

APRIL 28-MAY 11

TWO

WEEKS



ADMISSION: \$14 NON-MEMBERS / \$8 MEMBERS

E-MAIL: filmforum@filmforum.org

)-10

A Nonprofit Cinema Since 1970

FILM FORUM CLASSICS FOR KIDS AND THEIR FAMILIES SUNDAYS @ 11 AM ALL TICKETS \$8

THE DAY THE EARTH OOD STILL. June 11







# **LE DOULOS**

(1962) First things first for back-from-the-slammer Serge Reggiani: a piece-of-cake heist. But why are the flics here already? Could there be a doulos "squealer" in French underworld argot? A-list gangster Jean-Paul Belmondo is a prime candidate for the title. But then the head-snapping plot twists start coming. "Brutal and subtly brilliant." - Manohla Dargis. New York Times. 35mm.

APRIL 28 FRI 12:30, 4:45, 9:20 APRIL 29 SAT 2:35. 7:00 APRIL 30 SUN 1:20 MAY 1 MON 4:40 MAY 2 TUE 12:30 MAY 9 TUE 3:15 MAY 10 WED 9:50



## LE SAMOURAI

(1967) Alain Delon lies fully clothed in his monochromed apartment, then goes off to a day at the office: stealing a car, whacking a mec in a nightclub, creating an ironclad alibi, and outsmarting the cops. Two problems: his anonymous employers don't trust him and he's left a witness behind. "The closest thing to a perfect movie I've ever seen." - John Woo. 35mm print courtesy Institut Français.

> APRIL 28 FRI 2:40, 7:00 APRIL 29 SAT 12:30, 4:50, 9:20 MAY 1 MON 10:00 MAY 2 TUE 2:40 MAY 4 THU 9:15 MAY 6 SAT 12:30



(1966) En route to the border after a successful prison break, Lino Ventura (Army of Shadows) takes time



Père of the Nouvelle Vague, interpreter of Cocteau, master of the crime/gangster genre, Jean-Pierre Melville (1917-1973) remained always separate and himself. After serving in the French army and then the Resistance during WWII (when J-P Grumbach took his favorite author's name for his own nom de guerre), he redefined "independent" with his self-financed outside-the-industry adaptations, moving gradually to those austere evocations of a fantasy underworld that his surname evokes. Supported by Institut Français and French Cultural Services, New York.



& 24 Hours in the Life of a Clown (1949) Billeted in a village home, "good Germa

Wehrmacht officer Howard Vernon gets the silent eatment, but still discourses on his deep cultura Francophilia - but there's a bitter disillusionment in store. Plus short 24 Hours in the Life of a Clown (1946), the great Beby, with Melville narrating h first film. DCPs courtesv Institut Français.

APRIL 30 SUN 6:15 MAY 1 MON 12:30 MAY 4 THU 7:00 MAY 7 SUN 12:30 MAY 10 WED 4:50 MAY 11 THU 12:30

### ARMY OF SHADOWS

(1969) Lino Ventura, aided by compatriots including naîtresse of disguise Simone Signoret, goes underground in face of the German Occupation. Not released here till 2006, it won the New York Film Critics award for Best Foreign Film that year. "A rare work of art that thrills the senses and the mind ..

worthy of that overused superlative 'masterpiece'." Manohla Dargis, The New York Times. "You are in the hands of a master." - Anthony Lane. The New Yorker DCP restoration, unless otherwise noted.





ARMY OF SHADOWS

# **TWO MEN IN MANHATTAN**

(1959) The French delegate is a no-show at the UN as AFP (Agence France Presse) cameraman Pierre Grasset and reporter Melville (himself) cherchez la femme - there are four of them - with multiple petrayals and stinging revelations along the way, in 50s time capsule, partly-location-shot New York. DCP.

1 cm

MAY 1 MON 2:45 MAY 2 TUE 4:50. 9:50 MAY 4 THU 12:30 MAY 8 MON 7:10 MAY 10 WED 12:30

# UN FLIC

MAY 5 FRI 5:20 (35mm)

LES ENFANTS TERRIBLES

emesis and crush object Renée Cosima

clobbers all-too-sensitive Edouard Dermit with a

snowball at his boy's school, but his most intense

relationship is with his own sister Nicole Stéphane, ir

1929 novel, but, as Cocteau admitted, definitively

Melville's film. 35mm print courtesy BFI, London.

MAY 3 WED 6:00

MAY 7 SUN 2:35

n overwhelming performance. From Jean Cocteau's

(1950) N

MAY 8 MON 12:30

MAY 9 TUE 5:25

MAY 11 THU 7:20

(1972) Piano-plaving Alain Delon and nightclub owner Richard Crenna (U.S. TV star and Rambo's mentor) both love Catherine Deneuve - only trouble is, one's a post-burn-out cop and the other's bent on the heist of a lifetime. Melville's final work features iconic inimalist performances from the star trio and two trademark heists. "A fitting final act." - Village Voice DCP restoration, unless otherwise noted. MAY 3 WED 3:50



LE CERCLE ROUGE

### BREATHLESS (1960, JEAN-LUC GODARD) "To become immortal,

then to die." Jean-Paul Belmondo on the run, shooting cops and stealing cars - and cash from the handbag of Herald Tribune-hawking girlfriend Jean Seberg. When the first edit came in at 3 hours, Melville — improvising the above quote in the role of "Parvulesco" - advised losing the subplots, but JLG instead did the unheard of: cutting freely within shots; while the "je m'en fous" attitude proved the prototype

MAY 5 FRI 10:00





ensue. Rare 35mm print imported from France

### MAY 6 SAT 2:45

(1956) Through the night streets of Montmartre saunters silver-haired Roger Duchesne's Bob, ex-

# **HE WAS ASCETIC** WARRIOR PRIEST." – J. Hoberman

209 WEST HOUSTON ST. NEW YORK, NY 10014 BOX OFFICE: (212) 727-8110

**"MELVILLE WAS NOT** 

FRENCH NEW WAVE.

**JUST A FATHER** 

**FIGURE TO THE** 

LE CERCLE ROUGE (1970) Impassive faces, snap-brim hats, dangling cigarettes, sunglasses after dark, raincoats without rain... We're unmistakably in the milieu of Melville, here bringing together four archetypal tough guys for their appointment with destiny: prisoner-in-transit Gian Maria Volontè; relentless inspector Bourvil; DT-plagued ex-cop Yves Montand: and super-cool Alain Delon, all joining forces for a meticulouslyrchestrated jewel heist. "Makes you glad movies exist," - A.O. Scott, New York Times, DCP restoration. unless otherwise noted.

> MAY 5 FRI 7:20 (35mm) MAY 6 SAT 4:50 MAY 7 SUN 4:40 MAY 8 MON 4:30, 9:00 MAY 11 THU 9:20



JUNE 2 FRI

of movie cool. 35mm

MAY 6 SAT 9:30



# BREATHLESS

post-war existentialist icon) has to guit the convent to run the family store and support her kid sister who's involved with a no-good low-life. And then rape, attempted suicide, blackmail, a faked car accident, a highly misplaced love and an ambiguous conclusio



commemorating 25th anniversary of his 

TWO WEF

SCREENINGS THROUGH JUL

"HOW WOULD LUBITSCH HAVE DONE IT?" asked a sign in Billy Wilder's office. After making hit sex comedies and lavish spectacles in his native Germany, ERNST LUBITSCH (1892-1947) revolutionized American movies with a sui generis subtlety, visual wit, and sophisticated innuendo

- the fabled "Lubitsch Touch" — as definitive a trademark as Hitchcock's "Master of Suspense." Years after Lubitsch's death, his former screenwriter Billy Wilder remarked, "For years we all tried to find the secret of 'The Lubitsch Touch.' If we were lucky, we'd sometimes make a film like Lubitsch. Like Lubitsch. not real Lubitsch."

# THE MAN I KILLED

(1932) Frenchman Phillips Ho nes treks to the hom of Lionel Barrymore, father of the German soldier he killed in the War, but then romance blossoms with the dead man's fiancée, Nancy Carroll. A rare Lubitsch drama. 35mm. "The best talking picture that has yet een seen and heard." - Robert E. Sherwood.



**CLUNY BROWN** (1946) In 1938 England, Charles Boyer's anti-Hitle Czech refugee Adam Belinski charmingly sponges off total strangers - and then scandalizes his posh hosts by taking an interest in chambermaid and plumber's daughter Jennifer Jones. One of Lubitsch's most likeable comedies - the last he would complete. "A lovely,

easygoing comedy, full of small surprising touches. Pauline Kael. 35mm. 12:30, 2:30, 4:30, 8:15 JUNE 2 FRI



Beranger are already 15 looking for extracurricular action when in barges jealous, married doctor Monte Blue and the four-way complications begin, resolved "an astounding Charleston sequence - a kind of cubist nightmare of what 20s people thought they

were really like (John Gillett)." 35mm print courtesy Library of Congress. 6:30 \$ T BY STEVE STERNER





JUNE 9 FRI

JUNE 10 SAT

(1946) See June 2

JUNE 10/11

SAT/SUN

TO BE OR

NOT TO BE

(1942) "So they call

me Concentratio

JUNE 10 SAT

(in Old Heidelberg)

HEAVEN

THE STUDENT PRINCE

12:30, 8:45

**CLUNY BROWN** 

CIRCLE

THE MARRIAGE

35mm print courtesy Harvard Film Archive. 6:20 5

Camp Ehrhardt!" gloats Gestapo man Sig

Rumann to a masquerading Jack Benny - in reality

Joseph Tura, "that great, great Polish actor" - then

proceeds to criticize Benny's Hamlet: "What you did

to Shakespeare, we're doing to Poland." With Carole

Lombard in her final role, as Benny's almost-straying

wife. 35mm. SAT 2:30, 6:45 SUN 4:50, 9:00

LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

# JUNE 5 MON DOUBLE FEATURE (Broken Lullaby)

12:30. 3:40. 7:45

ETERNAL LOVE (1929) Swiss mountainee John Barrymore gets reunited with true love Camilla Horn after being on opposite ends of ménage à quatre, but that

avalanche looms. Silent with original synchronized musical score. 35mm print courtesy UCLA Film & Felevision Archive. Preservation funding provided b the Film Foundation and the AFI Challenge Grant for

### JUNE 6 TUE DOUBLE FEATURE **THE LOVE PARADE**

Film Preservation. 2:10, 5:15, 9:20

(1929) "In all of Sylvania, there's only one leg as good as this one," boasts queen Jeanette MacDonald, uncovering one gam - "and that's it!, she says, flashing the other. But even though count Maurice Chevalier is her "Dream Lover," he still

complains "Nobody is using it now," in Lubitsch's sound triumph. 35mm print courtesy UCLA Film & Television Archive. 12:30, 4:30, 8:30

# **MONTE CARLO**

(1930) On the run from her wedding, négligée-clad Countess Jeanette MacDonald trills "Beyond the Blue Horizon" in tune with the Blue Express that's taking her to Monte Carlo, and to count-pretending-to-be a-hairdresser Jack Buchanan, with their "Give Me a Moment, Please" telephone duet a further highlight. 35mm. 2:40.6:40

JUNE 7 WED DOUBLE FEATURE **BLUEBEARD'S EIGHTH WIFE** 

(1931) Roguish Maurice Chevalier loves violinis

Claudette Colbert, but gets trapped into marrying

checkers-playing princess Miriam Hopkins. But things

look up when good sport Colbert musically advises

frumpish Hopkins to "Jazz Up Your Lingerie." 35mm.

JUNE 8 THU DOUBLE FEATURE

DESIGN FOR LIVING

nercial artist Miriam Hopkins shacks

up with both struggling playwright Fredric March and

undiscovered painter Gary Cooper. Noël Coward was

eportedly delighted with Ben Hecht's adaptation of

(1937) Marlene Dietrich, feeling neglected by

treaty-obsessed diplomat hubbie Herbert Marshall,

anonymously dallies with Melvyn Douglas, but guess

who's the "old friend" Marshall later brings home

**TROUBLE IN PARADISE** 

(1932) See June 4. 12:30, 2:15, 4:00, 8:20

2:30, 6:00, 9:30

ANGEL

JUNE 9 FRI



JUNE 13 TUE

strings in a prologue. Loosely based on the source story for Coppélia and Audran's operetta La Poupée. 35mm print courtesy Filmarchiv Austria. 6:40 \$ LIVE PIANO ACC MENT BY STEVE STERNER



JUNE 13 TUE

## THAT UNCERTAIN FEELING

(1941) Melvyn Douglas and Merle Oberon's shaky marriage is made even shakier when she leaves him for temperamental pianist Burgess Meredith, in Lubitsch's remake of his lost silent Kiss Me Again. Seen for decades only in dreary dupe videos, this is a rare 35mm print from the collection of the Austrian Filmmuseum. 8:00

# JUNE 13/15 TUE/THU

NINOTCHKA (1939) See June 3. TUE 2:30 THU 2:30, 8:30

(1924) Doctor Monte Blue is happily married to Florence Vidor, Professor Adolphe Menjou is unhappily JUNE 13/15 TUE/THU married to Marie Prevost - who decides to chase THE SHOP AROUND THE CORNER Blue, while Blue's partner is hoping for an affair with Vidor - and then things really get complicated. (1940) See June 3/4. 12:30, 4:4



THE SHOP AROUND THE CORNEL



Romeo and Juliet in the Snow (1920): Alpine treatment of Shakespeare, complete with happy ending twist. 35mm print courtesy Deutsches Filminstitut. Meyer in Berlin (1919) stars Lubitsch himself as a go-getting schlemiel. 35mm print courtesy EYE Filmmusem, Amsterdam. 7:50 \$ **SLIVE PIANO ACCOMPANIMENT BY STEVE STERNER** 



JUNE 14 WED DOUBLE FEATURE **DESIGN FOR LIVING** (1933) See June 8. 12:30, 4:10

LADY WINDERMERE'S FAN

(1925) May McAvoy's long-lost and nov

mom Irene Rich returns, but demands money from

her aristocratic son-in-law for her silence, then tries to

stymie Lord Ronald Colman's designs on her daughter

but there's that darn fan to be accounted for. Witty

visual storytelling makes up for the absence of Oscar

Wilde's epigrams. 35mm print courtesy Library of

LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

Congress. 6:40 \$

for an electrifying highway robbery, but then finds after ruthless cop Paul Meurisse has turned him into an unwitting informer, that reputation is worth more than life. "Melville's most elaborate and intricately plotted Film Noir." - Tony Rayns. 35mm print courtesy Institut Français.

APRIL 30 SUN 3:30 MAY 2 TUE 7:00 MAY 4 THU 4:15 MAY 5 FRI 12:30 MAY 9 TUE 12:30



gangster and flambeur (high roller, o ambler), moving from poker to craps to the track to roulette to baccarat and back, on the way to his ast and greatest heist: the casino at Deauville. "The cinematic birth of cool." - J. Hoberman. 35mm. MAY 4 THU 2:15 MAY 5 FRI 3:20 MAY 6 SAT 7:30

MAY 8 MON 2:30

MAY 9 TUE 9:30

MAY 11 THU 2:35

**BOB LE FLAMBEUR** 



LÉON MORIN,

**JEAN-PAUL BELMONDO EMMANUELLE RIVA** 

**QUENTIN TARANTINO'S** 

NEW 35mm

ESER

**U.S. PREMIERE OF THE** 

**NEW 4K RESTORATION** 

COMPLETE DIRECTOR'S CUT

### (1961)"Religion is the opiate of the people," begins the confession of Communist "STRANCE widow Emmanuelle Riva (the late star of Resnais' Hiroshima, Mon Amour: see "Special Screenings" at bottom right), provocative just to get some fun in the drab little village (OFTER where she's been relocated during the Occupation. But then begins a seemingly inexorable turn towards God - or towards her handsome confessor Jean-Paul Belmondo HERITAAIN(C ("an erotically charged performance" - BFI). Fed up with being "an auteur maudit known only to a handful of crazy film buffs," Jewish atheist Melville accepted an offer of real stars ALWAYS and an actual budget to adapt Béatrix Beck's autobiographical novel, a book he already dered "the most accurate picture I have read of life under the Occupation," then had SURPRISING? to talk an initially reluctant Belmondo - hot from Breathless - into taking the title role. A kind of fresco of the Occupation, but its center is Riva's confusing, fascinating, tantalizing encounter with God and his servant Belmondo, their mutual underplaying making even theological discussions subtly throb with emotional undertones. Shot by the great Henri Decaë (400 Blows, Elevator to the Gallows, Bob Le Flambeur, etc.). This restoration of Melville's never-before-seen director's cut puts back 11 minutes excised from the original release version. DCP. Restored in 4K from the original camera negative by Studiocanal and L'Immagine Ritrovata. "Melville's extraordinary excursion into Bressonian territory.. With an extreme emotional intensity, he forges links between the disparate themes of the Occupation, profane love, and spiritual quest." - Time Out (London) "Melville's eye for exacting detail here is expected. What is remarkable is the depth of feeling he exacts from the juxtaposition of ordinary moments with their extraordinary context." - Manohla Dargis, The New York Times.

12:30, 3:00, 7:00, 9:30 /SUN **3:20, 5:50, 8:2** N **12:30, 3:00, 9:30** A RIALTO PICTURES RELEASE



ANNIVERSARY

**ENTRY IN THE** 

"A DIZZYING

'F— YOU!'

**OF MACHO** 

BRAVURA...

THRILLING

VIOLENT!"

UNABASHEDLY

- OWEN GLEIBERMAN

SCHOOL

FUNNY.

AND



sour offscreen, the recriminations, torture of a captive cop, suspicions of a police mole, all erupt bloodily. Originally intended as a b&w 16mm near-home movie, things changed when Harvey Keitel got the script after it passed through multiple hands, immediately casting himself as Mr. White and executive producer. Time shifts, non-linear narrative, a pop song soundtrack used contrapuntally, richly colorful dialogue, hair raising violence - yes, the Tarantino touches are there from the beginning, as well as the influences - from Kubrick's The Killing, Joseph H. Lewis's The Big Combo, Ringo Lam's City on Fire, Joe Sargent's The Taking of Pelham One Two Three (the color-coded criminals: see July 8, 16 and 21 on reverse), etc. - but then what recent film has been more influential than this? 35mm. "Sets off enough rockets to

hold and shake us for every one of its 99 minutes." - Jonathan Rosenbaum. "A small, modestly budgeted crime movie of sometimes dazzling cinematic pyrotechnics and over-the-top dramatic energy." Vincent Canby, The New York Times. "Some of the most enthralling movies of our time have come down to the spectacle of raging macho blowhards hurling profanities and hellraising wisecracks at each other... Like Huston and Kubrick, who used their intricate (but botched) heist plots to demonstrate the existential absurdity of a perfect crime. Tarantino has made nihilist comedy." Owen Gleiberman.

DAILY (except SAT, MAY 20, SUN, MAY 21 & 28) 12:30, 2:30, 4:40, 7:00, 9:30 MAY 20 SAT 12:30, 2:30 7:30, 9:30 MAY 21 SUN 1:30 3:30 5:30 7:30 9:30 A PARK CIRCUS RELEASE MAY 28 SUN 2:10, 4:30, 6:40, 8:45

### NINOTCHKA

JUNE 3 SAT

(1939) "GARBO LAUGHS!" Bolshevik "special envov" Greta Garbo keeps bumbling Paris emissaries Iranoff Buljanoff and Kopalski sweating  $\ensuremath{\mathsf{borscht}}\xspace - \ensuremath{\mathsf{until}}\xspace$  shows the set of the set discovers the joie du chapeau with Count Melvyn Douglas. Screenplay by Billy Wilder and Charles Brackett. "Stalin won't like it." - New York Times 35mm. 12:30, 6:00



(1940) In Frank Morgan's Budapest emporium, clerks James Stewart and Margaret Sullavan battle in person without realizing they've been carrying on a lonelyhearts romance by mail, "Close to perfection - one of the most beautifully acted and paced romantic comedies." Pauline Kael. "Lubitsch's masterpiece." - Time Ou (London). 35mm. SAT 2:40, 8:20 SUN 3:20, 7:10

# JUNE 3 SAT

(1919) Astonishing satire of rovalism, sex, American imperialism - and "foxtrot fever" - as Ossi Oswalda, daughter of U.S. oyster magnate "Mr. Quaker," falls for bankrupt prince Harry Liedtke. DCP courtesy Murnau Stiftung. 4:40 \$ NIMENT BY STEVE STERNER LIVE PIANO ACCO



MADAME DUBARRY

launched Lubitsch's international fame. DCP courtesy Murnau Stiftung. 1:10 🕻 SLIVE PIANO ACCOMPANIMENT BY STEVE STERNER

(1932) Herbert Marshall and Miriam Hopkins share champagne, caviar, and moonlight, while debonairly picking each other's pockets, but Kay Francis proves rival as well as mark. "In praise of immorality, money

## MAY 1 MON **WAKE IN FRIGHT DIRECTOR TED KOTCHEFF IN PERSON**

(1971) Just a one-night stopover in "The Yabba" in the Australian Outback for Gary Bond, between the (literally) two-house town where he's stuck teaching and the flight to Sydney. But as Chips Rafferty and Donald Pleasence lead him through the local hard-boozing rituals and delights of gambling on the "two-up," the nightmare begins. DCP. Q&A with director Kotcheff (Apprenticeship of Duddy Kravitz, Stallone's First Blood, and Weekend at Bernie's, etc.) following the screening. Mr. Kotcheff's new memoir, Director's Cut: My Life in Film (written with Josh Young), will be on sale at our concession, with a book signing following event. 7:00



(1938) In classic "meeting cute," American million Gary Cooper and impoverished Claudette Colbert bu respectively, the top and bottom of the same pair of pj's; but after love blossoms, she finds he's a seventime divorcé. First screenwriting collaboration of Charles Brackett and Billy Wilder. 35mm. 12:50, 4:20, 7:50 THE SMILING LIEUTENANT



# THE OYSTER PRINCESS

**DESIGN FOR LIVING** 



# JUNE 4 SUN

(1919) The romance of Emil Jannings' Louis XV with coquettish commoner Pola Negri leads to the French Revolution in the equally revolutionary epic that

JUNE 4 SUN

# **TROUBLE IN PARADISE**

SPECIAL SCREENINGS MAY 3 WED IT'S ALWAYS

60 years. 8:15

# FAIR WEATHER Introduced By Amanda Green

(1955, GENE KELLY & STANLEY DONEN) Wartime buddies Gene Kelly, Dan Dailey and Michael Kidd find their 10th anniversary reunion a bust, but still manage to stop the show with their widescreen-trisecting "garbage can ballet" - plus knock-out Cyd Charisse and Gene's dazzling dance on roller skates. 35mm. Tonight, on the

100th anniversary of her birth. we pay tribute to Brooklynborn librettist, lyricist, A screenwriter and entertainer Betty Comden (1917-2006). ntroduced by actress, singe and Tony-nominated lyricist/ songwriter Amanda Green, laughter of Adolph Green,

Betty's writing partner for ove the 100th BETTY COMDEN

nkeeper's niece Norma Shearer, must renounce all fo the throne. Lubitsch for once eschewed sly innuendo for a tender evocation of lost young love, creating the impossible: a silent operetta. 35mm. 4:30 🕻 LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

(1927) Crown prince Ramon Novarro, happy at last

as a simple Heidelberg student, and in love with



THE STUDENT PRINCE



## JUNE 11 SUN THE MOUNTAIN CAT

(1921) Amidst delightfully bizarre décor - framed by altering screen shapes – a stalwart bandit chaser falls for bandit's daughter Pola Negri. Lubitsch's German comedy masterpiece. 35mm print courtesy UCLA Film and Television Archive and The Stanford Theater Foundation. 3:10 \*

THE MOUNTAIN CA

LIVE PIANO ACCOMPANIMENT BY STEVE STERNER FD BY NICOLA LUBITSCH, THE DIR

JUNE 12 MON DOUBLE FEATURE

(1934) Chevalier-MacDonald-Lubitsch redux, for the

ultimate production of the Léhar operetta, complete

with streamlined lyrics by Lorenz Hart and the

grandest of grand balls. 35mm. 12:30, 4:10, 7:50

THE MERRY WIDOW

ONE HOUR WITH YOU

(1932, LUBITSCH & GEORGE CUKOR) When

Jeanette MacDonald realizes visiting

friend Genevieve Tobin is putting the

noves on doctor hubby Maurice

Chevalier, she decides "what's

sauce for the goose ... "

even as Tobin's spouse

Roland Young is bringing

in the private dicks. 35mm.

ONE HOUR WITH YOU

MAY 10 WED

**WHAT EVER** 

TO BABY JANE?

(1962, ROBERT ALDRICH) Holiday for Freudians, as the

screen's greatest sadist teams up with its greatest

masochist: grotesque ex-child star Bette Davis fills

those empty hours by tormenting wheelchair-bound ex-

screen idol sibling Joan Crawford. DCP. These specia

screenings on the 40th anniversary of Joan's death will

be introduced by her grandson Casey LaLonde, with a

post-screening tribute to Joan by legend-in-his-own right

John "Lypsinka" Epperson. 2:15, 7:00\*

\*JOHN EPPERSON AT 7:00 SHOW ONLY

HAPPENED

2:30, 6:10, 9:50



**KOHLHIESEL'S DAUGHTERS** 

& I DON'T WANT TO BE A MAN

Kohlhiesel's Daughters (1920): Dual-roled Hen



JUNE 19 MON

(1920) Emil Jannings' tour-de-force as Henry VIII highlights the most impressive of Lubitsch's spectacles, with Henny Porten as the eponymous Anna. DCP courtesy Murnau Stiftung. Plus Jannings in trailer for Lubitsch's lost The Patriot (1928), courtes UCLA. 1:205 SLIVE PIANO ACCOMPANII BY STEVE STERNER



(1924) Aging-but-rich Pauline Frederick is matched with suave but-broke cad Lew Cody, but ther Frederick's trust-funded daughte pays a visit, and then ... 35mm print courtesy George Eastman Museum 1:00 5

> LIVE PIANO ACCOMPA STEVE STERNER

# MAY 13/14 SAT/SUN HOMAGE TO EMMANUELLE RIVA **HIROSHIMA MON AMOUR**

(1959, ALAIN RESNAIS) French actress Emmanuelle Riv **40TH ANNIVERSARY OF** (2012 Oscar nominee for Amour), in Japan to mak JOAN CRAWFORD'S DEATH a "peace film," finds herself, in the course of her brie **Casey LaLonde** affair with Japanese architect Eiji Okada (Woman and John "Lypsinka" in the Dunes), compulsively returning to her ow traumatic post-war experiences. Written by novelist Epperson in person Marguerite Duras, Riva died this past January at the age of 89 (see Melville's Léon Morin, Priest, starring









# MAY 15 MON Gas Food Lodging **DIRECTOR ALLISON ANDERS IN PERSON**

(1992, Allison Anders) In Nowheresville, New Mexico trailer park, left-by-James Brolin, single nom Brooke Adams has her hands full with two teen daughters, let alone trying to manage her own love life. Following the screening, director Anders will appear in person for an udience Q&A, 25 years after GFL's U.S. premiere at Film Forum. DCP

restoration, "Imagine The Last Picture Show shot in color and shaped by a rueful feminine perspective." Janet Maslin, The New York Times. 7:00

### MAY 20 SAT THE ADVENTURES OF **ROBIN HOOD** with special guests CO-PRESENTED BY TH ACADEMY OI **BEN BURTT & CRAIG BARRON**

MOTION PICTURE ARTS & SCIENCES (1938, Michael Curtiz & WILLIAM KEIGHLEY) With beloved King Richard the

Lionheart away at the Crusades and brother Claude Rains plotting to usurp the throne, it's time for Errol lynn's Robin to step in. A swashbuckling otheosis for the Hollywood adventure movie - with time out for romance with Olivia de Havilland. In eye-popping Technicolor. 35mm. Along with the movie, Oscar®-winning visual effects supervisor

Craig Barron (The Curious Case of Benjamin Button) and Oscar®-winning sound designer Ben Burtt (Star Wars, Raiders of the Lost Ark, E.T.), will de-construct the extraordinary artistry behind Robin Hood, with a special emphasis on matte painting and sound effects - including a re-creation of the archery tests that went into finding just that right "zing" sound. **4:40** SPECIAL ADMISSION: \$20,

\$14 for Film Forum and Academy



JUNE 18 SUN **HIGH NOON** 

MARIA (1952, Fred ZINNEMANN) There's more than nuptials ahead for retiring sheriff Gary Cooper: COOPER the noon train's bringing revenge-minded lan **JANIS** and MacDonald with three gun-packing henchmen. GLENN But Coop's Quaker bride Grace Kelly knows FRANKEL he's got to fight. DCP. Q&A with Maria Cooper in person Janis, daughter of Gary Cooper, and author Glenn Frankel following the film. Mr. Frankel's new book High Noon: The Hollywood Blacklist and the Making of an American Classic, and Gary Cooper: Enduring Style, by Ms. Janis and G. Bruce Boyer, will be on sale at our concession, with lobby book signing to follow event. 1:30



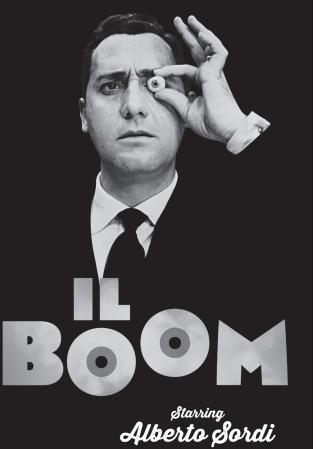
the one most overlooked: subtitling. In recent years, new technology has allowed them to be sharper than ever both visually and textually. In this expanded version of the acclaimed talk first presented here in January, Bruce Goldstein will give a history of subtitling in the movies and his own insights as subtitle editor of over 30 classic films. Then Mistral Artist's Jerome Rudes, subtitle supervisor of over 200 films, will give a subtitling Master Class, showing how new computer software has helped make subtitles better than ever. 6:10

**MEMBERSHIP BENEFITS!** 

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# **THE LOST FILM BY** Vittorio De Sica **NEVER BEFORE RELEASED IN THE U.S.**



(1963) Amidst Italy's "economic miracle" ("il boom") of the early 1960s, everybody's dancing to Chubby Checker's "The Twist" ... and getting *"A BITTERSWEET* filthy rich - everyone except archetypal Everyman loser Alberto Sordi (the great SATIRE OF THE star of Mafioso, The White Sheik, I WIFE-SWAPPING. Vitelloni, etc., etc.), who's in hock to his eyeballs. And everyone in Rome seems TWIST-DANCING. to know it, except his beloved status-**GET-RICH-OUICK** proud wife Gianna Maria Canale. But LIFESTYLE!" en rich, rich matron Elena Nicolai (La - Sight & Sound

JUNE 16-27 12 DAYS NEW RESTORATION



Gold of Naples, etc.). Never released in the United States, and screened here only a handful of times in fifty-four years, this is its first long-run New York City engagement, with brand new subtitles by Michael F. Moore and Bruce Goldstein. DCP restoration. "One of the most undervalued of all the films to emerge from the director's long and fruitful collaboration with Zavattini... In a post-Berlusconian Italy, its uncanny prescience ecomes even more evident." - Gino Moliterno, Senses of Cinema. "Perhaps it's the current credit crunch that makes De Sica's sardonic comedy, feel newly resonant. Puzzlingly marginalized until recently in surveys of De Sica's commedia all'italiana period, it's underpinned by a deliriously mocking script from Zavattini and the callous, neon-shiny cityscapes of DP Armando Nannuzzi. Sordi expertly blends clowning, contempt and desperation, wrapping his pleas to friends for loans i a gay and ghastly humor that

turns a tennis match into an extended humiliation." Kate Stables, Sight & Sound. DAILY (except SUN/MON) 12:30, 2:20, 4:10, 6:00, 7:50. 9:40 SUN 3:45, 5:35, 7:25, 9:15 MON 12:30, 2:20, 4:10, 8:20, 10:10 **A RIALTO PICTURES** RELEASE



**"TAUT, BONE-BARE, AGONIZINGLY** SUSPENSEFUL AND FLAWLESSLY ACTED!" "ALMOST UNBEARABLY REAL!" - The New Yorker

> BENEFITS PRIVATE BACKSTAGE TOUR OF FF WITH DIRECTOR KAREN COOPER



JULY

5-27



TAKING OFF (1971, MILOŠ FORMAN) Buck Henry. 35mm. 2:45, 7:00

JULY 6 THU **NEWS FROM HOME** (1976, CHANTAL AKERMAN) DCP. 12:30. 6:00. 10:10



JULY 9 SUN

KLUTE

JULY 9 SUN

2:45. 7:25

(1971, ALAN J. PAKULA) Jane Fonda.

Donald Sutherland, 35mm. 12:30, 5:10

DOG DAY AFTERNOON

(1975, SIDNEY LUMET) AI Pacino, DCP.

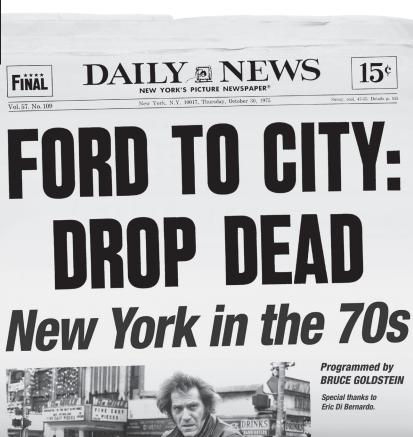
JULY 6 THU **GLORIA** (1980, JOHN CASSAVETES) Gena Rowlands, DCP restoration. 2:45.7:45



JULY 7 FRI

THE PANIC IN **NEEDLE PARK** (1971, JERRY SCHATZBERG) AI Pacino, Kitty Winn DCP restoration. 12:30, 2:40, 4:50, 7:00\* \*7:00 SCREENING FOLLOWED BY Q&A WITH DIRECTOR JERRY SCHATZBERG











(1971, GORDON PARKS) Richard Roundtree. 35mm. 12:30. 4:25. 8:20

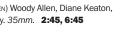
SUPER FLY (1972, GORDON PARKS, JR.) Ron O'Neal. 35mm. 2:30, 6:25, 10:20

JULY 15 SAT TAXI DRIVER (1976, MARTIN SCORSESE) Robert De Niro Harvey Keitel, Jodie Foster, 35mm 12:30, 5:05, 9:35





MANHATTAN (1979, Woody Allen) Woody Allen, Diane Keaton,





JULY 19 WED ★

DOUBLE FEATURE!

(1971, Arthur Hiller)

THE HOSPITAL

George C. Scott, Diana Rigg.

35mm. 12:30, 4:20, 8:20

THEY MIGHT

(1971, ANTHONY HARVEY) George

C. Scott, Joanne Woodward.

**BE GIANTS** 

35mm. **2:35, 6:30** 

JULY 20 THU ★

DOUBLE FEATURE!

**THE CONDOR** 

Dunaway, Max von Sydov

LAURA MARS

(1978, IRVIN KERSHNER) Faye

Dunaway, Tommy Lee Jones

35mm. 12:30, 5:50, 10:10

(1975, SYDNEY POLLACK)

Robert Redford, Faye

DCP. 2:35.7:55

EYES OF

**THREE DAYS OF** 









**SHAFT** 

JULY 22 SAT MIDNIGHT COWBOY (1969, JOHN SCHLESINGER) Dustin Hoffman Jon Voight. 35mm. 3:00, 7:45, 10:00







Mariel Hemingway. 35mm. 2:45, 6:45

JULY 23 SUN

THE LANDLORD

(1970, Hal Ashby) Beau Bridges, Pearl Bailey

Lou Gossett Jr., Diana Sands, 35mm.



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later teaming with ex-con and Série

Noire icon José Giovanni, who wrote

his own novel on the case, and three

of the actual survivors. A powerful

statement of teamwork, loyalty and

betrayal, told with nerve-shredding

suspense and capped by the mos

startling turn of the "periscope" in

film history, The Hole (the title's literal

translation) was rhapsodized over by

contemporary critics, but haunted by

the death of 53-year-old Becker at the time of its release. 4K DCP restoration

"People have often gently mocked

Becker's manias, his infinite scruples

when shooting ... what some took to be

a fault finds here its end, its triumph.

less a saga of physical endurance than a test of one man's moral

strength ... Le Trou deepens the adventure of an underground escape

route by saying that a man can scrape, scratch, hammer and claw his

A RIALTO PICTURES RELEASE

way to freedom from everything but himself." - TIME.

DAILY (except SUN) 1:00. 4:00. 7:00. 9:40

SUN 2:50, 5:30, 8:10

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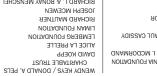
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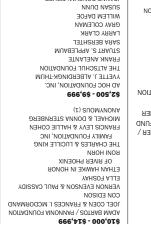
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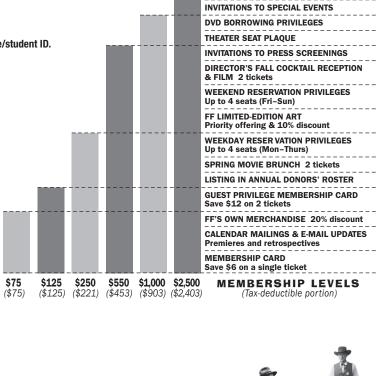


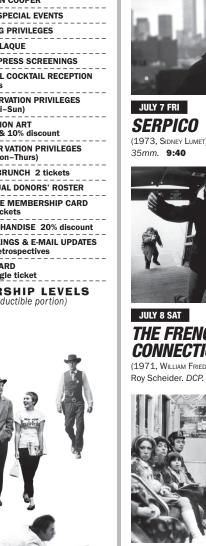
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PARKING











(1974, JOSEPH SARGENT) Walter Matthau, Robert Shaw. 35mm. 4:45\* \*INTRODUCED BY BRUCE GOLDSTEIN

JULY 8 SAT **SATURDAY** 

NIGHT FEVER (1977, JOHN BADHAM) John Travolta. 35mm. 9:45







WHERE'S POPPA? (1970, CARL REINER) George Segal Ruth Gordon. 35mm. 12:30, 4:00, 7:30

BORN TO WIN (1971, IVAN PASSER) George Segal, Karen Black, Robert De Niro. 35mm. 2:10, 5:40, 9:15

# JULY 11 TUE ★ DOUBLE FEATURE!

(1973, DAVID GREENE) 35mm. 3:05. 7:40

(1978, SIDNEY LUMET) Diana Ross, Lena Horne, Michael Jackson, Richard Pryor. 35mm. **12:30, 5:10, 9:45** 



JULY 12 WED **★** DOUBLE FEATURE! A NEW LEAF (1971, ELAINE MAY) Walter Matthau, Elaine

May. 35mm. 12:30, 4:30, 8:30

SUCH GOOD FRIENDS (1971. Otto PREMINGER) Dyan Cannon. Screenplay by Elaine May (using a pseudonym). DCP. 2:30, 6:30

JULY 13 THU DOG DAY AFTERNOON (1975, SIDNEY LUMET) AI Pacino. DCP. 12:30

JULY 13 THU KLUTE (1971, ALAN J. PAKULA) Jane Fonda. Donald Sutherland, 35mm, 2:55



**CRUISING** 

**SERPICO** 35mm. 7:15



Mean Streets (2010, Bruce Goldstein

SAT 2:45, 7:20 SUN 8:25

Film Archive. 1:00

JULY 16 SUN

JULY 16 SUN

**HUSBANDS** 

(1970, JOHN CASSAVETES) Peter Falk, Ben Gazzara. Cassavetes, DCP restoration. 3:20

THE TAKING OF PELHAM

JULY 17 MON ★ DOUBLE FEATURE!

George Segal. 35mm studio archive print.

THE ANDERSON TAPES

ONE TWO THREE (1974, JOSEPH SARGENT) Walter Matthau

THE HOT ROCK

12:30, 4:30, 8:30

35mm. 2:30, 6:30

12:30, 4:30, 8:30

HOUSEWIFE

35mm. 2:25, 6:25

DIARY OF A MAD

(1970, FRANK PERRY) Carrie Snodgress,

Richard Benjamin, Frank Langella.

(1972, PETER YATES) Robert Redford,

(1971, SIDNEY LUMET) Sean Connery,

Dyan Cannon, Christopher Walken.

Robert Shaw. 35mm. 6:20

JULY 16 SUN NETWORK (1976, SIDNEY LUMET) Peter Finch, William Holden, Faye Dunaway. 35mm print courtesy Harvard



**AN UNMARRIED** WOMAN (1978, PAUL MAZURSKY) IIII Clayburgh, 35mm studio archive print. 12:30. 4:50. 9:15

LOVING (1970, IRVIN KERSHNER) George Segal, Eva Marie Saint. 35mm. 3:00, 7:15



**ACROSS 110TH STREET** (1972, BARRY SHEAR) Tony Franciosa, Anthony Quinn, Yaphet Kotto. 35mm. 12:30. 4:20. 8:10

**COPS AND ROBBERS** (1973, ARAM AVAKIAN) Cliff Gorman, Joseph Bologna. 35mm. 2:30, 6:20, 10:10



**DEATH WISH** (1974, MICHAEL WINNER) Charles Bronson, Original IB Technicolor 35mm print. 12:30. 4:30. 9:15

DRESSED TO KILL (1980, BRIAN DE PALMA) Angie Dickinson, Michael Caine. 35mm. 2:25, 7:00

### JULY 27 THU ★ DOUBLE FEATURE!

THE WARRIORS (1979, WALTER HILL) 35ml 12:30, 4:20, 8:10

2:20, 6:10, 10:00

ESCAPE FROM **NEW YORK** (1981, JOHN CARPENTER) Donald Pleasence, Kurt Russell, DCP.



JULY 13 THU



JULY 13 THU

(1973, SIDNEY LUMET) AI Pacino, Tony Roberts.