NOVEMBER 2015-FEBRUARY 2016 ADMISSION: \$13 NON-MEMBERS / \$7.50 MEMBERS

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

REVIVALS & FILM FORUM

A Nonprofit Cinema Since 1970





DOUGLAS LAURENCE **OLIVIER TONY CURTIS CHARLES** LAUGHTON

SKREENPLAY BY **DALTON TRUMBO**



(1960) Kirk Douglas, a slave drafted for the gladiator arena, decides once he's got a sword in hand and been spared by African combatant Woody Strode, that it's time for the oppressed to take on the Roman Republic - where the backstabbing and intrigue equal the battlefield exploits, and where steely-eved dictator wannabe Laurence Olivier has to contend with crafty ward-heeling senator Charles Laughton, his slave-dealing pal Peter Ustinov (Academy Award, Best Supporting Actor), and John Gavin's Caesar. Executive producer Douglas' duties included sending each luminary of his all-star cast (also including Jean Simmons) a custom-tailored script in which he or she had the most interesting part; firing post-Jimmy Stewart Westerns and pre-El Cid director Anthony Mann after the first week of shooting (the Death Valley opening is his) for his 31-year-old Paths of Glory director; and publicly acknowledging blacklistee Dalton Trumbo as the author of the screenplay. The 1991

restoration - now more eye-popping than ever in 4K - returned colorful scenes of gore, and the celebrated censored scene of Olivier discussing "oysters and snails" in a bath with Tony Curtis, with Anthony Hopkins replacing missing soundtrack with his celebrated imitation of the eceased Olivier. Winner of four Academy Awards - Ustinov's, and for sinematography, sets, and costumes. 4K DCP restoration. "Two things stand up best over the years: the power of the battle spectacles, and he strength of certain performances - especially Olivier's fire, Douglas strength and Laughton's mild amusement at the foibles of humankind Roger Ebert. "Tanned to bronze perfection, with brush-cut hair and a ed chin that juts out in rage, Kirk Douglas is the quint

old-fashioned manly heroism... Successfully sweeps us back to an era when machismo had soul... fusing the moral and visual clarity of classic movi epics - scenes of carnage, squalor, and political evolt transformed into widescreen eye candy with dashes of contemporary knowingness Owen Gleiberman, "This is widescreen, epic making on a massive scale. To see it once in in all its expansive glory is a treat. Derek Adams, Time Out (London)

> DAILY (except SUN) 12:30, 4:20, 8:10 SUN 1:30, 6:00 **UNIVERSAL PICTURES RELEASE**

MUSEUM OF THE MOVING IMAGE WILL HOST A PREVIEW SCREENING O TRUMBO, WITH STAR BRYAN CRANSTON AND DIRECTOR JAY ROACH IN PERSON, ON NOVEMBER 5.

NOVEMBER 29/30 SUN/MON

(1942, SAM WOOD) "Where's the rest of me?" gasp

Ronald Reagan, as he wakes to a nasty surprise post-

surgery; and why does doctor Claude Rains react

so strongly to daughter Betty Field's romance with

Robert Cummings? The dark side of coming of age in

a late-Victorian, all-American small town, with dazzling

all-studio deep focus photography by James Wong

Howe, and perhaps Erich Wolfgang Korngold's (Robin

Hood) greatest score. Producer David Lewis credited

Menzies with "the entire tone of the film." 35mm.

KINGS ROW

SUN 1:30*, 8:20 MON 8:40

CED BY JAMES CURTIS



"ONE OF THE CINEMA'S GREAT OPERATIC WORKS! Convulsive and passionate, filled with bold, stylistic strokes." - MARTIN SCORSESE

(1954) "How many men have you forgotten?" "As many women as you remember." In a dusty Arizona town, Joan Crawford's pants-wearing, gun-toting saloon owner ("Down there I sell whiskey and cards. All you can buy up these stairs is a bullet in the head. Now which do you want?") stands to rake in the dough when the railroad comes through. But when the stage is robbed and a rancher murdered, the townspeople ready a noose for her more-than-friend The Dancin' Kid (Scott Brady), with insanely jealous cattle baroness Mercedes McCambridge (years later the voice of the Devil in The Exorcist) hell-bent on having Crawford join him. Enter Joan's old flame Sterling Hayden, as the eponymous Johnny, who, despite preferring guitar-play over gun-play - and up against bad guys like Ernest Borgnine and Ward Bond - does what a man's gotta do. Nick Ray's baroque, emotionally tormented lestern, photographed in "gorgeous Trucolor by Consolidated" (and looking better than it ever deserved in this new 4K restoration), bursts at the seams with sexual tension and anti-McCarthy allegory.

American reviewers scratched their heads (British critic Gavin Lambert deemed it one of the silliest films of the year), but it was immediately embraced by the young critics of Cahiers du Cinéma - among them future directors Eric Rohmer ("Ray is the poet of love and violence"), Jean-Luc Godard ("Here is something which exists only in cinema"), and François Truffaut ("dream-like, magical, delirious. the Beauty and the Beast of the Western"). High praise indeed for a Republic Pictures oater! 4K DCP restoration. "The whole thing is weird, hysterical, and quite unlike anything else in the history of the cowboy film." - Geoff Andrew, Time Out (London),



NOVEMBER 27 – DECEMBER 10 TWO WEEKS

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enzies

NOVEMBER 13-19 ONE WEEK New Restoration **ROBERT FLAHERTY'S**



(1926) Originally touted as "The Love Life of a South Seas Siren!," with panying bare bosom artwork, documentary pioneer Flaherty's second feature after Nanook of the North is actually a serene look at the lives of the lovely and gentle Samoans, made entirely on location in the island paradise of Savai'i. In 1923, Flaherty journeyed with his wife Frances and their children to the South Seas island to film the exotic lifestyles of the Samoan people, resurrecting recently vanished customs before modernization permanently altered their way of life. Over fifty years later, Flaherty's daughter Monica returned to the island with vérité legend Ricky Leacock, recording authentic location sound, dialogue and folk songs to complement her father's exquisite images. DCP. Restored by Bruce Posner. "Life on this island is pictured so captivatingly that one feels like shouting with glee that it is not just another movie." - Mordaunt Hall, The New York Times (original 1926 review). "Your soundtrack is a masterpiece... as if it had been recorded with the picture and belonged there." - Virgil Thomson to Monica Flaherty in 1981. "The new soundtrack is astonishing... the best job of post-synchronization I have seen." - Kevin Brownlow.

DAILY (except SUN) 6:00 SUN 6:15 A KINO LORBER RELEASE

ning introduced by film restorer BRUCE POSNER

UCED BY MARIA COOPER JANIS, D

ADDRESS UNKNOWN

WCM and DP Rudolph Maté gave the picture a "stark

unsettling look" (Curtis). 35mm. 2:25, 5:25, 8:25

THE GREEN COCKATOO

1937, WILLIAM CAMERON MENZIES) Song and dance ma

John Mills, guv'nor of the eponymous nitery, helps new-

girl-in-town René Ray flee a false murder charge, except

either knows the corpse is Mills' brother Robert Newton

and both cops and the real killers are hot on their trail.

Screenplay by Graham Greene (his first). 35mm. "Sleazy

S UNKNOW

and remarkable." - Leslie Halliwell. 1:00, 4:00, 7:00

DECEMBER 10 THU

See November 27/28. 9:45

DECEMBER 13 SUN

MISS JONES

THE DEVIL AND

DECEMBER 14 MON

& GLORIOUS VAMPS

designed by WCM.

THE GARDEN

OF EDEN

Both 16mm.

6:25 ONLY 🕻

STEVE STERNER

LIVE PIANO

THE GARDEN OF EDEN

(1928, LEWIS MILESTONE) Corinne Griffith finds her

correspondence course opera singing degree less of

an advantage than her legs at a Viennese musical

theater/bordello, but, rescued by Louise Dresser

(The Goose Woman), she finds Monte Carlo romance.

(1941, SAM WOOD) Burned in effigy, department store

magnate Charles Coburn goes leftist-hunting in shoe

clerk guise, only to be befriended and discreetly

romanced respectively by employees Jean Arthur and

Spring Byington, then arrested during a Coney Island

Television Archive. "Clicks off laughs like the ticking of

INVADERS FROM MARS

a clock." – The New York Times. 3:20 ONLY

(1936. WILLIAM

THINGS TO COME

(1944, WILLIAM CAMERON MENZIES) German ex



MADE FOR EACH OTHER well) After marrying Carole Lon against the wishes of boss Charles Coburn, James Stewart finds himself sidelined at work and browbeater by meddling mom Lucile Watson – and then their child gets sick. Menzies designed key scenes, including the masterful "mercy plane" sequence. 16mm print

NOVEMBER 20-26 ONE WEEK **NEW 4K RESTORATION**

(1972) Two fighters spar in an empty gym: on-the-way-up 18-year-old "natural" Jeff Bridges, ticketed for the pros via an intro to manager Nicholas Colasanto (later "Coach" on Cheers), and on-the-wav-down pushing-30 ex-pro Stacy Keach, mortified by pulling a muscle in his first workout after a two-year layoff. But there are detours along the way, for Bridges his knocked-up girlfriend Candy Clark (in her debut), and for Keach his involvement with (Oscar-nominated) Susan Tyrrell, tearing it up as the Barfly to end all Barflies ("boozed, blowsy, and so good, so out of her mind with hope and depression, so used, so soiled, so lifelike ... " - David Thompson). Maybe just one more win for Keach, and he could get it all back. But what changes if you actually win? All location-shot by the great Conrad Hall ("with lovely shabby color that looks like paper used to wrap a burger" - Thompson) in Stockton, California at its dustiest hese are perhaps the Losing-est in Huston's gallery of Beautiful Losers, with terrific if decidedly unglamor boxing scenes and a cast seeded with actual fighters, including former welterweight champ Curtis Cokes as Tyrrell's boyfriend "Earl." DCP. "Leonard Gardner's screenplay (based on his own novel) is full of the kind of dialogue that ies usually can't afford, that defines time, place, mood, and character while seemingly going nowhere." - Vincent Canby, The New York Times. "One of Huston's best films... The characters in his movies hardly ever set out to achieve



d by

ARD GAR

vel Fat City. nov

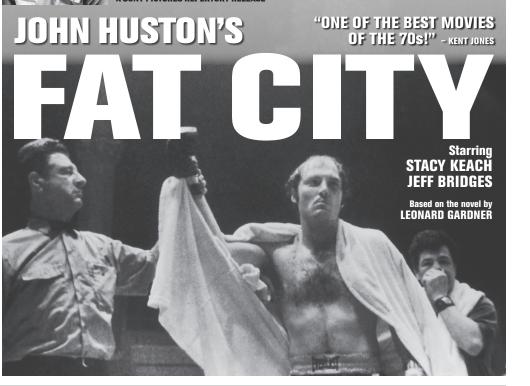
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what they're aiming for [but] rarely does he fit it to characters and a time and a place so well as in Fat City. Huston tells his story in a slow, atmospheric way, and characters drift into it and stay because they have no place else to go... If Huston and Gardner had forced the story into a conventional narrative of suspense, climax and lution, it would have seemed obscene." - Roger Ebert. "Did Huston ever make a vie as personal and deeply felt as Fat City? Huston gained firsthand knowledge of he tanktown boxing circuit during his itinerant youth, and he uses it to give this late piece an intimately threadbare tone. The old master imbues every frame with . eet. stale sadness of life in the margins." – Kent Jones DAILY (except FRI & SUN) 12:30, 2:40, 4:50, 7:00, 9:15

RI 12:30, 2:40, 4:50, 7:00*, 9:40 SUN 12:30, 4:50, 7:00, 9:15 A SONY PICTURES REPERTORY RELEASE



DECEMBER 11-17 ONE WEEK

WOMEN CRIME WRITERS, a new two-volume set from Library of America, defines the classic era of American crim fiction with a collection of eight novels by the female pioneers of the genre, including works by Patricia Highsmith, Vera Caspary, Dorothy B. Hughes, Charlotte Armstrong Dolores Hitchens, and others. Available at our concession during the series.

SPECIAL THANKS TO GEOFFREY O'BRIEN MAX RUDIN (LIBRARY OF AMERICA), DAVID JENNINGS MICHAEL HORNE (SONY REPERTORY), JOE REID (20TH CENTURY FOX), FLEUR BUCKLEY (BFI, LONDON) VICOLE WOODS, KRISTIE NAKAMURA (WARNER BROS.) BRIAN BELOVARAC (JANUS FILMS), AMÉLIE GARIN-DAVET (FRENCH CULTURAL SERVICES, NEW YORK)

FRIC DI BERNARDO, ADRIENNE HAI PERN (RIALTO ICTURES). PAUL GINSBURG (UNIVERSAL PICTURES

PROGRAMMED BY BRUCE GOLDSTEIN TITLE ILLUSTRATION: MARK MELNICH



NOVEMBER 27/28 FRI/SAT **THINGS TO COME**

H.G. Wells' astounding forecast of mankind's fall and rise, from a second Great War and the decline of civilization, through the howdown between Ralph Richardson's Mussolini-like Boss and Raymond Massey as head of Wings Over The World, to the phoenix-like birth of a brave new chnology in the year 2036. HD.

FRI 12:30, 2:30, 4:30, 9:50 SAT 12:30, 8:15, 10:15

NOVEMBER 27 FRI TEMPEST

and excerpts from THE DOVE

(1928, SAMUEL TAYLOR) Peasant John Barrymore falls for general's daughter Camilla Horn - but no dice. Then the Russian Revolution changes things. "Menzies gives it a graphic cohesiveness it otherwise would have lacked." - Curtis. Silent with original musical soundtrack. Restored 35mm print courtesy UCLA Film Archive, Plus excerpts from The Dove (1927, Roland West), starring Norma Talmadge, Wallace Beery and Gilbert Roland. 35mm print, preserved by the Library of Congress. The two pictures won Menzies the very first Academy Award for Art Direction. 7:00 ONLY* \$ INTRODUCED BY JAMES CURTIS SEXCERPTS FROM THE DOVE WILL FEATURE LIVE PIANO

NOVEMBER 28 SAT FOR WHOM THE **BELL TOLLS**

MPANIMENT BY STEVE STERNER

Restored Road Show Version (1943, SAM WOOD) "...It tolls for thee." During the

Spanish Civil War, Gary Cooper's Robert Jordan teams with Republican guerillas Akim Tamiroff and Oscar-winning Katina Paxinou to blow up that bridge - but also meets Ingrid Bergman. Adaptation of the Hemingway novel, with Menzies marshaling an army of assistants to modify the colors and to add painted shadows on the mountain location. 35mm "Bill drew it all out before we ever saw the sets." cinematographer Ray Rennahan. Original uncut Road Show version, complete with overture and int

music, courtesy UCLA Film & Television Archive. 2:30



NOVEMBER 28 SAT **OUR TOWN**

(1940, SAM WOOD) Growing up in Grover's Corners, New Hampshire, at the beginning of the century: a very young William Holden and Martha Scott (repeating her stage role) have a confrontation over an ice cream soda, and a life together, presider over by Stage Manager Frank Craven (also repeating). More conventional but generally faithful adaptation of Thornton Wilder's scenery-less stage legend, with music by Aaron Copland. 6:10* *INTRODUCED BY JAMES CURTIS

NOVEMBER 29/30 SUN/MON **GONE WITH THE WIND 4K Restoration**

(1939, VICTOR FLEMING) Mega-epic adaption of Margaret Mitchell's mega-bestseller, with Clark Gable and Vivien Leigh ideally cast as Rhett Butler and Scarlett O'Hara. Producer David O. Selznick awarded Menzies with an extraordinary full-screen credit: "This production designed by William Cameron Menzies. 10 Oscars, including Best Picture and a special award to Menzies for utstanding achievemer in the use of color for the enhancement of dramatic mood." 4K DCP restoration. SUN 4:00 MON 2:20

> FOR WHOM THE **BELL TOLLS**

KINGS ROW

NOVEMBER 30 MON ALIBI

(1929, Roland West) Back from the pen, cocky exgangster (or is he?) Chester Morris looks to be railroaded for a cop killing during a warehouse robbery, but he's got a great alibi: a date with cop's daughter Eleanor Griffith. Forgotten high stylist West shot many scenes in forced-perspective sets crafted by Menzies. 35mm. "The first film to use sound imaginatively." - David Shipman. 12:30, 6:50



DECEMBER 1 TUE **BULLDOG DRUMMOND** & ZAMPA

BULLDOG DRUMMOND

(1929, F. RICHARD JONES) Bored post-the-Great War, Ronald Colman's Drummond places a personal ad looking for diversion, "Excitement essential", and ther gets plenty of it, as he and Joan Bennett take turns getting caught and tied up by villainous Montagu Love. Menzies' Academy Award-nominated art direction "violated perspective." Plus Menzies-designed short Zampa (1930). Both 35mm. 12:30, 6:10

DECEMBER 1 TUE FOR WHOM THE **BELL TOLLS**

(1943, SAM WOOD) See November 28. 2:30

DECEMBER 1 TUE THE BELOVED ROGUE & THE WIZARD'S APPRENTICE

(1927, ALAN CROSLAND) John Barrymore, as 15th century beggar/poet François Villon, getting mixed up in court intrigue around Conrad Veidt's grotesque Louis XI. But "the real star of the production was William Cameron Menzies" (James Card), crafting a Moyen Âge Paris that's as awe-inspiring as his Bagdad (see Dec. 6). Plus Menzies-designed short The Wizard's Apprentice (1930). Both 16mm. 8:10 ONLY* \$

INTRODUCED BY JAMES CURTIS LIVE PIANO ACCON BY STEVE STERNER

DECEMBER 2 WED IVY

(1947, SAM WOOD) 1909, and white-clad Joan Fontaine is annoyed to find that moneybags Herbert Marshall has scruples about dallying with married women. Looks like her broke hubbie and even he ex-lover - who "won't give her up" - have got to



go. Superbly designed reverse image of Fontaine's

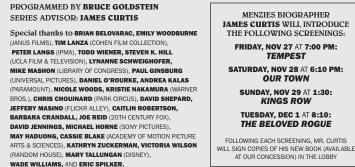
Oscar-winning role in Hitchcock's Suspicion. 35mm.

GONE WITH THE WIND

Bagdad, WILLIAM CAMERON MENZIES (1896-1957) became Hollywood's most famous art director. A director himse from the early 1930s. Menzies would wield much more influence as a "production designer" (a title producer David O. Selznick created for him), culminating in his monumental design of Gone With the Wind. Menzies helped directors like Alfred Hitchcock, problems, achieving his greatest results with Wood, effectively co-directing behind the camera while Wood handled the actors

Anthony Mann, and Sam Wood puzzle out complex compositiona (for Pride of the Yankees, Wood's opening credit card was shared with Menzies). In his new book, William Cameron Menzies: Th

Shape of Films to Come (Pantheon), James Curtis examines Menzies' work in depth, revealing him as a key figure in revolutionizing the look and technique of American motion picture production.





DECEMBER 2 WED

loves one, but the other

controls the release of

important hostages.

Talmadge's last silent

most remembered

for its notorious theme

song, "Woman Disputed,

print courtesy Library of

Congress. 6:10 ONLY 3

LIVE PIANO ACCO

2:25, 5:20, 8:15

Love You." 35mm

ALWAYS GOODBYE

Stone knows they're phonies. 35mm.

(1934, MENZIES AND GEORGE SOMNES) Merchant sailors

Victor McLaglen and Preston Foster just can't stop

talking about the great girl they're going to marry wher

they get back to Frisco - only trouble is, it's the same

WHARF ANGEL

girl, sweet-natured teen

rostitute Dorothy Dell,

WHARF ANGE

who steals the picture

outright as a young Mae

1:00, 4:00, 6:50, 9:45

West type 35mm

(1928, HENRY KING AND SAM TAYLOR) Viennese prostitute

8-1-00

DECEMBER 4 FRI * DOUBLE FEATURE **THE WOMAN DISPUTED REIGN OF TERROR**

(1949, ANTHONY MANN) "Don't call me 'Max,'" hisses Richard Baseheart's Robespierre - and the chase is on for the Black Book, his Nixonian list of guillotinebound enemies. "History is thrown to the wolves" (Time Out), but Mann, cameraman John Alton and Menzies go for the baroque via bizarre angles and chiaroscuro lighting. With Robert Cummings, Arlene Dahl and nemorable cameo by Norman Lloyd as Tallien. aka The Black Book. 35mm. 12:30, 4:10, 7:45



mean streets of Manhattan in the wee small hours to help clear sailor Bill Williams of a murder rap. Sole film directing job by stage legend Clurman (Menzies hated him), based on a novel by Cornell Woolrich (Rear Window), aka "William Irish." 35mm. 2:20, 6:00, 9:35

FOREIGN CORRESPONDENT

(1940, ALFRED HITCHCOCK) Windmills turning against the wind, an assassination by camera amid a sea of rain-splashed umbrellas, a plane crash at sea, as newspaperman Joel McCrea tangles with a spy ring in pre-war London, with the unlikeliest of traitors. Menzies' "rather unpleasant association with Hitch" yielded "some pretty good results," including the stunning windmill and "umbrellas" sequences. HD.

12:30. 5:00. 7:30. 9:50

DECEMBER 6 SUN **ALICE IN WONDERLAND**

courtesy Academy Film Archive. 3:00 ONLY

(1933, NORMAN Z. MCLEOD) Charlotte Henry's Alice slides down the rabbit hole to meet, among many others, Cary Grant's Mock Turtle, Gary Cooper's White Knight, Edward Everett Horton's Mad Hatter, May Robson's Queen of Hearts... and W.C. Fields' Humpty Dumpty. Menzies based his character designs on the original Tenniel drawings. 35mm. 12:45* *INTRODUCED BY ACTOR ANDREW SELLON, PAST PRESIDENT OF THE LEWIS CARROLL SOCIETY. THE



DECEMBER 6 SUN **THE THIEF OF BAGDAD**

(1924, RAOUL WALSH) A festival of wonders, as Douglas Fairbanks' thief encounters a flying horse, the Caverns of Fire, The Valleys of Monsters, the Flight of a Thousand Stairs, and the screen's first convincing magic carpet, amidst Menzies' still-spectacular sets. Orson Welles, who saw it as a boy, said "I'll never forget it." This estoration features a magnificent orchestral score by Carl Davis (Napoleon). DCP. 4:30*, 7:30* *INTRODUCED BY TRACEY GOESSEL, AUTHOR OF THE NEW BOOK THE FIRST KING OF HOLLYWOOD: THE LIFE OF DOUGLAS

KS (CHICAGO REVIEW PRESS), AVAILABLE AT OUR SION. MS. GOESSEL WILL SIGN BOOKS IN THE LOBBY FOLLOWING THE SCREENINGS.

DECEMBER 7 MON * DOUBLE FEATURE **INVADERS FROM MARS**

(1953, WILLIAM CAMERON MENZIES) Nightm are vision of alien invasion seen through the eyes of a small boy - a triumph of low-budget stylized production design. Original 35mm Cinecolor print. "Menzies emulates Norman Rockwell's tones and compositions, then twists them, creating a Twilight Zone atmosphere... eerier than anything in Tobe Hooper's remake." - Michael Sragow, The New Yorker. 2:10, 5:20, 8:30

ALICE IN WONDERLAND (1933, NORMAN Z, MCLEOD) See Decemb 12:40, 3:50, 7:10

DECEMBER 8 TUE

THE THIEF OF BAGDAD (1924, RAOUL WALSH) See December 6. 12:30 DECEMBER 8 TUE * DOUBLE FEATURE

THE SPIDER

(1931, MENZIES AND KENNETH MACKENNA) Edmund Lowe's Chatrand the Great's announcement that he'll cure the amnesia of his magic act assistant leads to bullets flying in the theater, magic escapes from the cops, a brother-sister recognition scene, and a search for that darned spider ring. 35mm. 3:30, 6:20, 9:10

CHANDU THE MAGICIAN (1932, MENZIES AND MARCEL VARNEL) When Bela Lugosi's

mad "Roxor" threatens the world with a death ray, Edmund Lowe's Chandu sprints into mystical action WCM's fabled touch enhances this seldom-seen fantasy adventure, photographed by the equally legendary James Wong Howe. 16mm. 4:50, 7:40



FOREIGN CORRESPONDENT



DECEMBER 11 FRI **IN A LONELY PLACE** (1950, NICHOLAS RAY) When hard-drinking, chip-on-his-

shoulder screenwriter Humphrey Bogart finds himself a homicide suspect, he turns to girl-across-the courtyard Gloria Grahame for an alibi. But then Bogie gives a too-real reenactment of the murder. From the novel by Dorothy B. Hughes. 35mm. "A radical demystification of the classic Bogart hero." - Robert Sklar. "The Noir atmosphere of deathly paranoia frames one of the screen's most adult and touching love affairs." - Geoff Andrew, Time Out (London). 12:30, 4:15, 8:00, 10:00



LAURA (1944, OTTO PREMINGER) "I shall never forget the weekend Laura died." Clifton Webb's elitist critic Waldo Lydecker acidly narrates, as detective Dana Andrews falls in love with a portrait of murdered Manhattan smart-setter Gene Tierney, in "everybody's favorite chic murder mystery" (Pauline Kael), based on the novel by Vera Caspary. DCP restoration. "Ripe with perverse sexual undertones." - Foster Hirsch. FRI 2:30, 6:10 SAT 1:00, 7:30, 9:20

DECEMBER 12 SAT BEDELIA

(1947, LANCE COMFORT) "I'm not intelligent like you are," gushes Margaret Lockwood (Hitchcock's The Lady Vanishes) to hubbie Ian Hunter, but why does she avoid photographs and only grudgingly allow herself to be painted by Barry K. Barnes? And after all his questions, is Barnes really an artist? A real rarity and proto-feminist Noir from Laura author Vera Caspary.



DECEMBER 13/14/15 SUN/MON/TUE

STRANGERS ON A TRAIN (1951, ALFRED HITCHCOCK) Cheerful psycho Robert Walk makes fellow train passenger/tennis pro Farley Granger an interesting proposition: quid pro quo murders. Just a joke, but... Tour de force sequences include a tennis match intercut with a fairground stalking and a carousel gone haywire. Screenplay by Raymond Chandler, based on Patricia Highsmith's novel. 35mm.



PURPLE NOON (1950, RENÉ CLÉMENT) As the sun beats down on a boat in the Mediterranean, two men

"Perhaps the real star is Menzies." - William K. IoII back: scapegrace playboy Maurice Ronet Everson. Plus Glorious Vamps (1930): teen and hanger-on Alain Delon, sent beauty queen Christine Maple plays femmes fatales by Ronet's dad to bring him throughout the ages in burlesque musical short back. Which one's going to leave that boat alive? And can he get away with pretending to be the other man? Delon's star-making thriller smash, adapted from Highsmith's The Talented Mr. Ripley. 35mm.

7:10 ONLY

DECEMBER 14 MON

THE RECKLESS MOMENT (1949, Max Ophuls) Blackmailer James Mason t golden-hearted after he puts the hit on Joan Bennet who's dumped the bodyguard of her daughter's supposedly murdered older boyfriend - but partner Roy Roberts is still waiting for the cash. Based on The Blank Wall by Elisabeth Sanxay Holding. 35mm. "One of the director's most perverse stories of doomed love." Dave Kehr. "An underrated gem." - Phillip Lopate 12:30, 2:15, 4:00, 8:15

DECEMBER 15 TUE **THE AMERICAN FRIEND**

(1977, WIM WENDERS) Dennis Hopper's enigmatic Yan expat inveigles good-hearted German loser Bruno Ganz into international chicanery, in Wenders' garishlycolored adaptation of Highsmith's Ripley's Game, with elements from other Ripley thrillers. Auteur legends Nick Ray and Sam Fuller appear in memorably offbeat cameos. DCP. 2:30, 4:55, 7:25, 9:50



DECEMBER 16 WED LA RUPTURE (1970, CLAUDE CHABROL) Maybe marrying into wealth and

position was a bad life move for Stéphane Audran (then Mme. Chabrol). After her acidhead husband freaks out, sending their son to the hospital, father-in-law Michel Bouquet hires erstwhile romantic charmer Jean-Pierre Cassel to blackmail her. Vintage Chabrol, based on Charlotte Armstrong's novel The Balloon Man. Print courtesy French Cultural Services. 12:30, 4:30 8:30

DECEMBER 16 WED **DON'T BOTHER TO KNOCK**

(1952, Roy WARD BAKER) Dumped by singer Anne Bancroft via letter, airline pilot Richard Widmark decides to move in on one-hotel-room-away, fancy negligée-clad Marilyn Monroe, not realizing she's the Babysitter from Hell. Bancroft's debut, and Monroe's first headliner role - proof that she could in fact act (was she channeling her troubled mother?) From Mischief by Charlotte Armstrong. DCP. 2:50, 6:50

DECEMBER 17 THU **BAND OF OUTSIDERS**

(1964, JEAN-LUC GODARD) Claude Brasseur and Sami Frey ("Belmondo's suburban cousins" - JLG), and mutual girlfriend Anna Karina, horse

around with the idea of burglarizing the villa where she's staying, but then things go memorably awry. A jeu d'esprit, based on Fool's Gold by

Dolores Hitchens. 35mm. "A reverie of a gangster movie." - Pauline Kael. 2:30, 8:30 DECEMBER 17 THU

RIDE THE PINKHORSE (1947, ROBERT MONTGOMERY

Well it looked good on paper: under cover of San Pablo's annual fiesta, wander in to town and blackma mobster Fred Clark - but what if there's no sale? Or worse, a physical counter offer. Star/ director Robert Montgomery's "Lucky" Gagin holes up at Oscar-nominate Thomas Gomez' carousel, even as he can't shake pesky teenager Wanda Hendrix and FBI man Art Smith. Based on the novel by Dorothy B. Hughes. 35mm. 12:30, 4:30, 6:30

DON'T BOTHER TO KNOCK









NOVEMBER 22 SUN REMEMBER THE NIGHT INTRODUCED BY Victoria Wilson

(1940, MITCHELL LEISEN) Assistant New York D.A. Fred MacMurray

gets shoplifter Barbara Stanwyck's case postponed over the holiday season, then ends up bringing her back home to Indiana for Christmas. Preston Sturges' last script before his writer/director debut (with The Great McGinty in 1940), and one of his warmest, if satirical, portraits of small town Americana. 35mm. "Miss Stanwyck has played the girl with grave understanding and charm, rounding out the character rather than stamping it out by stencil." - Frank Nugent, The New York Times. "Sturges' loose, graceful script partakes of a softness and nostalgia that seldom surfaced in his own films." - Dave Kehr. 2:40*

*INTRODUCED BY VICTORIA WILSON, AUTHOR OF A LIFE OF BARBARA STANWYCK: STEEL-TAUE 1907-1940 (SIMON AND SCHUSTER). A New PAPERBACK EDITION, HOT OFF THE PRESS, WILL BE AVAILABLE FOR SALE IN OUR LOBBY, WITH A BOOK SIGNING FOLLOWING THE SCREENING.

DECEMBER 6 SUN

"I BLAME DENNIS HOPPER" An afternoon with Illeana Douglas

"Since it was all out of control, I began to think of my life as a movie." In her new memoir, I Blame Dennis Hopper (Flatiron Books), actress/producer/director/TCM host Illeana Douglas (Cape Fear, Goodfellas, Ghost World, TV's Six Feet Under, etc.,



niddle-class squares into hippies after seeing Easy Rider, how she landed her first gig with a Liza Minnelli npression, how crooner Rudy Vallee taught her what it was to be a trouper, how her two-time Oscarvinning grandfather Melvyn Douglas first brought her onto a film set (Hal Ashby's Being There), and how Martin Scorsese's heart melted after hearing her blood-curdling scream... along with stories of how the eponymous Hopper himself gave her a life-

etc.) writes how her parents were transformed from

aving diagnosis and how she didn't sleep with Marlon Brando. Today, in an onstage interview punctuated with film clips, Ms. Douglas will be interviewed about her never-dull life and career. Copies of Ms. Douglas' book will be available today at our concession, with book signing in lobby following the event. 2:30





Introduced by Wesley Morris

(1967, NORMAN JEWISON) A mysterious murder, and gum-chomping Mississippi sheriff Rod Steiger (Oscar, Best Actor, and 263 packs of gum) has got the just the right prime suspect, that ... black man who just got off the train — wait a minute, he's really Philly police detective Sidney Poitier ?! Among the highlights: Poitier's return slap to Larry Gates, Steiger's grab-fap-grab to a would be Poitier hunter, and his wondering, "You're just like the rest of us." Also Oscars for Best Picture, adapted screenplay, sound and editing. A new 50th anniversary edition of John Ball's original 1965 novel is ow out from Penguin Classics (available at our concession today). DCP. "Fast and enjoyable... Poitier's like a black Sherlock olmes in a Tom-and-Jerry cartoon of reversals. For once it's funny (rather than embarrassing) that he's superior to verybody else." - Pauline Kael. 7:30* *INTRODUCED BY PULITZER PRIZE-WINNING IST AND NEW YORK TIMES CRITIC AT Wesley Morris.

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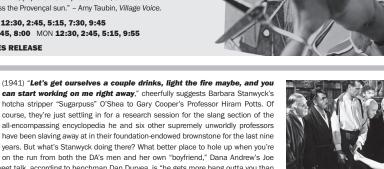


(1965) "It's gotta look real. This isn't a movie." Canned from his TV iob. Jean-Paul Belmondo, fed up with wife and Paris (who wouldn't be, after cocktail party conversation consisting solely of ad copy?), runs off with babysitter Anna Karina - had they known each other before? — but the next morning, what's that dead body doing there? And then there's a Bonnie and Clyde-ish crime spree/escape to the south of France - never more ravishing than in this restoration of Raoul Coutard's sun-splashed color and Scope photography - done in the style of pop art, comic strips, and inspired improvisation (Belmondo's hilarious imitation of crusty acting legend Michel Simon). with a slow-motion carjacking, dancers somersaulting on a beach while plotters clinch a double-cross, and climaxed by unbilled Belgian-French standup great Raymond Devos' tale of a haunting romantic melody that he just can't get out of his head. A bitter story of love betrayed loosely based on the novel Obsession by Lionel White author of The Killing (filmed by Kubrick) and spiced with a cameo by director Sam Fuller. DCP restoration. "Inventively drapes genre pastiche, literary references, flash inserts and cheeky agitprop over a robust Bonnie and Clyde-like framework ... in spirit, feels like both the sum total of Godard's past work and an exhilarating sign of things to come. It has a wild-eyed, everything-in-the-pot cross-processing of artistic, cinematic political and personal concerns, where the story stutters, splinters and infuriates its way to an explosive finale." - David Jenkins, Time Out (London). "A symphony in the key of red... oddly meticulous in its deconstruction of classical filmmaking, the crime genre, even musicals... It's a crazy landmark, a magnificent, witty and brutal adventure into cinema's id." - Tim Robey, The Telegraph. "As in Breathless, Godard favors wryly detached long shots of frantic action sequences, making Belmondo and Karina look like kids playing cops 'n' robbers... Engaging and beguiling - perhaps in spite of itself. - Peter Bradshaw, The Guardian. "The dazzling mise-en-scène alternates Lichtenstein with Cézanne, pop art with impressionism, the shadow of Amerika falling across the Provençal sun." - Amy Taubin, Village Voice.

DAILY (Except SUN) 12:30, 2:45, 5:15, 7:30, 9:45 SUN 1:15, 3:30, 5:45, 8:00 MON 12:30, 2:45, 5:15, 9:55 **A RIALTO PICTURES RELEASE**

25-31

One Wee



50th ANNIVERSARY

NEW RESTORATION

"INTOXICATING!" - Slant

THE MOST RAVISHING

AND ROMANTIC FILM

EVER MADE!

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GODARD'S

STARRING

JEAN-PAUL BELMONDO

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Spend New Year's Eve

with Stanwyck & Coop!

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BALL OF FIRE ON THURSDAY, DECEMBER 31 BALL OF FIRE

Lilac, whose idea of sweet talk, according to henchman Dan Duryea, is "he gets more bang outta you than any dame he ever knew." (How did they get this stuff past the censor?) Yes, it's screenwriters Billy Wilder and Charles Brackett's adaptation of Snow White and the Seven Dwarfs (in-jokingly noted on a background novie marquee), with Stanwyck going on a wisecrack whirlwind and Cooper tossing off academi gobbledygook, as well as an almost painfully sincere declaration of love, with the great DP Gregg Toland (Citizen Kane) giving it all a surprisingly lustrous sheen – plus jazz legend Gene Krupa's "Drum Boogie" olo...with matchsticks. 35mm. "Cooper complained as the shooting went on that the rapid, intellectua dialogue was a stretch for him... Yet the marvel about Cooper was that, just as in life the cowpoke could look like the most elegant man in Vanity Fair, so if he got comfortable with his lines, he could seem lyv League or nan of the West... Stanwyck is saucy, naughty, and as quick as a shortstop. The guys doing the dictionary are as fanciful as the gangsters. Indeed, there's a cheerful attitude to the interchangeability of all humar pursuits that foreshadows Some Like It Hot - especially if sex is kept in mind as number-one pursuit... Released days before Pearl Harbor, it was exactly the high-energy, blithe escapism that clicked with the wa spirit in those first days. After all, what did the title mean, except that America in its innocent exuberance fired off entertaining explosions?" - David Thomson.

DAILY (except SUN) 12:30, 2:45, 5:15, 7:30, 9:45 SUN 1:15, 3:30, 5:45, 8:00



BENEFITS PRIVATE BACKSTAGE TOUR OF FF WITH

DIRECTOR KAREN COOPER TATIONS TO SPECIAL EVENTS

JANUARY 1-12 12 DAYS NEW RESTORATION

"A FILM TO TREASURE!" - Roger Ebert

"WELLES' MOST HUMAN FILM. HIS MOST POIGNANT. FUNNY AND EMPATHETIC!" - Tom Huddleston, Time Out (London)

resept McBride

(1965) "Oh Sir John, the times that we have seen!" laments Alan Webb's doddering Justice Shallow in Welles' ream of four decades (his cobbling together of four of the history plays, Five Kings, sank his celebrated Mercury heater in 1938), his final - and arguably greatest espearean adaptation: a wintry lament for the "death of Merrie England," with Welles' "plump Jack Falstaff" - a part that, over the years, he grew into - as the force of love and ife versus the icily ruthless Prince Hal of Keith Baxter, with John Gielgud's King Henry IV the moral center. Shot almost completely throughout with an extremely wide angle lens for a depth of focus seemingly approaching 3D, Chimes boasts some of Welles' most grandiose imagery: Gielgud perched on his throne in some of the emptiest and draftiest castles ever filmed; Margaret Rutherford, Jeanne Moreau and Welles daughter Beatrice (playing a page boy) highlighted among

JANUARY 13 WED

THE DIRECTOR'S CUT

JANUARY 13 WED

JANUARY 14 THU

Olivier's vigorous staging

includes a nervously

mobile camera and

electrifying dueling, with

onto the king saved for

the last day and a single

take. Academy Awards for

Dane's final leap

HAMLET

OTHELLO

American accents - this is Welles' original 108-minute

cut, brogues and all, 35mm restored print courtesy

UCLA Film Archive; funded by The Film Foundation and

(1952, ORSON WELLES) As Welles' Moor lies dead, a

horrified lago is hoisted above the crowd in an iron cage

and then the play begins. Shakespeare's classic of

jealousy and retribution becomes one of the director's

(1948, LAURENCE OLIVIER) "The tragedy of a man who

could not make up his mind," but also one definitely

Freudian, its Oedipal slant reinforced by the casting

(Olivier was 39, Eileen Herlie as his mother was 27)

Hollywood Foreign Press Association. "Pure cinema."

Geoff Andrew, Time Out (London). 2:30, 7:00

MACBETH

teeming tavern scenes: Welles kneeling among a forest of spears, and hoisted, fully armored, atop a terrified horse; climaxing with one of the greatest battle scenes ever put on film. Rights issues over several decades have made it impossible to see one of Welles' greatest masterpieces - the director's personal favorite. DCP restoration. "Not an ad hoc project but the result of a lifetime of scholarship and creative experiment." - Pauline Kael. "Restrained and even serene (down to its memorably muddy battle scene), it shows Welle working largely without his technical flourishes - and for those who have never seen beyond his surface flash, it is ample proof of how sensitive and subtle an artist he was. - David Kehr. "Anyone who buys the lazy lie that Welles's talent nosedived along with his career in the wake of The Magnificent Ambersons needs to watch this... One of the bes screen adaptations of Shakespeare, which is ironic, be

it's also one of the most irreverent. It's hard to imagine a more perfect and timely meeting of artist and character: at he time Welles was an outcast from Hollywood, better knowr as a raconteur and ham-for-hire than a creative force ... Strange and entrancing, at times dreamlike and distant, at others brutally realistic... Gorgeously, heartbreakingly sad, shot through with romantic surrender and the ache of loss." - Tom Huddleston, Time Out (London).

DAILY (except SUN, JAN 3 & 10) 12:30, 2:50, 5:10, 7:30, 9:50 SUN (JAN 3 & 10) 1:10, 3:30, 5:50, 8:15 A JANUS FILMS RELEASE



of the Bard's death

Special thanks to CHRIS CHOUINARD (PARK CIRCUS), BRIAN BELOVARAC, EMILY WOO DBURNE (JANUS FILMS), ERIC DI BERNARDO NDRIENNE HALPERN (RIALTO PICTURES), CALANTHA MANSFIELD, VINCENT PAUL-BONCOUR (CARLOTTA FILMS), NICOLE WOODS, Kristie Nakamura (Warner Bros.), Andrea Kalas (Paramount), david Jennings, Michael Horne (Sony Pictures) TODD WEINER. STEVEN K. HILL (UCLA FILM & TELEVISION ARC

JANUARY 15/16 FRI/SAT **RICHARD III** NEW 4K RESTORATION (1955, Laurence Olivier) "A horse, a horse, my kingdom for a horse!" Olivier's limping, humped

nemorably-nosed Richard zestfully schemes his way o the top; seducing Claire Bloom over the corps of the husband he's killed; drowning John Gielgud n a barrel of wine; barking "Off with his head!" re Ralph Richardson; while giving color commentary in minutes-long, single-taked, lip-smacking soliloquies delivered direct to the amera. 4K DCP restoration 1:00, 4:00, 7:00

FORBIDDEN PLANET

space explorers aren't packing their Freud - or The Tempest - when they discover Walter Pidgeon and daughter Anne Francis as sole survivors from a previous expedition to Altair 4 (filling in for the Bard's remote sland) - plus of course faithful retainer Robbie the Robot. DCP. SAT 10:00 SUN 11:00 AM*

*SUNDAY'S SHOW IS PART OF OUR FILM FORUM JR. SERIES; ALL SEATS \$7.50.

JAN 17/18 SUN/MON **ROMEO AND JULIET**

(1968, FRANCO ZEFFIRELLI) With typically ravishing production values (Oscars for Photography and Costumes), Nino Rota's haunting score, in-Italy location shooting, and the age-correct casting of Olivia Hussey and Leonard Whiting as the lovers, Zeffirelli essful movie



JANUARY 20 WED THE TAMING OF THE SHREW

(1967, FRANCO ZEFEIRELLI) They're lining up to marr Michael Hordern's younger daughter, but shrinking from her elder, volcanic-tempered Elizabeth Taylor well, maybe Richard Burton's bearded rascal Petruchio can, for a price, clear the way. And so let the taming begin in a non-PC - or is it? - adaptation of one of Shakespeare's most problematic works, this time resplendent with dazzling sets and costumes. DCP restoration. 2:50, 7:30



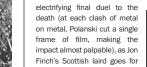
(1953, JOSEPH MANKIEWICZ) The Method meets Shakespeare, in an all-star (James Mason, John Gielgud, Deborah Kerr, etc.) epic of Roman power politics and assassination. As Marc Antony, Marlon Brando's funeral oration took a week of filming - the ultimate reply to carpers who expected him to mumbl his way through the part. 35mm. 12:30, 5:10, 9:50



JANUARY 21 THU MACBETH 4K RESTORATION

(1972, ROMAN POLANSKI) "TOI and tomorrow" - but the bodies keep piling up today, from the opening battle, to the beheading of the traite Cawdor, to the - onscreen - murder of Duncan, to the

Akira Kurosawa's RAN



legend, as General Toshiro Mifune, with Minoru **JANUARY 19 TUE** HENRY V (1945, LAURENCE OLIVIER) Twang! As the English archer fend off the French in the battle of Agincourt — but first

the camera glides over a quaintly charming miniature of Elizabethan London, descends to the Globe Theatre to observe the play performed in the style of the time, then in stylized sets based on the Book of the Hours.

and finally on the location-filmed (in neutral Ireland) battlefield. A stylistic tour de force for first-time director Olivier, heroic in the title role, DCP restoration. 1:00, 3:40, 7:00, 9:45



COMING SOON **IN A SPECTACULAR NEW**



JANUARY 18 MON











most dazzling works, from its baroque Venetian beginning to the stunning murder sequence in a Turkish bath. Grand Prize, Cannes. DCP. 12:30, 4:40, 9:15

OTHELLO

