see below left and reverse for more

E-MAIL: filmforum@filmforum.org

Restarts September 10 Complete schedule: filmforum.org/ffjr



CLASSIC WARNER BROS CARTOONS, September 24

BRUCE GOLDSTEIN

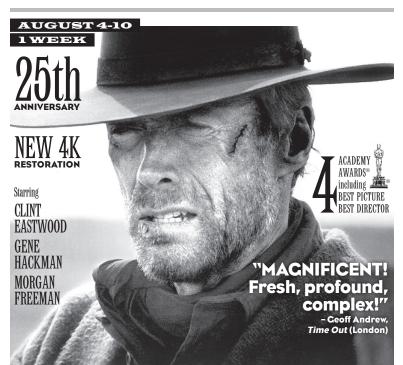
JULY 28-MICHELANGELO AUGUST 3 ANTONIONI'S 1 WEEK VANESSA REDGRAVE DAVID HEMMINGS "RAVISHING! PART EROTIC THRILLER, PART EXOTIC TRAVELOGUE GO WITH THE 60s FLOW!

(1966) "Anyone for tennis?" Alienated photographer David Hemmings returns from a photo essay flophouse jaunt to an orgasmic shoot with Veruschka, then to a celebrated (and once censored) studio romp with two nude groupies, to a casual series of snapshots in a park, whose enlargements lead to an ounter with Vanessa Redgrave, suggestions of murder, and a sudden inquiry into the nature of reality itself. The movie that brought the art film to the masses; broke the nudity

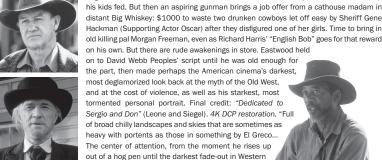
rier; encapsulated the Mod, Mod look of "Swinging London"; and influenced major studio movies for years to come - for better or worse. Antonioni's rst English-language film. DCP. "Watching Blow-Up once again, I took a few minutes to acclimate myself the loopy psychedelic colors and the tendency of the ro to use words like 'fab.' Then I found the spell of the movie settling around me. Antonioni uses the materials of a suspense thriller without the payoff. He places them within a London of heartless fashion photography,

groupies, bored rock audiences, languid pot parties, and a hero whose dead soul is roused briefly by a challenge to his craftsmanship. Whether there was a murder isn't the point." Roger Ebert. "Zombie hedonism, street theater, micro-minis, body-paint, sitars, palm, group-grope, amoral affluence, the brief confluence of Youthquake, Pop Art, the itish Invasion, the widespread feeling that Tomorrow Never Knows." - J. Hoberman.

DAILY 12:30, 2:50, 5:10, 7:30, 9:40 SUN 12:30, 2:50, 7:00, 9:10



hog farmer and reformed killer - even of women and children - just can't seem to keep



movie history, is Mr. Eastwood. [One of] his richest, most satisfying performance[s]. There's no one like him." - Vincent Canby, The New York Times. "Can stand with the great accomplishments of the genre's golden age...This dark, melancholic film is a reminder - never more necessary than now - of what the American cinema is capable of." - Dave Kehr.

12:30, 3:00, 7:00, 9:40 A WARNER BROS. RELEASE



Actress, producer and director LOIS WEBER (1879-1939) made her first feature in 1911. By 1916, she was one of America's highest-paid directors , and, a year $\,$ later, running her own studio. A technical innovator, Weber also grappled with a wide range of social issues, including prostitution, capital punishment and birth control. "Along with D.W. Griffith, Weber was the American cinema's first genuine auteur." - Anthony Slide

Live piano accompaniment by STEVE STERNER at all shows

THE BLOT



clergyman – as her mother struggles to keep up appearances on her professor husband's meager earnings. "The ideal film America." - Kevin Brownlow. DCP. 5:10\$

AUGUST 6 SUN

SHOES & Suspense

(1916) Shopgirl Mary MacLaren, unable to afford a decent pair of shoes on her five-and-dime salary, is tempted by the uninvited advances of a cad, leading to... Weber based it on her experiences as a missionary among young girls in the NYC slums. "There is such a thing as being too realistic. Motion Picture News. Plus short Suspense (1913): Weber, starring as a home-alone mother terrorized by a tramp, uses cross-cutting and split-screen action to heighten the title's claim. Both DCP. 5:30 \$



Anna Pavlova - in her sole film appearance - as a mute peasant girl, whose seduction and abandonment by a Spanish nobleman in 17th century Naples leads to vengeance and revolution. Reveals Pavlova to be one of the greatest movie actors... as vital in quiet scenes as she is screenbursting in melodramatic ones." - Richard Brody,

The New Yorker. DCP restoration. 3:00 \$





AUGUST 11 FRI | **DOUBLE** FEAT<u>ure</u> SCARFACE

(1983, BRIAN DE PALMA) Al Pacino. 35mm. **3:55, 9:00**

SCARFACE

(1932, Howard Hawks) Paul Muni, George Raft.



DOUBLE FEATURE

BLESSED EVENT (1932, Roy Del Ruth) Lee Tracy. 35mm print courtesy Library of Congress

FRI **12:30** SUN **2:15** EMPLOYEES' ENTRANCE



RAGING BULL

(1980, Martin Scorsese) Robert De Niro, Joe Pesci, Cathy Moriarty. DCP. 12:30, 4:35, 8:45

THE SET-UP 35mm. **3:00, 7:10**

AUGUST 13/14 SUN/MON **DOUBLE** FEATURE

TOP HAT Fred Astaire, Ginger Rogers, 35mm. SUN 4:00. 8:05 MON 12:30

SWING TIME (1936, George Stevens) Astaire & Rogers.



THE FIREMEN'S BALL

DAISIES

(1966, VĚRA CHYTILOVÁ) Jitka Cerhová, Ivana Karbanová. 35mm. 6:10, 9:25



JULY-OCTOBER 2017 ADMISSION: \$14 NON-MEMBERS (\$15 BEGINNING SEPT 6) \$8 MEMBERS (\$9 BEGINNING SEPT 6)

FILM FORUM

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AU HASARD BALTHAZAR Anne Wiazemsky. 35mm. 12:30, 4:50, 9:00

DIARY OF A COUNTRY PRIEST

35mm. **2:35.6:45**

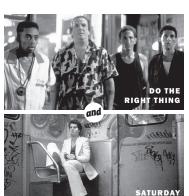
AUGUST 17 THU | DOUBLE FEATURE ON THE BOWERY (1957, LIONEL ROGOSIN) 35mm. **12:30, 4:00, 7:25** AFTER HOURS

(1985, Martin Scorsese) Griffin Dunne. Rosanna Arquette, 35mm. 2:00, 5:25, 8:50



THE ASPHALT JUNGLE Monroe. 35mm. 12:30, 4:55, 9:20

(1955, Jules Dassin) Jean Servais, Magali



DO THE RIGHT THING

(1989, SPIKE LEE) Spike Lee, Danny Aiello John Turturro, 35mm. 2:50, 7:30

SATURDAY NIGHT FEVER (1977, JOHN BADHAM) John Travolta, New 4K DCF restoration of director's cut. 12:30, 5:10, 9:50



THE AWFUL TRUTH

DCP. **12:30, 4:10, 7:50** MAKE WAY FOR TOMORROW (1937, Leo McCarey) Victor Mo Beulah Bondi. 35mm. 2:20. 6:00



FORBIDDEN GAMES

12:30, 4:15, 8:00 SPIRIT OF THE BEEHIVE

2:20, 6:05, 9:50



AUGUST 22 TUE | DOUBLE FEATURE THEY LIVE BY NIGHT (1949, Nicholas Ray) Farley Grans

Cathy O'Donnell. 35mm. 12:30, 4:10, 7:50 GUN CRAZY

(1949, Joseph H. Lewis) Peggy Cummins, John Dall. DCP. 2:25, 6:05, 9:45 AUGUST 23 WED | **DOUBLE** FEATURE

PORT OF SHADOWS Jean Gabin, Michèle Morgan.

DCP. 2:25, 6:10, 9:55 THE FALLEN IDOL (1948, CAROL REED) Ralph Richardson. Michèle Morgan,

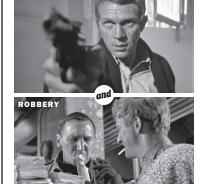
SEPTEMBER 7 THU





AUGUST 24 THU | **DOUBLE** FEATURE

THE PASSIONATE THIEF Gazzara, Totò. DCP. 2:40, 7:00



AUGUST 25 FRI | **DOUBLE** FEATURE

BULLITT (1968, Peter Yates) Steve McQueen. 35mm. **12:40, 5:10, 9:40** ROBBERY

DCP. 2:55, 7:25



AUGUST 26 SAT | **DOUBLE** FEATURE ELEVATOR TO THE GALLOWS

Ronet. DCP restoration. 12:30, 4:40, 8:50 LA NOTTE (1961, MICHELANGELO ANTONIONI)

Marcello Mastroianni, Jeanne Moreau, Monica Vitti. DCP. 2:20, 6:30



AUGUST 27 SUN | DOUBLE FEATURE LIFEBOAT (1944, ALERED HITCHCOCK) Tallulah Bankhead.

John Hodiak. 35mm. 12:30, 4:35, 8:40 SHADOW OF A DOUBT

Teresa Wright. 35mm. **2:25, 6:30** PORT OF SHADOWS



PER DOUBLE!

Classic Combos

Film Forum members pay only

THE SEARCHERS DCP. **12:30, 4:45, 9:10**

STAGECOACH (1939, John Ford) John Wayne, Claire Trevor.



THIEVES' HIGHWAY Lee J. Cobb. DCP. 12:30, 4:20, 8:10

THEY DRIVE BY NIGHT (1940. RAOUL WALSH) George Raft Humphrev Bogart, Ann Sheridan, 35mm 2:25, 6:15, 10:05



OPEN CITY

DCP. 12:30, 4:25, 8:15 **VOYAGE TO ITALY**

(1954, Roberto Rossellini) Ingrid Bergmar George Sanders. DCP. 2:40, 6:30, 10:20

AUGUST 31 THU | **DOUBLE** FEATURE BEAUTY AND THE BEAST Jean Marais, 35mm.

12:30, 4:30, 8:25 ORPHÉE (1950, JEAN COCTEAU) Jean Marais, 35mm. 2:30, 6:30, 10:20

12:30, 4:25, 8:20

SEPTEMBER I FRI | DOUBLE FEATURE

SWEET SMELL OF SUCCESS (1957, ALEXANDER MACKENDRICK Burt Lancaster, Tony Curtis. 35mm

NIGHT AND THE CITY (1950, Jules Dassin) Richard Widmark, Gene Tierney. DCP. **2:25, 6:20, 10:15**

SEPTEMBER 11 MON

SEPTEMBER 11 MON

DEAF (1986) see Sept. 6. **12:30, 7:00**



A WOMAN IS A WOMAN

Jean-Paul Belmondo. 35mm. 12:30, 4:20, 8:10

PIERROT LE FOU DCP restoration. **2:10, 6:00, 9:55**

SEPTEMBER 3 SUN | DOUBLE FEATURE **PANIQUE**

(1947, Julien Duvivier) Michel Simo Viviane Romance. DCP restoratio 12:30, 4:20, 8:10

PEEPING TOM

Carl Boehm, Anna Massey





DOUBLE FEATURE SPEEDY (1928, TED WILDE) Harold Llovd, 35mm, 2:10 \$

LIVE PIANO ACCOMPANIMENT BY STEVE STERNER LITTLE FUGITIVE (1953, Morris Engel, Ruth Orkin, Ray Ashley)

35mm. **12:30, 4:00 DOUBLE FEATURE** POINT BLANK

Lee Marvin, Angie Dickins 35mm. **5:40, 9:30**

THE KILLERO (1964, Don Siegel) Marvin, Dickinson,

John Cassavetes, 35mm. 7:30



THE BIG LEBOWSKI (1998, JOEL COEN & ETHAN COEN) Jeff Bridges

John Goodman. 35mm. 12:30, 5:10 9:50

THE LAST PICTURE SHOW Jeff Bridges, Ellen Burstyn,

Cybill Shepherd. DCP. 2:45, 7:30

SWEET SMELL OF SUCCESS

SEPTEMBER 13 WED **ADJUSTMENT AND WORK**

U.S. "Small triumphs are recorded in learning how to make change in coins or how to fold a washcloth. become familiar. And the devotion and skills of the staff are positively inspiring." - New York Times. 16mm. Approx. 120 min. 12:30, 5:30

SEPTEMBER 13 WED **BLIND** (1986) see Sept. 7. **2:50**

(1986) The Alabama Industri

for the Blind, the second largest

employer of blind people in the

SEPTEMBER 13 WED **BALLET** (1995) see Sept. 9. **7:50**

SEPTEMBER 14 THU **200** (1993) see Sept. 9. **12:30, 9:20**

SEPTEMBER 14 THU **ASPEN** (1991) see Sept. 8. **3:10**

SEPTEMBER 14 THU CENTRAL PARK (1989) see Sept. 8. 6:00



SEPTEMBER 6-14 9 DAYS

"The most sophisticated intelligence in documentary.'



(1986-1996)



HIGH SCHOOL II

(1994) Central Park East Secondary School (CPESS), an alternative school in Spanish Harlem. "You hear the staff ask the students to add detail, to provide more evidence. That's exactly what Wiseman does devotedly and brilliantly." - Stuart Klawans, The Nation. 16mm. Approx. 220 min. 12:30, 7:35



the blind and deaf, but of those who work with them."

- Washington Post. 16mm. Approx. 164 min. 4:30





SEPTEMBER 8 FRI

CENTRAL PARK





LA COMÉDIE-FRANÇAISE OU L'AMOUR JOUÉ the scenes, executives fret about financial and union problems and sensitively coach actors,

with snatches of live performances as well. 16mm.

SEPTEMBER 8 FRI **ASPEN**

Approx. 223 min. 3:10

(1991) "We visit a boozy, bikini-friendly party on a ski slope, then meet Latino laborers who struggle to find permanent housing in town; we enter a homeopathic hippie health spa, then a Christian church on a Sunday morning... a sense of wildly different values living within the same area code." - Film Comment 16mm. Approx. 146 min. 12:30, 7:00

up after an open-air concert; Coppola films his New York Stories segment; plus behind the scenes admin arguments. 16mm. Approx. 176 min. 3:20

(1989) A little kid reads along with Hans Christian

Andersen's statue: maintenance crews clean



not for anyone who would rather look the other way." - Los Angeles Times. 16mm. Approx. 130 min. 12:30 SEPTEMBER 7 THU SEPTEMBER 9 SAT **BALLET**

ZOO

Approx. 170 min. 3:00 SEPTEMBER 9 SAT LA COMEDIE-FRANÇAISE

SEPTEMBER 10 SUN

CENTRAL PARK (1989) see Sept. 8. 12:30

(1995) Profile of the American Ballet Theatre compa

in rehearsal in their NYC studio and on tour in Athens

and Copenhagen. "Its portrait of ballet dancers at

work has no parallel." - The Washington Post. 16mm

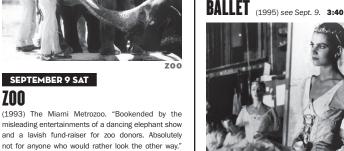
SEPTEMBER 10 SUN NEAR DEATH

time that makes Near Death so overwhelming; it's the

subject itself... As it focuses attention on questions

be handled, it flinches at nothing." - Janet Maslin

New York Times. 16mm. Approx. 358 min. 5:40



SEPTEMBER 12 TUE **MULTI-HANDICAPPED**

patronizing ones." - The Washington Post. 16mm. Approx. 126 min. **12:30, 5:30**

(1986) Alabama's Helen Keller School. "Gradually

we come to know the children, the teenagers, the

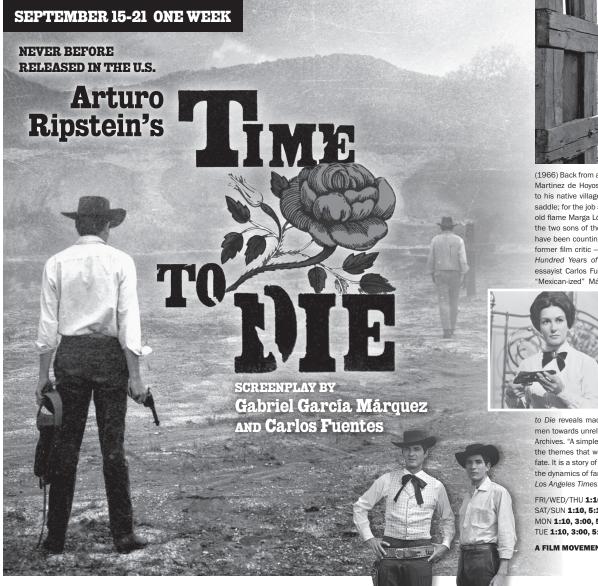
and the sullen, the utterly patient teachers and the

SEPTEMBER 12 TUE MISSILE

(1987) Thirteen weeks intensive training of a Strategic Air Command squadron - in other words the care and feeding of our nuclear missile force. And as the undoubtedly dedicated class remains almost unnervingly matter-of-fact throughout, shots of the outside, cars passing by, planes overhead, more and more intrude. 16mm. Approx. 115 min. 3:00, 8:00







(1966) Back from an 18-year stretch in the pen for murder - or was it? - Jorge Martinez de Hovos (chief villager in the original Magnificent Seven) returns to his native village to reclaim his mother's home — the door falls off — and saddle; for the job and horse he was promised once released; and to seek out old flame Marga López (star of Buñuel's Nazarin) - did she wait for him? But the two sons of the man he killed, one eaten alive by dreams of vengeance, have been counting the days. From an original story by Colombian expat and former film critic - and later Nobel laureate - Gabriel García Márquez (One Hundred Years of Solitude), and co-written with iconic Mexican novelist/ essayist Carlos Fuentes (The Death of Artemio Cruz, The Old Gringo), who 'Mexican-ized" Márquez's dialogue, this was the directing debut of then-

21-year-old Ripstein. DCP restoration. "Ripstein's strikingly accomplished debut film boldly announced the engaged fascination with Latin American literature that has remained an important constant across his career. Originally designated for another director and producer, Time to Die offered the precocious 21-yearold a chance to prove himself as director after multiple failed attempts as an actor... A late entry in the cycle of so-called 'chili-Westerns' that flourished in Mexico from the late 1950s through the 1960s, Time to Die is a stark and fatalistic revenge story... Anticipating Márquez's own Chronicle of a Death Foretold, Time

to Die reveals machismo as a pernicious cultural heredity, a curse pushing men towards unrelenting violence and sexism." - Haden Guest, Harvard Film Archives. "A simple story, simply told and elegantly shot... Touches on many of the themes that would materialize in Márquez's fiction - tradition, propriety, fate. It is a story of vengeance that is also at its essence about the dynamics of family." - Carolina A. Miranda,

FRI/WED/THU **1:10, 3:00, 5:10, 7:00, 9:00** SAT/SUN 1:10, 5:15, 7:10, 9:10 MON 1:10, 3:00, 5:10 A FILM MOVEMENT RELEASE



SPECIAL SCREENINGS



SEPTEMBER 10 SUN REPUBLIC PRESERVED PRESENTED BY ANDREA KALAS

Andrea Kalas, head archivist for Paramount Pictures, presents this compilation of clips from newly preserved movies from the Republic Pictures library, now owned by Paramount Founded in 1935 as a "Poverty Row" studio, Republic is best known for its steady flow of B Westerns and action-packed serials, but it also made musicals, thrillers, comedies and war pictures, as well as "Quota Quickies" for the British market. This program includes excerpts from such Republic gems as Yokel Boy (1942), Rendezvous with Annie (1946), Singing

BEGGARS

after killing a molesting stepfather,

dressed-as-a-boy Louise Brooks is

pefriended by Richard Arlen and

falls in with Wallace Beery's band

of hoboes. Brooks' best pre-German

speeding trains. DCP. 7:00\$

OCTOBER 1 SUN

BOX

PANDORA'S

(1929, G.W. PABST) Sex in the City -

Berlin, 1928: in the wake of Louise's

OF LIFE

Guns (1950), Born to be Wild (1938), and Man of Conquest (1939), spotlighting rare early work by John Wayne, $Roy\ Rogers, Nathanael\ West, Allan\ Dwan,\ and\ Anthony\ Mann-and\ Republic's\ two-person\ special\ effects\ team,\ the anti-person\ person\ person$ Lydecker Brothers. Plus a complete chapter of the Republic serial Tiger Woman. 3:50

TEVE STERNER



OCTOBER 14 SAT DIARY OF A LOST GIRL

and cast off first into a reformatory, then a Berlin brothel, where she's spiritually and emotionally liberated. "An elegant narrative of moral musical chairs... not only plays on who holds what kind of legitimate place in society, but is also a starkly direct view of inter-war Germany." - Time Out

SEPT 17 SUN 3:00 \$ OCT 14 SAT 3:10 \$

(London). DCP.

themselves gambling, commit brutal murders, and kill themselves; as she moves from kept woman, to headlining showgirl, lesbian love 1 interest, widow in mourning, fugitive from the law, and possible sex

SEPTEMBER 18 MON

CROSSING DELANCEY Joan Micklin Silver and Peter Riegert in person

(1988, JOAN MICKLIN SILVER) Unmarried Upper West Sider Amy Irving takes time off fro managing book store readings to visit her bubbie (Yiddish actress Reizel Bozyk in her only film) on the LES, where shadchen Sylvia Miles hooks her up with Essex Street pickle man



OCTOBER 5 THU :: DOUBLE FEATURE

(1927, ALAN CROSLAND) Al Jolson's cantor's son Jack Robin (né Jakie Rabinowitz) kes the family biz for the show biz. A special Academy Award cited it as "the neer outstanding talking picture, which has revolutionized the industry." Tonight's orates its world premiere 90 years ago at Wa ray at 52nd Street, on October 6, 1927. 4K DCP restoration. **4:10, 7:30**

VITAPHONE VARIETIES 1926-1927

ect co-presents this program of vaudeville and musical shorts from the earliest days of the sound era, featuring Al Jolson (in a sound short made a year before The Jazz Singer), Abe Lyman and His Band, Willie & Eugene Howard, The Happiness Boys, Blossom Seeley & Bennie Fields, Eddie White, Waring's Pennsylvanians, and more — all in restored 35mm prints from the UCLA Film & Television Archive. Both



MOTHRA

six-inch twin princesses, guardians of a mysterious giant egg, are kidnapped nightclub, the egg's larva transforms into a really pissed-off giant moth. One of the best performed by "The Peanuts." DCP. 7:10*

DOUBLE FEATURE **HOMAGE TO** HONDA

THE H-MAN adioactive creatures that turn men and women into pools of living green ooze. One of Honda's most serious antinuclear films, though this dubbed version features a scene in which every single Paul Frees (Rocky & Bullwinkle's "Boris Badenov"). 35mm. 5:30, 9:20 *7:10 SHOW PRECEDED BY SPECIAL

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DIRECTOR OF REPERTORY Р**ROGRAMMING** КАВЕИ СООРЕЯ FILM FORUM

ВВИСЕ СОГРЯТЕІИ



SEPTEMBER 22 FRI :: DOUBLE FEATURE I AM A FUGITIVE FROM

(1932, MERVYN LEROY) Out-of-work war vet Paul Muni gets railroaded-twice-onto brutal Southern chain gangs, his only prospect after escaping a life spent perpetually on the run. Based on a true story, the original author was re-captured following post-movie publicity. 35mm. **12:30, 4:05, 7:40**

LITTLE CAESAR

A CHAIN GANG

(1930, Mervin LeRoy) "Mother of Mercy, is this the end of Rico?" moans Edward G. Robinson at the climax of his star-making incarnation of an Al Capone

type's rise and fall. 35mm. 2:25, 6:00, 9:45



SEPTEMBER 23 SAT :: DOUBLE FEATURE

(1949, RAOUL WALSH) "Top of the world, Ma!" James Cagney's Cody Jarrett, a killer so vicious he obliges a cartrunk-stashed prisoner's plea for better ventilation with bullet holes, ensconces himself on his Mom's lap while planning his latest caper. 35mm. 12:30, 4:45, 9:10

David Thomson, author of the new book WARNER BROS:

AMERICAN MOVIE STUDIO (Yale

SEPTEMBER 25 MON

ersity Press), will introduce

SEPTEMBER 26 TUE :: DOUBLE FEATURE

(1937, Mervyn LeRoy) So who did murder brunette

business school student Lana Turner (in her debut)?

Her teacher? But do rabble-rousing DA Claude Rains

and a sensationalizing reporter care? Based on the

(1936, ARCHIE MAYO) Factory worker Humphrey Bogart,

sore at losing promotion to a "foreigner," joins a Klan-like

secret society, but then it's a few short steps to murder

and that look on wife Ann Sheridan's face. 35mm print

SEPTEMBER 27 WED :: DOUBLE FEATURE

(1947, Curtis Bernhardt) A dazed Joan Crawford wanders

the deserted L.A. streets, strikingly location-shot at

dawn, her only word a desperately repeated "David".

Then therapy finds she's a personal nurse, involved

with Van Heflin, Raymond Massey and a debuting

courtesy Library of Congress. 2:25, 6:10, 9:50

1913 Leo Frank case. 35mm. 12:30, 4:10, 7:55

THEY WON'T FORGET

BLACK LEGION

POSSESSED

Geraldine Brooks - is this a

quadrangle? 35mm

12:30, 5:10, 9:45

HUMORESOUE

"Bad manners... the

infallible sign of talent!"

THE PUBLIC ENEMY

35mm. 12:30, 3:55, 7:20

nipes relentlessly "talent"-

hunting, thrice-divorced socialite Joan Crawford to

rough-edged, up-from-nothing violin virtuoso John

Garfield. Tormented love ensues, to the tune of 23

classical works (dubbed by Isaac Stern) with a final

(1931, WILLIAM A. WELLMAN) In his electrifying star

Chicago slum street punk to full-fledged gangster

with molls Jean Harlow, Joan Blondell and grapefruit

recipient Mae Clarke in tow. Wellman set out to make

making performance, James Cagney moves from

sacrifice courtesy of Wagner. 35mm. 2:40, 7:20

THE MAKING OF AN

WHITE HEAT

HIGH SIERRA

(1941, RAOUL WALSH) Humphrey Bogart's "Mad Dog" Earle plots from his mountain cabin his last big score, all for the love of crippled innocent Joan Leslie, despite ever-faithful moll Ida Lupino. Bogie's star-making role, with his tough guy hood inexorably rushing toward doom, amid spectacular Sierra Nevada locations Screenplay by John Huston. 35mm. 2:45, 7:10

SEPTEMBER 24 SUN **BUGS, DAFFY AND FRIENDS: CLASSIC WB CARTOONS**

FILM FORUM JR. SERIES.

SEPTEMBER 24 SUN HEROES FOR SALE

(1933, WILLIAM A. WELLMAN) Richard Barthelmess' trip to Calvary, from the trenches of WWI to the breadlines and railroad ties of 1933, encountering communism drug addiction, Red Squads, police brutality and riots along the way. "One of the very few Depression films



SEPTEMBER 24/25 SUN/MON **IBLE** FEATURE

THE BIG SLEEP

(1946, Howard Hawks) Humphrey Bogart's Philip Marlowe finds the dames keep throwing themselves at him, even as corpses keep dropping, while he takes time out for memorable double entendres with Lauren Bacall. Co-scripted by William Faulkner, from the Raymond Chandler novel. 35mn SUN 2:20, 6:45 MON 12:30

TO HAVE AND HAVE NOT

(1944. Howard Hawks) "You know how to whistle. doncha, Steve?" In Vichy-governed Martinique, couldn't-care-less fishing boat operator Bogart decides to get involved. With Lauren Bacall in sensational debut, winning him onscreen - and off. Based on the

OTHER MEN'S WOMEN

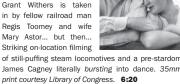
(1931, WILLIAM A. WELLMAN saucy waitress Joan Blondell, hard-boozing Regis Toomey and wife

BENEFITS

Hemingway novel. 35mm. SUN **4:35, 9:00** MON **2:45**

NEW 35mm PRINT!

Evicted from his boarding house and dumped by in by fellow railroad man



THE HATCHET MAN **NEW 35mm PRINT!**

(1932, WILLIAM A. WELLMAN) Memorable shock ending redeems the Max Factored evelids of this Frisco Chinatown triangle drama, with Leslie Fenton messing with Loretta Young, wife of bigwig Edward G. Robinson's Mr. Wong. Big mistake! 35mm print courtesy Library of Congress. 4:45, 7:50

LADY KILLER (1933, Roy Del Ruth) Cagney goes from movie palace usher to con artist to movie star, but can't seem to shake those gangster buddies. But, while eschewing grapefruits, he still gives Mae Clarke the roughhouse reatment, 35mm. 2:15, 5:40, 9:10





KEY LARG KEY LARGO (1948, John Huston) Ex-Major Humphrey Bogart, in the Florida keys to visit a dead comrade's family - father Lionel Barrymore, widow Lauren Bacall - finds they've

got shady guests - could one be gangster-on-therun Edward G. Robinson? As Robinson's faded moll, Claire Trevor won the Supporting Actress Oscar, with highlight her going-to-pieces à cappella rendition of "Moanin' Low." 35mm. **12:50, 4:50, 8:50**

THE MALTESE FALCON

SEPT 22 I Am a Fugitive From a Chain Gang (book signing following film) 7:40 SEPT 23 White Heat 4:45

SEPT 24 **To Have and Have Not** (book signing following film) 4:35

SEPT 24 Heroes for Sale 12:30

Mr. Thomson's book will be available for sale at FILM FORUM's concession throughout the series

SEPTEMBER 22-OCTOBER 5 TWO WEEKS

Warner Bros.

(1941, JOHN HUSTON) Humphrey Bogart's Sam Spade traipses through Dashiell Hammett's San Fran to recover the world's most coveted tchotchke - despite the malevolent connivings of Peter Lorre's Joel Cairo, "Fat Man" Sidney Greenstreet's Kaspar Gurman, and Mar Astor's two-faced "Miss Wonderly." 35mm. 2:50, 6:50



SEPTEMBER 30 SAT :: DOUBLE FEATURE MILDRED PIERCE

(1945, MICHAEL CURTIZ) Oscar winner Joan Crawford's daughter-Ann-Blyth-loving Mildred relentlessly moves from housewife to waitress to restaurant mogul, en route dumping husband Bruce Bennett and acquiring sleazeball playboy Zachary Scott - or does she? Adapted from James M. Cain's steamy classic 35mm. **12:30, 4:35, 8:40**

THE LETTER

(1940, WILLIAM WYLER) "I still love the man I killed." Lead flies on a rubber plantation in Malaya, but was Bette Davis defending herself from rape or eliminating a cheating lover? Husband Herbert Marshall nervously stays loyal, but always-sinister Gale Sondergaard has her own ace in the hole. From the Somerset Maugham play 35mm print courtesy Library of Congress. 2:40, 6:45



OCTOBER 1 SUN THE PRINCE AND THE PAUPER

(1937) Errol Flynn. 35mm. **11:00**am — part of our weekly **FILM FORUM JR.** series. All seats **\$9**.

OCTOBER 13-26



35mm

world, finding love with married, double-cigarette lighting Paul Henreid. 35mm. 12:30, 5:10, 9:40

OCTOBER 1 SUN THE TREASURE OF THE

SIERRA MADRE

(1948, JOHN HUSTON) Three hard-grubbing Americans

strike it rich in 1920s Mexico - and then the trouble

starts. Bogart's Fred C. Dobbs was a shocking

Huston's grizzled old prospector was an Oscar-winning

and directing. "One of the strongest of all American

movies." - Pauline Kael. 35mm. 1:30, 4:10, 8:50

OCTOBER 2 MON :: DOUBLE FEATURE

(1937, MICHAEL CURTIZ) Double-crossed out of a big

bout by gangster Humphrey Bogart, promoter Edward

G. Robinson and girlfriend Bette Davis throw a days'

long party with what's left - then find bellboy innocent

Wayne Morris indignantly pancaking the obstreperous

champ. Of course they're going to take him to the

top... but there's a man to man gun showdown as the

(1932, Mervyn LeRoy) That's how long it takes Edward

G. Robinson to die once they turn on the juice, with

flashbacks to a drunken marriage, death on the high

iron, and murder. "Luridly expressionist. A tawdry

gem." – J. Hoberman. 35mm print courtesy Library of

topper. 35mm. **12:30, 4:10, 7:50**

TWO SECONDS

Congress. 2:30, 6:10, 9:50

KID GALAHAD

change of pace from his star persona, while Walter

A STOLEN LIFE (1946, Curtis Bernhardt) Triple role for Bette Davis, as producer and as twins: gentle painter Kate and more aggressive Pat - both falling for New England ighthouse inspector Glenn Ford (in his breakout role But after a marriage and a boating accident, a curious

shrink Claude Rains into a soignée woman of the



2:35, 6:25, 10:15



OCTOBER 5 THU **MILDRED PIERCE**

OCTOBER 5 THU



A work of truth and brilliance." - ROGER EBERT "One of the most influential films ever made in America."

OCTOBER 6-12 . ONE WEEK

"A MILESTONE IN THE HISTORY OF AMERICAN MOVIES!



Arthur Penn's BONINIE ME CINYDE

starring Warren Beatty Faye Dunaway

(1967) "We rob banks." Faye Dunaway's Bonnie Parker dumps her boring waitress job to team up with Warren Beatty's dilettantish desperado Clyde Barrow, moving from nateurish hold-ups to big-time bank robbing, and eventually hooking up with dopey pump jockey C.W. Moss (Michael J. Pollard) and Clyde's older brother Buck (Gene Hackman) and his wife, preacher's daughter Blanche (Estelle Parsons), kidnapping overly-excitable Gene Wilder along the way. A watershed in American moviemaking - originally critically

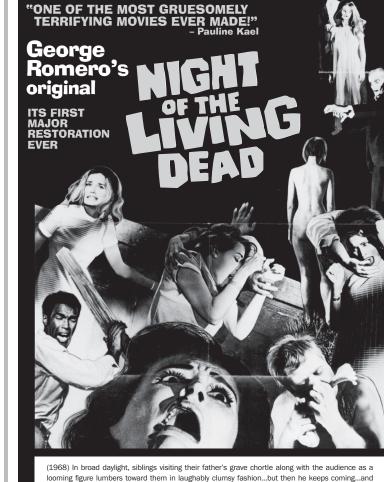
divided and famously condemned by The New York Times - that pushed the envelope of movie sex and violence especially its bullet-riddled denouement. Nominated for ten Academy Awards, including Best Picture and Director, and all five principal actors, winning for Parsons and cinematographer Burnett Guffey. Screenplay by David Newma and Robert Benton. DCP. "By making us care about the robber lovers, has put the sting back into death." - Pauline Kael. "Treads a no man's land suspended between reality and fantasy. With its weird landscape of dusty, derelict towns and verdant highways, stunningly shot by Burnett Guffey in muted tones of green and gold, it has the true

quality of folk legend." - Tom Milne, Time Out (London). "Took an archaic genre - the 1930s gangster film - and reinvigorated it for the moods of the sixties. It was an antiestablishment picture, a love story, and a ballac for sexual fulfillment, a parable about getting people to take notice of you and being famous in America, and still it was a gangster picture Nothing was quite the same afterward." - David Thomson

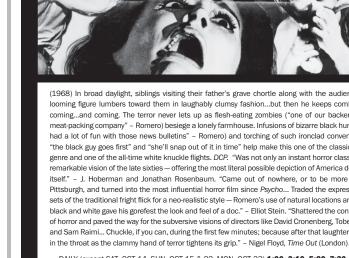
SUN 1:30, 3:50, 6:10, 8:30 A WARNER BROS. RELEASE

DAILY (except SUN) 12:30, 2:50, 5:10, 7:30, 9:40





coming...and coming. The terror never lets up as flesh-eating zombies ("one of our backers was a acking company" – Romero) besiege a lonely farmhouse. Infusions of bizarre black humor ("we had a lot of fun with those news bulletins" - Romero) and torching of such ironclad conventions as "the black guy goes first" and "she'll snap out of it in time" help make this one of the classics of the enre and one of the all-time white knuckle flights. DCP. "Was not only an instant horror classic, but a emarkable vision of the late sixties — offering the most literal possible depiction of America devouring itself." - J. Hoberman and Jonathan Rosenbaum. "Came out of nowhere, or to be more precise Pittsburgh, and turned into the most influential horror film since Psycho... Traded the expressionistic sets of the traditional fright flick for a neo-realistic style — Romero's use of natural locations and grainy black and white gave his gorefest the look and feel of a doc." - Elliot Stein. "Shattered the conventions of horror and paved the way for the subversive visions of directors like David Cronenberg, Tobe Hoope and Sam Raimi... Chuckle, if you can, during the first few minutes; because after that laughter catches



DAILY (except SAT, OCT 14, SUN, OCT 15 & 22, MON, OCT 23) 1:00, 3:10, 5:20, 7:30, 9:30 SAT, OCT 14 1:00, 5:20, 7:30, 9:30 SUN 1:30, 3:30, 5:30, 7:35, 9:35 MON, OCT 23 1:00, 3:10 A JANUS FILMS RELEASE

A STOLEN LIFE THE ROARING TWENTIES (1939, RADUL WALSH) "He used to be a big shot." From a WWI foxhole to the Armistice to Prohibition to the '29 Crash to Repeal in 1933, the lives of James Cagney, Humphrey Bogart, and Jeffrey Lynn - guess which two become bootleggers - leading up to an iconic final scene on the steps of a church. 35mm. 12:30, 4:20, 8:10 THE PETRIFIED FOREST meets starry-eyed Bette Davis at an Arizona "Bar-B-Q," then Humphrey Bogart's Duke Mantee and gang drop