

ANTHONY MANN

CONTINUES THROUGH JULY 15

JULY 9/10 FRI/SAT (2 FILMS FOR 1 ADMISSION)

THE FAR COUNTRY NEW 35mm PRINT!

(1955) James Stewart looks out for #1, driving a herd north to the Klondike country, despite motor-mouthed sidekick Walter Brennan, the rival charms of tough Ruth Roman and freckle-faced Corinne Calvet, and the jinking villainy of top-hatted John McIntire. "Up there with the most quirkily personal Westerns ever made." – Dave Kehr. **1:00, 4:30, 8:00**

THE TALL TARGET

(1951) On board Abraham Lincoln's inauguration-bound train, freelancing NYC cop Dick Powell (character name: John Kennedy) teams up with Union officer Adolphe Menjou to foil an assassination plot – or does he? "A Noir mini-masterpiece. Sinewy camera movement, elegantly modulated rhythms, and arresting paranoia." – *Slant*. **2:55, 6:25, 9:55**

JULY 11 SUN

(2 FILMS FOR 1 ADMISSION)

DESPERATE

(1947) Honest trucker Steve Brodie is invited to take a murder rap for big boss Raymond Burr's brother (persuasion method: threats to disgrace Brodie's wife), then finds himself on the run from both cops and hoods. Nor highlight: a beating in a dark basement lit by a single swinging bulb. **3:05, 6:10, 9:15**

HE WALKED BY NIGHT

(1948, ALFRED WERKER & MANN) Richard Basehart uses pre-computer technical wizardry to schnooker cops after killing one in a botched robbery. With a legendary final chase through L.A.'s sewer tunnels. Mann took over, uncredited, and shot all the major scenes. "Taken (or so the studio claims) from actual police files... A gritty masterpiece." – Errol Morris. **1:30, 4:35, 7:40**

MEN IN WAR



THE GREAT FLAMARION

THE GREAT FLAMARION

(1945) A strangled Mary Beth Hughes is carted away from a Mexico City vaudeville house, her husband is arrested, a bullet-riddled Erich von Stroheim drops from the rafters – and then the flashback begins. Preserved by UCLA Film & Television Archive. **1:30, 4:40, 7:50**

STRANGE IMPERSONATION

(1946) Recuperating after being scarred in a fire, Brenda Marshall (Mrs. William Holden) gets involved in the accidental death of a blackmailer – who gets mistaken for her! But after plastic surgery makes her a double for the dead girl, can she beat the rap for killing... herself? Preserved by UCLA Film & Television Archive. **3:10, 6:20, 9:30**

JULY 13 TUE (2 FILMS FOR 1 ADMISSION)

HOLLYWOOD ON THE HUDSON

SEE BELOW



THE FALL OF THE ROMAN EMPIRE

JULY 14 WED

(2 FILMS FOR 1 ADMISSION)

REIGN OF TERROR

NEW 35mm PRINT!
(1949) "Don't call me Max," hisses Richard Basehart's Robespierre and the chase is on for the Black Book, his Nixonian list of guillotine-bound enemies. Mann, DP John Alton and art director William Cameron Menzies go for baroque, via bizarre angles and chiaroscuro lighting. **1:00, 4:25, 7:55**

SIDE STREET

(1949) Disgruntled postal worker Farley Granger dips into the till, but picks on the wrong guy's roll, and soon it's a three-way chase with both hoods and cops on his tail. Climaxed by location-shot car chase through deserted, Sunday morning canyons of lower Manhattan. "Mann's Manhattan is not much different from the jagged mountain ranges that fill his later Westerns." – Dave Kehr, *NY Times*. **2:45, 6:10, 9:45**

JULY 15 THU

THE FALL OF THE ROMAN EMPIRE

(1964) On the wintry, forested front of the Germanic wars, Stephen Boyd's Livius and Christopher Plummer's nuto imperial her Commodus begin their duel for the empire. Mann's pre-CGI epic boasts a gigantic cast, including Sophia Loren, James Mason, Omar Sharif, et al, with dazzling highlight: the funeral of Aeneas' Emperor Marcus Aurelius amid a driving snowstorm. **1:30, 8:30**

JULY 15 THU (SEPARATE ADMISSION)

MEN IN WAR

(1957) Lt. Robert Ryan's sniper-beset platoon is cut off in Korea; their only recourse: get to division HQ at Hill 465. Then trigger-happy Aldo Ray ("the quintessential 50s American Sergeant" – Tarantino) drives up in a jeep carrying shell-shocked Colonel Robert Keith. Mann's War Film Basics: no sets, bare glimpses of enemies, just rugged terrain, men, and guns. "Mann's most fully realized film." – Terrence Rafferty, *NY Times*. Print courtesy La Cinématique Française. **6:25 ONLY**

TUESDAYS, JULY 13 – AUGUST 10

ALL 35mm PRINTS!

HOLLYWOOD ON THE HUDSON

SPECIAL THANKS TO MIKE MASHION, ROB STONE (LIBRARY OF CONGRESS); PAUL GINSBURG, BOB O'NEIL (UNIVERSAL PICTURES); TODD WIENER, STEVEN HILL, ROBERT GITT (UCLA FILM & TELEVISION ARCHIVE); BARRY ALLEN, KATHRYN BRENNAN (PARAMOUNT PICTURES); TIM LARCA (ROBINSON COLLECTION); MARLON WOLKOFF (WARNER BROS.); RON HUTCHINSON (THE VITAPHONE PROJECT); AND RICHARD KOSZARSKI.

A NEW PAPERBACK EDITION OF *HOLLYWOOD ON THE HUDSON* (RUTGERS UNIVERSITY PRESS), RICHARD KOSZARSKI'S IN-DEPTH HISTORY OF MOVIE PRODUCTION IN THE NEW YORK AREA, WILL BE AVAILABLE FOR SALE AT FILM FORUM'S CONCESSION.



CRIME WITHOUT PASSION

CRIME WITHOUT PASSION

(1934, BEN HECHT & CHARLES MACARTHUR) Pre-Noir Noir, as jealousy-driven criminal lawyer Claude Rains (in his first post-Invisible Man appearance) turns to murder. A uniquely auteurist contract with Paramount gave Astoria-based Hecht & MacArthur carte blanche. "Endlessly fascinating." – Andrew Sarris. **2:40, 6:00, 9:30**

THE SCOUNDREL

(1935, HECHT & MACARTHUR) Hecht and MacArthur's second Astoria production stars Noel Coward as a stiletto-tongued New York publisher returning to earth after a fatal shipwreck, with various Algonquinians adding to the authentic literary atmosphere. **1:00, 4:15, 7:35***

*7:35 SHOW INTRODUCED BY RICHARD KOSZARSKI

JULY 20 TUE (2 FILMS FOR 1 ADMISSION)

VITAPHONE VARIETIES OF 2010 NEW 35mm RESTORATIONS!

Twelve early sound shorts, all filmed at Brooklyn's Avenue M Studios, restored by UCLA and unseen since 1929! Tonight's stars include *Birth of a Nation's* Henry B. Walthall; Preston Sturges perennial Jimmy Conlin; Brit comics Val & Ernie Stanton; tap-dancing harpist Carlena Diamond; Oklahoma Bob Albright and "His Rodeo-Do Flappers"; and much more! Introduced by Ron Hutchinson of The Vitaphone Project. Special thanks to Bob Gitt. **1:00, 4:40, 8:30**

MOONLIGHT AND PRETZELS

(1933, KARL FELD and MONTY BICE) 42nd Street on a shoestring, shot in Astoria, as brash showbiz writer Roger Pryor battles producers; smalltown muse Mary Brian finds off gambling sleazeballs; and Lillian Miles booms "Dusty Shoes" in the big Depression finale. Co-director Freund was the DP of *Metropolis*! **3:00, 6:40, 10:30**

JULY 27 TUE (2 FILMS FOR 1 ADMISSION)

ANIMAL CRACKERS

(1930, VICTOR HERMAN) Hooray for Captain Spaulding, as Groucho, Harpo, and Chico (and Zeppo, too) rampage through a wildly-decorated Long Island mansion, while Lillian Roth pines, "Why am I so romantic?" One of the great Marx Brothers movies, full of extraordinary gags. – Georges Sadoul. **1:20, 4:50, 8:20**

SO'S YOUR OLD MAN

(1928, GEORGE L. COLE) W.C. Fields' latest get-rich-quick scheme goes sour when cars get switched at the auto show just as he's about to demonstrate his unbreakable glass windshield with a brick. "Closer to Sinclair Lewis than Mack Sennett." – Richard Koszarski. Preserved by the Library of Congress. Plus *Koko's Earth Control* (1928), animated at Fleischer Studios at 1600 Broadway. **3:15*, 6:45***

*LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

AUGUST 3 TUE (2 FILMS FOR 1 ADMISSION)

THE SMILING LIEUTENANT

(1931, ENER CLAYTON) Roguish Maurice Chevalier loves violinist Claudette Colbert, but gets trapped into marrying princess Miriam Hopkins. But things look up when good sport Colbert musically advises fumpish Hopkins to "Jazz Up Your Lingerie." **1:00, 4:30, 8:00**

LAUGHTER

(1930, HARRY D'ABBE) Street on a shoestring, Frank Morgan's bucks, ex-Follies girl Nancy Carroll finds "laughter" in High-Deco Manhattan with Paris returnee Fredric March. Donald Ogden Stewart's screenplay shaped the decade of screwball comedy to come. Plus cartoon *The Sunshine Makers* (1935), made by Van Beuren Studios at 729 Seventh Ave. **2:45, 6:15, 9:45**



THE EMPEROR JONES

AUGUST 10 TUE (2 FILMS FOR 1 ADMISSION)

THE EMPEROR JONES & ST. LOUIS BLUES

(1933, DOUGLASS MURPHY) The great Paul Robeson's Brutus Jones progresses from Pullman porter to Caribbean dictator, and, as the hallucinations begin, back to... Astoria-shot adaptation of Eugene O'Neill's play. "A truly independent production... [integrated] design, text, and music at a time when such stylization was almost never seen in commercial cinema." – Koszarski. Uncensored version courtesy Library of Congress. Plus Murphy's short *St. Louis Blues* (1929), the only film starring Blues legend Bessie Smith. **3:30, 7:50***

*5:50 SHOW INTRODUCED BY SEAN ROSSON, GRANDDAUGHTER OF PAUL ROBESON

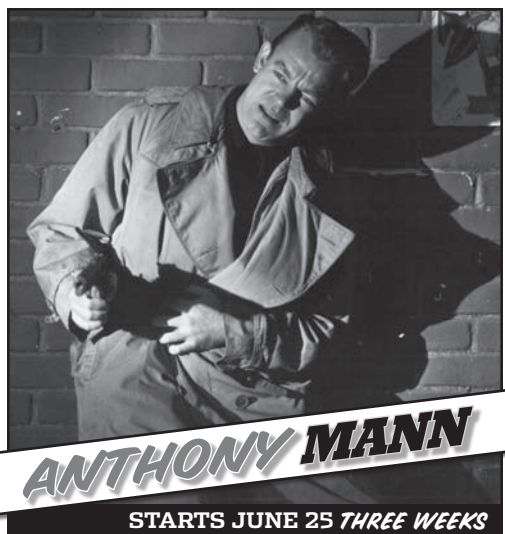


LAUGHTER

FILM FORUM

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Assistive listening devices are available upon request.

No seating after first 20 minutes of any show.

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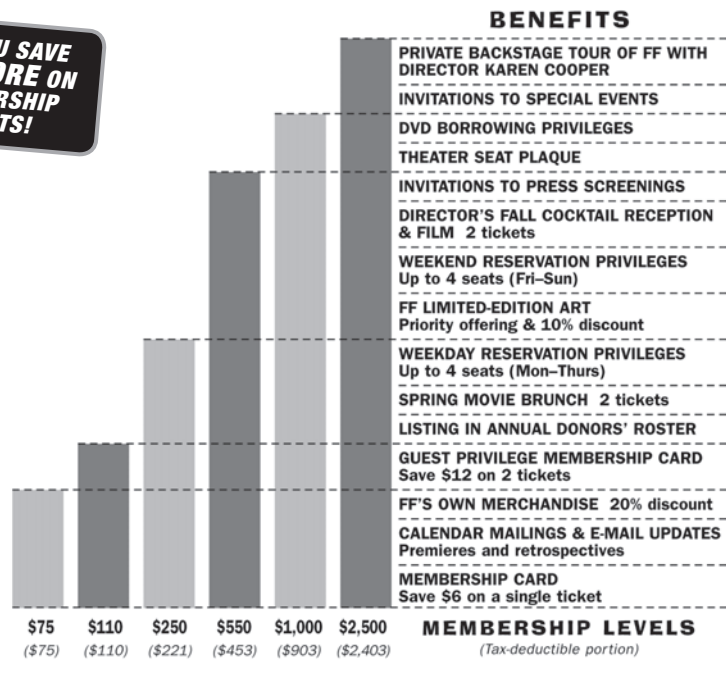
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"The single most important artist produced by the cinema!" – ANDREW SARRIS

"Chaplin will always be among the cinema's greatest artists!" – DAVE KEHR

"THE GREATEST STAR THE MOVIES EVER PRODUCED!" – J. HOBERMAN

JULY 16-22 ONE WEEK! NEW 35mm PRINT!

CHARLES CHAPLIN'S THE CIRCUS

Extra added attraction! THE IDLE CLASS

(1928) Steal candy from a baby? On a circus midway, Chaplin's Little Tramp chows down on a hot dog still in a puzzled tot's grasp – adding mustard mid-munch – then, pursued by a cop, ricochets through a hall of mirrors, masquerades as a clockspinel automaton, and hurtles onto the circus floor itself where he and the cop perform a perpetual motion chase on a revolving platform, finally spinning off to disrupt a magician's disappearance act – and brings the house down. And instead of the Big House, it's the Big Top, as the ringmaster/owner immediately recruits the Tramp for his previously comedy-less circus, in between abusing his tutored equestrienne daughter Merna Kennedy. An inevitably one-sided Romance ensues, plus another problem: when star clown Charlie tries to be funny... he isn't! But there's a monkey-infested tour de force still to come. Perhaps Chaplin's most perfect blend of hilarity and pathos won him a unique out-of-competition Oscar. "For acting, writing, producing and directing *The Circus*." This version includes his own music and a pre-credits song (performed by an octogenarian Charlie) added for the 1970 reissue. "More than any other Chaplin film – more than any other film by anybody that I can think of – this version of *The Circus* communicates a sense of simultaneous 'pastness' and 'presentness' that is unique... One gag leads into another so quickly that the whole film becomes a kind of circus performance... A beautiful film, one for movie cryptologists, for movie purists, for historians, for maiden aunts, for sullen children, for bored parents – and mostly for people who haven't laughed recently." – Vincent Canby, *The New York Times*. "Because *The Circus* has no pretensions, it doesn't seem to date – its comedy and charm are as strong as it ever was. Nor is it at all devoid of serious or sophisticated moments. One of the most notable is an intriguing little dream image episode wherein Charlie blissfully imagines himself shaming his romantic rival, all the time standing politely a few feet away and giving no sign of the thoughts that are racing through his mind. This sequence makes an interesting comparison with the quite similar dream image of *The Idle Class*, in which Charlie's whole hoped for future life flashes before his mind's eye in literally a few seconds." – William K. Everson. "A screaming delight from fade-in to fade-out. It is a howling, hearty, happy, slightly slapstick production... Behind each tear there are at least a dozen laughs." – *New York Daily News* (June 9, 1928). Shown with *THE IDLE CLASS* (1922), with Charlie dealing as tramp and rich man.

1:10, 3:20, 5:30, 7:40, 9:50
*NO SHOWS TUESDAY, JULY 20 (SEE HOLLYWOOD ON THE HUDSON, LEFT)
A JANUS FILMS RELEASE

JULY 23/24/25 FRI/SAT/SUN

CITY LIGHTS NEW 35mm PRINT!

(1931) Chaplin deftly juggles pathos and slapstick, befriending a millionaire who recognizes him only when blotto; and finding employment as an elephant-training streetcleaner and a frightfully mismatched boxer – all for the love of blind flower seller Virginia Cherrill. Time magazine called it "the greatest film of any year," while James Agee described its final shot as "the highest moment in movies." "Comes closest to representing all the different notes of Chaplin's genius." – Roger Ebert. **1:00, 2:45, 4:30, 6:15, 8:00, 9:45**



CITY LIGHTS

JULY 26 MON

A WOMAN OF PARIS Plus PAYDAY NEW 35mm PRINTS!

(1923) "The first serious drama written and directed by myself," goes the opening title. For his *première* Union Artists release, Chaplin chose a sophisticated drama sans himself (apart from heavily-disguised cameo), with frequent leading lady Edna Purviance as the eponymous *femme* kept by rich philanderer Adolphe Menjou. "A landmark in sophisticated sexual screen drama." – Elliott Stein. "The most important photoplay since *Caligari*." – Carl Sandburg. Plus Purviance and Chaplin's Tramp in *PAYDAY* (1922): "Even the ushers laughed." – *Photoplay*. **2:00, 4:30, 7:00, 9:30**

JULY 27 TUE (2 FILMS FOR 1 ADMISSION)

HOLLYWOOD ON THE HUDSON SEE LEFT

JULY 28 WED

MONSIEUR VERDOUX

(1947) A fastidious, silver-haired "Charlot" doffing Tramp *accoutrement* for more elegant attire in his role as a 20th-century Bluebeard, dispatching one wealthy wife after another – including outrageously vulgar *nouveau riche* Martha Raye. Based on an idea suggested by Orson Welles, himself inspired by the real-life serial killer Landru, Chaplin's "Comedy of Murder" – its original title – ranges in mood from Hitchcockian suspense to knock-down, drag-out farce. "Among the great works of this century." – James Agee. **1:00, 3:15, 5:30, 7:45, 10:00**



MONSIEUR VERDOUX

AUGUST 6 - 12 ONE WEEK!

"A landmark encounter in the battle of the sexes! Hawks keeps topping perversity with perversity!" – DAVE KEHR



Howard Hawks' Gentlemen Prefer Blondes

Starring Marilyn Monroe Jane Russell

NEW 35mm Restoration!

1:30, 3:30, 5:40, 7:50, 10:00 NO 3:30 OR 7:50 SHOWS TUESDAY, AUGUST 10

A CRITERION PICTURES RELEASE OF A TWENTIETH CENTURY FOX FILM

SPECIAL THANKS TO SARAH FINKLEA, FUMIKO TAKAGI, BRIAN BELOVORAC (JANUS FILMS); KATE GUYONWARCH (ROY EXPORT SAS); GARY PALMISTO (KINO INTERNATIONAL); AND JAKE PERLIN (THE FILM DESK).

THE FILMS IN THIS SERIES ARE RELEASED BY JANUS FILMS, WITH THE EXCEPTIONS OF MONSIEUR VERDOUX (THE FILM DESK) AND THE MUTUAL SHORTS (KINO INTERNATIONAL).



"One of the loveliest screen experiences! Perhaps the quintessential Chaplin film!" – Vincent Canby, *The New York Times*
"INEXPLICABLY UNDERRATED!" – Andrew Sarris
SPECIAL ACADEMY AWARD® 1928

AUGUST 2 MON (2 FILMS FOR 1 ADMISSION)

A KING IN NEW YORK NEW 35mm PRINT!

(1957) Forced out of the U.S. in 1952, Chaplin lashed back with this scathing satire of everything American – from McCarthyist witch hunts to CinemaScope and rock'n'roll – as he plays his last full role, a deposed and impoverished monarch seeking refuge in Manhattan (though shot in the U.K.). "Hugely funny, healthily vulgar." – *NY Times*. **5:20, 9:15**

MUTUAL SHORTS

In mid-1916, Chaplin signed with the Mutual company, where he turned out one masterpiece after another. This program of 1917 shorts includes *The Immigrant* ("As much a jewel as a story by O. Henry" – *Variety*), *The Adventurer*, *The Cure* ("A whole meal of laughs, not merely giggles" – *Variety*), and as a cop on a slummy beat in *Easy Street*. **3:30*, 7:30***

*LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

AUGUST 3 TUE (2 FILMS FOR 1 ADMISSION)

HOLLYWOOD ON THE HUDSON SEE LEFT

AUGUST 4 WED

THE KID Plus A DAY'S PLEASURE NEW 35mm PRINTS!

(1921) Charlie meets his match in 6-year-old Jackie Coogan, a streetwise ragamuffin raised since infancy by the Little Tramp. Chaplin's first true feature interweaves sublime slapstick with some of the greatest tearjerking moments in all of cinema. "The most enchantingly Victorian of Chaplin's features... remarkably innocent and pure." – Pauline Kael. Plus Charlie on a family outing in the short *A DAY'S PLEASURE* (1919). **1:00, 2:45, 4:30, 6:15, 8:00, 9:45**

AUGUST 5 THU

LIMELIGHT

NEW 35mm PRINT!

(1952) Chaplin, as forgotten clown Calvero, abandons his own alcoholic dependency to buck up suicidal dancer Claire Bloom, in a vivid re-creation of the poverty, squalid digs, lower-class pubs, and second-rate music halls of his youth. With son Sydney, and the momentous stage-sharing of Chaplin and Keaton (plus Nigel Bruce and Hitchcock's "Saboteur," Norman Lloyd). "Few cinema artists have delved into their own lives and emotions with such ruthlessness and with such moving results." – *Time Out* (London). **1:00, 3:45, 6:30, 9:20**



LIMELIGHT

(1953) "Suppose the ship hits an iceberg and sinks. Which one of them do you save from drowning?" "Those girls couldn't drown." Marilyn Monroe's Lorelei Lee (iconic flourish of Anita Loos' original novel and countless incarnations) warbles "Diamonds Are a Girl's Best Friend" amid human chandeliers and candelabra, and clashing color scheme of cerise and scarlet ("We purposely made it as loud and bright as we could, and completely vulgar." – Hawks), while Jane Russell perplexedly queries "Ain't There Anyone Here for Love?" as indifferent muscle-bound bodybuilders work out. Yes, it's *Gold Diggers of 1933*, with 75-year-old Charles Coburn ("Work? This is work?" commented the actor) as the mining king in pursuit of