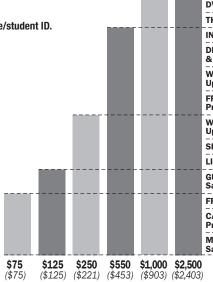


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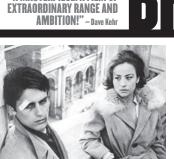
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FILM FORUM

OCTOBER 9-29 3 WEEKS \* NEW 4K RESTORATION

# "ONE OF VISCONTI'S MOST **ENDURING ACHIEVEMENTS!**" Vincent Canby, The New York Time

# "A MASTERPIECE! A FILM OF



(1960) Joining the tragic exodus of millions from Italy's impoverished south, the formidable matriarch of the Parondi clan (Katina Paxinou, Best Supporting Oscar, For Whom the Bell Tolls) and her brood emerge from Milan's looming Stazione Centrale in search of a better life in the industrial north. But, as they inch up the social ladder, family bonds are ruthlessly shredded, as the love of Alain Delon's saintly Rocco ("one of the most vivid and complex characters in all of Visconti's work"

Vincent Canby) for prostitute Annie Girardot drives

brutish boxing sibling Renato Salvatori to rape and murder. Simultaneously a documentation of a changing society; a kind of continuation of Visconti's classic La terra trema; an evocation of the works of Sicilian titan Giovanni Verga, Dostoyevsky's The Idiot, and Thomas Mann's Joseph and His Brothers; and a visual tour de force as lensed by Giuseppe Rotunno (The Leopard, 8½, Amarcord, All That Jazz, etc.), Rocco rocketed Delon and Girardot to  $international\ stardom\ and\ vaulted\ Visconti\ to\ his\ second\ triumvirate-here\ with\ Antonioni\ and\ Fellini$ - at the cutting edge of Italian filmmaking (his first, with Rossellini and De Sica, in the heyday of neo-realism). The director's personal favorite, Rocco's mix of realism and intense, operatic emotion would profoundly influence the work of Coppola and Scorsese. DCP. "Reminds us only too clearly what special-effected, thrill-gluttonous affairs movies have become. The great movies used to be wines. Now they're diet sodas... Rocco [is] a richly textured drama, resoundingly alive with characters. It has a lasting bouquet, rather than a quick fizz, with painterly compositions, adroit camera movement, stylized choreography and stirring music... Visconti, with his masterful direction, makes this collective descent more than just a family saga. It's a living frieze full of anguished souls." - Desson Howe,

The Washington Post. "With the emotional sweep of a Verdi opera and the narrative density of a

19th-century novel, Rocco and His Brothers represents the artistic apotheosis of Italian neo-realism. Visconti embedded his schematic sense of history in sensual and emotional detail - you don't observe his characters so much as live alongside them. Its richness is inexhaustible. Neither the neighborhood intimacy of Mean Streets nor the grandeur of the Godfather movies is imaginable without

Visconti's example." - A.O. Scott, The New York Times. DAILY (except SUN, OCT 11, 18 & 25 and MON, OCT 12 & 19) 12:30, 4:00, 7:30 SUN, OCT 11, 18 & 25 **1:40, 5:15, 8:40** MON, OCT 12 & 19 **12:30, 4:00** 

# OCTOBER 30-NOVEMBER 3 FIVE DAYS

# KISS ME KATE

(1953. George Sidney) "They'll tap into your lap!" Ex-spouses Howard Keel and Kathryn Grayson reunite for a tempestuous show-withinthe-movie staging of Shakespeare's Taming of the Shrew, in MGMization of the Cole Porter musical a stereoscopic song-and-dance fest featuring Bobby Van, high-octane young dancer Bob Fosse, and

"too darn hot" Ann Miller. "Every song's a show-stopper." - Clive Hirschhorn, DCP. FRI, OCT 30 12:30, 4:50, 7:00 SUN. NOV 1 11:00am\* MON, NOV 2 2:30 TUE, NOV 3 12:30, 7:10

### \*part of our Film Forum Jr. weekly series, all tickets \$7.50 DIAL M FOR MURDER (1954, ALFRED HITCHCOCK) Flat-broke Ray Milland,

jealous of rich wife Grace Kelly's friendship with Robert Cummings, plans the perfect murder And, despite an errant pair of scissors, things look good... until the arrival of Inspector John Williams. 3-D turns the viewer into a voyeuristic accomplice, as only the Master could have planned. DCP. FRI. OCT 30 2:45. 9:30 SAT, OCT 31 TRACE 12:30, 4:50

## HOUSE OF WAX aided by mute henchman Charles Buchinsky (later, Bronson) - re-populates his Victorian Chamber of

SAT, OCT 31 474.474 2:45, 7:15

SUN, NOV 1 7:00

SUN, NOV 1 1:20

TUE, NOV 3 2:45, 9:15

CREATURE FROM THE BLACK LAGOON PLUS 3 STOOGES IN 3-D IN SPOOKS! (1954, Jack Arnold) Pre-Jaws underwater terror as intrepid scientists search the Amazon for clues to the Missing Link and its prehistoric past, but find instead a "Gill Man" with both a nasty streak and a healthy

Horrors with wax-coated victims. And wouldn't Caroly

Jones (TV's Morticia Addams) make a lovely Joan of

Arc? Watch out for that vat of boiling wax! DCP.

fascination with Julie Adams and her tight white bathing suit. Plus **Spooks** (1953): The Three Stooges in what's probably the best 3-D short ever! Both DCP SAT, OCT 31 (1945) 9:20



of this heartbreak!" wails Divine's suburbar Baltimore housewife Francine Fishpaw, but there's something dreamy on the way: Tab Hunter's lounge-suit-appareled drive-in owner Todd Tomorrow! Waters' classic

# HUNTEF

# (2015, JEFEREY SCHWARTZ) Born in New York City. Art Gelien was re-christened "Tab Hunter" by the same

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Darnell, and then... 50s dreamboat super-stardom. In this new documentary, Tab, now in his early 80s and still incredibly handsome, is allowed to be frank, articulate, and charmingly unassuming, as he looks back on his years as teen heartthrob, painfully closeted gay man, his love affairs with a world figure-skating star and with actor Tony Perkins, his life-long love of horses; along with talking heads (from co-stars to a fan who won a date with him in the 50s) and an avalanche of personal and publicity photos, fan mag features (including a Confidential article that nearly outed him prematurely), and clips from his movies, everything from Damn Yankees to Ride the Wild Surf. Following the screening, Tab will be interviewed by film historian Foster Hirsch and will then sign copies of his pest-selling book Tab Hunter Confidential (co-written with Eddie Muller) in our lobby (copies of the book available for sale tonight at our concession). DCP courtesy of The Film Collaborative. Special thanks to Allan Glaser, Jeffrey Winter. 7:30 Admission: \$20; \$13.50 for Film Forum members.

# Polyester in

80s "smellie," presented in its original ODORAMA - each patron will be given a scratch-and-sniff card for the ultimate agrant film experience! 7:30\*, 9:45 \*7:30 show introduced by TAB HUNTER



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agent who came up with "Rock." "Chad." and "Trov." By his second film he was co-starring with Linda

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