

MAY - AUGUST 2010

ADMISSION: \$12 NON-MEMBERS / \$6 MEMBERS

40TH ANNIVERSARY

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

A Nonprofit Cinema Since 1970



"As fresh and startling as it was 50 years ago!" – MARTIN SCORSESE

"There's *Potemkin, Citizen Kane*, and this...

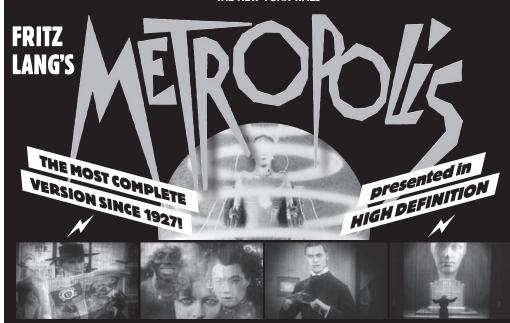
CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN

MAY 7-20 TWO WEEKS!

"ONE OF THE MOST IMPORTANT FILM ARCHIVAL DISCOVERIES IN HISTORY! AS SURPRISING AS IF THE MISSING ENDING OF THE MAGNIFICENT AMBERSONS WERE FOUND." - ROGER EBERT

"THIS METROPOLIS WILL TRANSFORM OUR IMAGE OF A GREAT CINEMATIC CLASSIC."

"THE DEFINITIVE RECONSTRUCTION!"



FOUR OF THE LONG-LOST SHOTS RESTORED TO METROPOLIS

ath the gleaming towers of a gigantic city of the future, the pampered son of the Big Boss himself is smitten by a young woma (1927) Be (Brigitte Helm) ushering workers' children on a topside field trip, and follows her back to the depths – where he discovers what really make: polis run. And as slavishly regimented workers toil amid smoke-belching machinery, he has a vision of slaves lining up for sacrifice at ing mouth of the idol Moloch. But, anticipating unrest, the Boss makes plans to defuse it, inciting a crazed inventor to fashion a , the "robot-Maria" (Helm again!). Lang's visionary work of science fiction redefined the term "super-pro as, monstrous sets, and eye-popping special effects, including a cataclysmic, multitude-engulfing flood. A legend almos ase, Metropolis was seen as Lang conceived it only by the earliest Berlin audiences ("positively overw ning." raved the Variety critic after the premiere) - and then the cutting began. A 1984 "restoration" ran only 87 minutes, while the "definitive" 2002 reconstructio edged up the running time to 124 minutes. That seemed to be it, until... In 2008, the Museo del Cine in Buenos Aires came across a 16mn n lying in Argentinian private collections since 1928. At a private screening in Berlin, "the room got very quiet," as the select sing 1,257 shots that were long thought lost – bringing the running time to 153 minutes and virtually matching th ting script and musical cues. This astounding new version – after considerable restoration work on the well-worn 16mm origina - has been edited into the 2002 restoration, with the original 1927 orchestral score, resulting in, at long last, Lang's original spectacular as he intended it. "For all its magnificence, the Metropolis as we knew it was illogical in places and suffered as a result. For years audiences have wondered how good this film might have been had it not been edited. It turns out that it's better than anyone could ever have expected. The added footage ratchets up the tension dramatically. There are whole new sequences and a fresh pacing which emphasizes the feeling of the ome. In the second half that extra footage really elevates it. The addition of biblical refe rences brings the spiritual-vs.-sc polis now feels suitably epic and tense throughout." - Kaleem Aftab, The Independent (Lond

1:30, 4:30, 7:30 A KINO INTERNATIONAL RELEASE Kino Lorber



- at Black Rock, a half-horse hamlet outposted amid pancake-flat desert stretching endlessly to mountains rearing up on the horizon. But when a taciturn Spencer Tracy, his left arm permanently jammed into his coat pocket, steps out in search of Adobe Flats, he doesn't exactly get a warm welcome from cheerfully nasty Ernest Borgnine, low-hatted Lee Marvin, on-the-sauce sheriff Dean Jagger, or sexy grease monkey Anne Francis.

And then nosily insinuating rancher Robert Ryan arrives, and phone lines are tied up, telegrams aren't sent, jeep driving proves hazardous, doc/vet/mortician Walter Brennan's "sort of limousine" gets disabled... but there's a virtuoso judo display, cold-cocking via fire hose nozzle, and homemade Molotov cocktail to come. John (The Magnificent Seven, The Great Escape) Sturges' taut thriller expertly utilizes an all-star cast and the then-new Scope screen, as groups of scheming men languidly rearrange themselves against otherwise mostly empty, widescreen vistas, with blacklistee Millard Kaufman's screenplay ("arguably the most politically savvy of its day" - Village Voice) tackling post-WWI anti-Japanese racism as well. Tracy won Best Actor at Cannes and an Oscar nomination; ironically, he lost that year to villainous co-star Borgnine in Marty. "Achieves a kind of grandeur simply by virtue of its intelligent belief in the genre itself." - Terrence Rafferty, The New York Times. "Half a century later, Sturges' clean, evocative

VAILABLE FOR SALE AT OUR CONCESSION DURING RUN OF FILM.

aesthetic and firm grasp of widescreen remain sorely underappreciated... Sturges laces his allegory with mounting tension, a handful of crackling action sequences and dry wit... A penetrating portrait of the vileness of intolerance and the dire consequences of craven conformity." - Nick Schager, Slant. "A

very superior example of motion picture craftsmanship. Each movement and line is exact and economical; the cinematographer William Mellor uses CinemaScope and color with intelligent care - the compositions seem realistic, yet they have a stylized simplicity. In part because of this, when the violence erupts, it's truly shocking." - Pauline Kael. A WARNER BROS. RELEASE 1:00, 2:50, 4:40, 6:30, 8:20*, 10:10+

RITER MILLARD KAUFMAN, WILL INT SHOW ON FRIDAY, MAY 21 +FRIDAY'S LAST SHOW WILL BEGIN AT APPROX. 10:30 *ture*, Millard Kaufman's final novel, has recently been published by McSweeney's



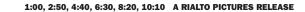
NIVERSARY RESTORATION



JEAN-PAUL BELMONDO JEAN SEBERG STARRING

(1960) "To become immortal, and then to die." Lip-stroking pug Jean-Paul Belmondo's on the run, shooting cops and stealing cars - as well as cash from the handbag of thickly-lowa-accented, Herald Tribune-hawking girlfriend Jean Seberg; with the typically Gallic undertone of femmes vs. hommes as the couple engage in boudoir philosophy, staring contests, sous blanket tussles, and plenty of le smoking. Erstwhile Cahiers du Cinéma critic Godard's début feature turned a sketchy outline from critical confrère François Truffaut into one of the benchmarks of the New Wave, seemingly reinventing the cinema itself, and immediately rocketing Belmondo (in his ninth film) and Seberg (here beginning her European eminence following two Preminger flops in a row) to world stardom, and beginning Godard's decade of supreme hipness, of seemingly compulsive, and often outrageous innovation. The pace is non-stop - a better translation of the title is "out of breath" - thanks to the startling, then-revolutionary use of jump-cutting (when the first edit came in at 3 hours, New Wave godfather Jean-Pierre Melville - seen here as novelist "Parvulesco" - advised losing the subplots, but JLG instead did the unheard of: cutting freely within shots); while the "je m'en fous" attitude of both protagonist and film proved the prototype of movie cool that every would-be cinéaste still aspires to. This new 35mm restoration, with freshly revised subtitles by Lenny Borger, is the first in Breathless history. "No film has been at once so connected to all that had come before it and yet so liberating... [It's] like a high-energy fusion of jazz and philosophy. After Breathless, most other new films seemed instantly old-fashioned." - Richard Brody. "Soon after Breathless first appeared, not only were millions mimicking Belmondo's own mannerisms but filmmakers began to imitate Godard. His footprints show up in

everything from A Hard Day's Night and Bonnie and Clyde to today's sassy, bounding, nervously edited commercials for athletic shoes and blue jeans. In the seven years following Breathless, Godard created a run of movies that may be the greatest period of sustained brilliance in motion picture history. But his genius was already obvious in this lilting yet heartbreaking masterpiece which captures the lyricism and cruelty of city life, the easy amoralism of youthful impatience, the melancholy dead-end of male-female relations. the doomed romanticism of those weaned on old movies." - John Powers. "The atmospheric fatalism of the French gangster movie hot-spliced with the plot-driven fatalism of American Film Noir... It lit the fuse for the whole youth movement in cinema. Some of today's young directors may not even know how indebted they are to Godard's work; the fact remains that Breathless is where it - they - all began." - Phillip Lopate, The New York Times





JACQUES TOURNEUR'S JUNE 11-17 ONE WEEK! NEW 35mm PRINT

"A COMPACT, ENTERTAINING

(1956) Asking for an Evanston, Illinois paper at an L.A. Out-of-Town newstand, Aldo Ray (homaged as Brad Pitt's "Aldo Raine" in Inglourious Basterds) flinches when the lights go on. James Gregory, carefully watching him from across the street, crosses over and after bumming a light, catches a bus. When model Anne Bancroft takes the seat next to him at a bar, she promptly asks for a loan of five dollars, then Brian Keith and Rudy Bond accost him and they drive off. And as murder by oil derrick looms, the flashbacks begin. Tourneur's decade-later Noir follow-up to his classic Out of the Past was adapted from a novel by David Goodis (Shoot the Piano Plaver) and shot by Burnett Guffey (Bonnie and Clvde), alternating between the mainly nighttime L.A. urbanscapes and the snow-blanketed big sky vistas of Wyoming, with unusual, crisply scripted relationships: sweetly reasonable Keith and gleefully sadistic Bond ("a psycho's psycho... a more urban-ethnic Timothy Carey" - Brooklyn Rail), the warmly domestic relationship between Gregory and wife Jocelyn Brando (Marlon's sister), and Ray and Bancroft's verbal fencing at the bar, with gruesome mayhem by snowplow the action climax. "Contrary to archetype, for Ray the black streets promise some measure of safety while the bright snow-covered landscape recalls pain and near death. Low angles and side-light around the oil derrick turn the mechanism into a huge, nightmarish mantis waiting to devour him." - Alain Silver. "[Has] the undercurrent of longing and unease, the vulnerable protagonist, and the solace and dread of urban anonymity of Truffaut's Shoot the Piano Player, with which it also shares a journey into and a violent climax in a snowy country... The visual patterns are elegant and expressive." - Chris Fujiwara. "A superb adaptation... A series of flashbacks, as beautifully placed and paced as in Out of the Past, prove the aptness of this description of the characteristic Goodis hero, perfectly incarnated by Ray as a large, friendly dog baring its teeth under threat. With nicely unforced symbolism, the dark urban streets give way to wide open snowscapes as he embarks on a desperate quest for his lost innocence." - Tom Milne, Time Out (London). "The images have a smooth, almost liquid quality the high-contrast lighting of most Noirs replaced by a delicate lyricism that takes the natural world as the norm. Tourneur links this naturalism to Ray's growing observational skills, but it also contrasts with the story's acute paranoia." - Chicago Reader. 1:00, 2:50, 4:40, 6:30, 8:20, 10:10 A SONY PICTURES REPERTORY RELEASE

JUNE 18 - 24 ONE WEEK! NEW 35mm RESTORATION! "One of Antonioni's greatest films!" - DAVID THOMPSON "A masterpiece of understatement, restraint, economy of style and characterization." - JONAS MEKAS

Eleonora Rossi-Drago has returned to Torino to open a branch of a Roman ashion salon, but the day she arrives begins badly when apparent suicide Madeleine Fischer is discovered in the next hotel room, and work on the salon s hopelessly behind schedule thanks to playboy architect Franco Fabrizi. But Fabrizi's young blue-collar assistant is immediately simpatico, and Fischer's cynical, buttinsky "best friend" Yvonne Furneaux introduces her into the local social circle: successful ceramic artist Valentina Cortese (Thieves' Highway, Day or Night), recently married but already doubting her husband; unsuccessful painter Gabriele Ferzetti (L'Avventura); frivolous Annamaria Pancani; mutual friend Fabrizi; and the resuscitated Fischer herself. Antonioni's first critical hit, inner of the Silver Lion at Venice, is a marvel of fluid, riveting storytelling, his ng takes and constantly moving camera observing both intimate o



THRILLER!"- CHRIS FUJIWARA



"A NOIR MASTERPIECE!"



ALDO RAY ALSO APPEARS IN THE ANTHONY MANN FILMS GOD'S LITTLE ACRE (JULY 1) AND MEN IN WAR (JULY 15)

Michelangelo Antonioni's RESTORED BY CINETECA DI BOLOGNA AT L'IMMAGINE RITROVATA ITH FUNDING PROVIDED BY GUCCI AND THE FILM FOUNDATION

and his complicated yet seemingly effortless staging of large groups constantly realigning themselves, at a flop outing to a wintry beach; at a tea party with guests arriving and departing; and a fashion show where recriminations fly midst haute couture - with a muted train station climax highlighting striking b&w photography by the great Gianni Di Venanzo (L'Eclisse, 8½). "Antonioni's outstanding film of the 50s... Already the elements of this fastidious craftsman's style were locked in place: the awareness of landscapes, the sense of people drifting through time and space, but held always under the tightest control, the persistence of vision. [The] shifting pattern of relationships [are] brought to a fine point in the famous scene of the beach afternoon, in which the camera watches and follows and controls as all the futilities are brought drifting to the surface.' - Penelope Houston, The Guardian. "Widely agreed to be its director's first truly outstanding achievement... The style of the movie - unhurried shots which, by camera movement, shift our angle of vision — reaffirms our position as observers. Confirms undoubted talent for presenting female characters in the sort of

depth which, even today, remains unusual." - Andrew Tudor, World Film Directors. "Diverse plot strands, character psychology, and a masterful control of the camera are perfectly fused. With two bravura set pieces - a picnic by the sea that foreshadows L'Avventura and a troubled tea party – Antonioni's intensity and grip, and his vivid portrayal of feminine anxiety in particular, make for a ilm that has barely dated at all." - David Thompson, Time Out (London).





JUNE 25/26 FRI/SAT (2 FILMS FOR 1 ADMISSION)

THE NAKED SPUR

(1953) Relentless bounty hunter James Stewart slugs it out with Man. Nature, Janet Leigh and himself to bring in chuckling psycho Robert Rvan, amidst spectacular locations in the Rockies, "One of the very best Anthony Mann Westerns - which means one of the very best Westerns, period." - Chicago Reader. 1:00, 4:30, 8:00

WINCHESTER '73

(1950) James Stewart's Lin McAdam restlessly pursues both parricide brother Stephen McNally and the rifle of the title through shooting contests, Indian attacks, and the spectacular late entrance of guest villain Dan Duryea, to a climactic shootout. "Humanizes an overworked genre with natural dialogue, acting and a director's original 'film eye'." - Manny Farber. 2:45, 6:15, 9:45

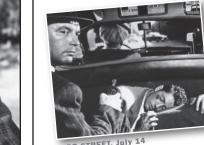
JUNE 27 SUN (2 FILMS FOR 1 ADMISSION)

RAW DEAL

(1948) Dennis O'Keefe breaks out of the pen to nail the man for whom he took the rap: sadistic Raymond Burr. "The apex of Noir style... electric visions of sin, salvation, and sexual mania.' - Slant. Preserved by the Library of Congress. 2:50, 6:15, 9:40

T-MEN

(1947) Treasury agent Dennis O'Keefe goes undercover to infiltrate a counterfeiting gang. Highlights include murder by steam bath and an ominous request for chewing gum. "The best of early Mann... Effortlessly transcends its semi-documentary brief... to land deep in Noir territory." - Time Out (London). Preserved by the Library of Congress. **1:00, 4:25, 7:50**



JUNE 28 MON

(3 FILMS FOR 1 AC

DR. BROADWAY (1942) A blonde about to jump from a neon-lit Times Square hotel ledge, nightclub patrons fading into the woodwork as enemies meet, and a gangster ried to death by an ultraviolet lamp. Mann's Runyonesque debut. 2:25, 6:35, 10:45

MOONLIGHT IN HAVANA

(1942) Baseball? Music? Chantootsie Jane Frazee? Owner's daughter Marjorie Lord? Tough choices for Allan Jones, singing catcher suspended from the Blue Sox, who takes a nightclub gig in Havana to stay close during spring training. 3:50, 8:00

THE BAMBOO BLONDE

(1946) Nightclub thrush Frances Langford helps moneybags flyboy Russell Wade avoid the shore patrol, then becomes his crew's unwitting good luck charm during Pacific Theater missions. With femme-fatale-to-be Jane Greer (Out of the Past). 1:00, 5:10, 9:20

JUNE 29 TUE THE HEROES OF TELEMARK NEW 35mm PRINT!

(1966) Norwegian physics prof Kirk Douglas wants to sit out the Nazi Occupation, but resistance leader Richard Harris isn't listening, and together they attack the German needed-for-thebomb heavy water plant in Telemark, with Michael Redgrave making a late move to a hidden shotgun. Based on an actual incident, and shot amid

THE HEROES OF TELEMAI

spectacular wintry locations 2:00. 4:30. 7:00. 9:45

JUNE 25 - JULY 15 THREE WEEKS!

NKS TO PAUL GINSBURG. BOB O'NEIL (UNIVERSAL PICTURES); JARED SAPOLIN, GROVER CRISP, HELENA BRISSENDEN (SONY PICTURES); TIM LANZA (THE ROHAUER COLLECTION Marilee Womack (Warner Bros.); Barry Allen, Kathryn Brennan (Paramount Pictures); Mike Mashon, Rob Stone (Library of Congress); Pat Doyen (George Eastman House); EMILIE CAUQUY (CINÉMATHÈQUE FRANCAISE, PARIS): JANET SCHORER (IGNITE, AMSTERDAM): TODD WIENER, STEVEN HILL (UCLA FILM & TELEVISION ARCHIVE):

Ross Klein (MGM): Eric Spilker: Mark McElhatten (Sikelia Productions): and Martin Scorsese. PROGRAMMED BY BRUCE GOLDSTEIN

JUNE 30 WED (2 FILMS FOR 1 ADMISSION)

BORDER INCIDENT

(1949) Bad enough when Howard da Silva's illegal immigration racket turns to murder-by-quicksand, forcing Mexican agent Ricardo Montalban and gringo counterpart George Murphy to go undercover. But then da Silva moves to

murder-by-thresher! "Transforms routine heroics into the stuff of Film Noir." - Time Out (London). 2:40, 6:10, 9:40

DEVIL'S DOORWAY (1950) Congressional-Medalled Native-

American Civil War vet Robert Taylor returns to Wyoming to find his land taken by government edict and shyster, race-baiting lawyer Louis Calhern. "Anyone

who wants to know what a real Western is... has to see Devil's

Doorway." - André Bazin. 1:00, 4:30, 8:00 JULY 1 THU (2 FILMS FOR 1 ADMISSION)

THE LAST FRONTIER

(1956) When persuasion fails, tough trapper Victor Mature abandons martinet colonel Robert Preston in a bear trap to keep him from starting a big Indian war - while making a move on Preston's wife Anne Bancroft as well - but then, relents and releases him, and, "Mature takes over his part with grace imagination, and passion. And Mann being Mann, no one in the nlot. not even him. is simple or entirely predictable." - Jonathan Rosenbaum. 1:30, 5:40, 9:50

GOD'S LITTLE ACRE

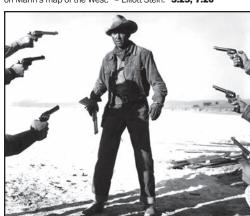
(1958) Aided by imprisoned albino Michael Landon, Robert Ryan ("seldom used to better effect" - Dave Kehr) relentlessly searches for hidden gold on his hardscrabble farm, candidate for sheriff Buddy Hackett helps Fay Spain take an outdoor bath, and Aldo Ray cheats on his wife with Tina Louise before leading laid-off millworkers in a factory takeover. Based on the notorious Erskine Caldwell novel. 3:25, 7:35

JULY 2/3 FRI/SAT (2 FILMS FOR 1 ADMISSION) **MAN OF THE WEST**

(1958) Gary Cooper just wants to hire a schoolmarm for his town of Good Hope but, captured in a train robbery with sexy saloon singer Julie London, finds the outlaws led by Lee J. Cobb are the gang he quit a decade ago. Mann's last Western, with lacerating highlights: London's forced striptease. Cooper's savage beating of Jack Lord, and a shootout in a desolate ghost town, "Each shot gives one the impression that Mann is reinventing the Western." - Godard. 1:30, 5:25, 9:20

THE MAN FROM LARAMIE NEW 35mm PRINT!

(1955) King Lear in the West, as the son of cattle baron Donald Crisp's black sheep son makes James Stewart's quest for his brother's murderers a bumpy ride - blowing a hole in his hand, dragging him through a campfire, etc. - even as Crisp's beloved adopted son Arthur Kennedy runs guns to the Indians. "More warped sadistic characters and Freudian tangles here than anywhere else on Mann's map of the West." - Elliott Stein. 3:25, 7:20



THE MAN FROM LARAMIE



JULY 4/5 SUN/MON (2 FILMS FOR 1 ADMISSION) **BEND OF THE RIVER**

(1952) Ex-outlaw James Stewart thinks he's left the bad days behind while guiding a wagon train to Oregon country, but then genial doppelganger Arthur Kennedy turns up to reminisce in between mutual life-saving exploits, leading to a climactic,

purgative showdown. "Mann's most satisfying Western... Fully justifies his description as the Virgil of the West." - Phil Hardy. SUN 1:00, 4:40, 8:20

MON 5:45 ONLY **THUNDER BAY**

NEW 35mm PRINT! (1953) Ex-Navy engineers James Stewart and Dan Duryea get backing to build an off-shore drilling platform in Cajun country, aided by friendly native Gilbert Roland, but there's trouble ahead with angry fishermen, a jealous

boyfriend, a hurricane, and-where'd all those golden shrimp come from? SUN 2:45, 6:25, 10:05 MON 3:50 ONLY

JULY 5 MON (Separate Admission) CIMARRON

CIMARRO

(1960) After a sketchy past, which includes Anne Baxter and Russ Tamblyn's Cherokee Kid, Glenn Ford settles down with Maria Schell as a crusading newspaperman and champion of Indian rights. But the Oklahoma land rush and the Spanish-American War still beckon. Remake of th 1931 Oscar winner. 1:00. 7:45



1:00, 3:15, 5:30, 7:45, 10:00 A FILM DESK RELEASE JULY 6 TUE (2 FILMS FOR 1 ADMISSION) **THE FURIES** (1950) Duel of the Titans, as last of the

original pioneers Walter Huston (in his final role) slugs it out with his strongminded daughter Barbara Stanwyck for control of his giant cattle ranch. "One of Mann's greatest Westerns-in effect, a frontier Noir with epic ambitions and Shakespearean audacities." - Richard Brody, The New Yorker. 1:30, 5:25, 9:20



THE TIN STAR

(1957) "Study men — a gun's only a tool." Good advice from embittered former lawman turned bounty hunter Henry Fonda, as callow sheriff Anthony Perkins prepares for his inevitable showdown with brutish Neville Brand. "Directed with an impressive classical elegance." - Tom Milne, Time Out (London). 3:35, 7:30

JULY 7 WED (2 FILMS FOR 1 ADMISSION)

STRATEGIC AIR COMMAND

(1955) St. Louis Cards star/USAF reserve officer James Stewart is annoyingly recalled to duty straight from spring training, then gets to like flying those big new bombers. Labor of love for real-life 20-mission WWII vet Stewart, with spectacular aerial photography. 1:00, 5:25, 9:50

THE GLENN MILLER STORY

(1954) Bespectacled trombonist Glenn Miller jams with Louis Armstrong and Gene Krupa, buys a "string of pearls" for wife-tobe June Allyson, gives his call-back number as PEnnsylvania 6-5000, and keeps looking for "that sound." "Establishes a serene, Technicolor picture of the American Dream...

only to shatter the icy perfection with stunning abruptness." - Dave Kehr. 3:15, 7:40

JULY 8 THU EL CID

(1961) Medieval knight Rodrigo Diaz (Charlton Heston) has greatness thrust upon him, eventually being acclaimed as his country's champion, El Cid, while steadily yearning for happiness with his great love Chimene (Sophia

Loren). Climaxing with a gigantic battle for Valencia, with the Cid, even in death, routing his enemies, his sun-glinting entrance an on-location improvisation. "One of the very finest epics, equally impressive in terms of script and spectacle." - Geoff Andrew *Time Out* (London). **1:00, 8:00**

THE GLENN MILLER STOR

ANTHONY **MAN**A CONTINUES >> SEE REVERSE





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 joking villainy of top-hatted John McIntire "Up there with the most guirkily 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 ADM DESPERATE (1947) Honest trucker Steve

Brodie is invited to take a murder rap for big boss Raymond Burr's brother (persuasion method: threats to disfigure Brodie's

wife), then finds himself on the run from both cops and hoods. Noir highlight: a beating in a dark basement lit by a single winging 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 studio claims) from actual police files... A gritty masterpiece." - Errol Morris. 1:30, 4:35, 7:40 MEN IN WAR

final chase through L.A.'s sewer tunnels. Mann took over, uncredited, and shot all the major scenes. "Taken (or so the



JULY 20 TUE (2 FILMS FOR 1 ADM

NKS TO MIKE MASHON. ROB STONE (LIBRARY OF CO PAUL GINSURG, BOB O'NEIL (UNIVERSAL PICTURES); TODD WIENER, STEVEN HILL, ROBE (UCLA FILM & TELEVISION ARCHIVE); BARRY ALLEN, KATHRYN BRENNAN (PARAMOUNT PI TIM LANZA (ROHAUER COLLECTION); MARILEE WOMACK (WARNER BROS.); RON HUTCHI OUNT PICTURES) (THE VITAPHONE PROJECT); AND RICHARD KOSZARSK

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.



JULY 13 TUE (2 FILMS FOR 1 ADMISSION)

(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 Astoriabased Hecht & MacArthur carte blanche. "Endless 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 stilettotongued New York publisher returning to earth after a fatal shipwreck, with various Algonquinites adding to the authentic literary atmosphere. 1:00, 4:15, 7:35* *7:35 SHOW INTRODUCED BY RICHARD KOSZARSKI



JULY 12 MON (2 FILMS FOR 1 ADMISSION) THE GREAT FLAMARION

(1945) A strangled Mary Beth Hughes is carted away from a Mexico City vaudeville house, her husband is arrested, a bulletriddled Erich von Stroheim drops from the rafters - and then the flashbacks begin. 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 27 TUE (2 FILMS FOR 1 ADMISSION) **ANIMAL CRACKERS** (1930, VICTOR HEERMAN) Hooray for Captain Spaulding, as Groucho, Harpo, and Chico (and Zeppo, too) rampag hrough a wildly-decorated Long Island mansion, whil illian Roth pines, "Why am I so mantic?" "One of the great Marx Brothers movies, full of extraordinary gags." - Georges Sadoul. 1:20, 4:50, 8:20

SO'S YOUR OLD MAN

(1926, GREGORY LA CAVA) W.C. Fields' latest get-rich-quid scheme goes sour when cars get switched at the auto show just as he's about to demonstrate his unbreakabl VITAPHONE VARIETIES OF 2010 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 A ENT BY STEVE STERNER AUGUST 3 TUE (2 FILMS FOR 1 ADMISSION)





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 locationshot 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 nutso imperial heir 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 Alec Guinness's Emperor Marcus Aurelius amid a driving snowstorm. **1:30, 8:30**

JULY 15 THU (Separate Admission)

MEN IN WAR (1957) Lt. Robert Rvan's sniper-beset platoon is cut off in Korea: their only recourse: get to division HQ at Hill 465. Then triggerhappy Aldo Ray ("the guintessential 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 Cinémathèque Française. 6:25 ONLY



UST 10 TUE (2 FILMS FOR 1 ADMISSION)

THE EMPEROR JONES & ST. LOUIS BLUES

(1933, Dudley 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... [integrates] 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*

*7:50 SHOW INTRODUCED BY SUSAN ROBESON ITER OF PAUL ROB



"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

SPECIAL THANKS TO SARAH FINKLEA, FUMIKO TAKAGI BRIAN BELOVARAC (JANUS FILMS); KATE GUYONVARCH (ROY EXPORT SAS); GARY PALMUCCI (KINO INT AND JAKE PERLIN (THE FILM DESK). THE FILMS IN THIS SERIES ARE RELEASED BY JANUS FILMS, VITH THE EXCEPTIONS OF MONSIEUR VERDOUX (THE FILM DESK) AND THE MUTUAL SHORTS (KINO INTERN

ALL 35MM PRINTS!

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

JULY 16 – AUGUST 3 THREE WEEKS!

CHARLES CHAPLIN'S 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 glockenspiel 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 tutued 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 farce 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 dualing as tramp and rich m

> 1:10, 3:20, 5:30, 7:40, 9:50 A JANUS FILMS RELEASE *No shows Tuesday, July 20 (See HOLLYWOOD ON THE HUDSON, LEFT)

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-trailing 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



JULY 26 MON **A WOMAN OF PARIS** Plus PAYDAY



JULY 29 THU (2 FILMS FOR 1 ADMISSION) THE GOLD RUSH NEW 35mm PRINT!

(1925) In search of gold in turn-of-the-century Alaska, Charlie takes refuge with fellow prospector Mack Swain in an isolated. comically-imbalanced cabin, where hunger forces him to eat that famous shoe. The masterpiece that features more great Chaplin moments than any other: the dance of the rolls, the cabin tottering over the cliff, the giant chicken, etc., etc. This version features Chaplin's own music and poetic narration added for his 1942 reissue. 1:00, 4:45, 8:30

THE CHAPLIN REVUE NEW 35mm PRINT!

In 1958, Chaplin added his own music to three of his funniest shorts: A Dog's Life (1918), featuring a canine co-star; The

AUGUST 2 MON (2 FILMS FOR 1 ADMISSION) **A KING IN NEW YORK NEW 35mm PRINT!**

"One of the loveliest

screen experiences! Perhaps the

quintessential Chaplin film!"

- Vincent Canby, The New York Times

"INEXPLICABLY UNDERRATED!"

SPECIAL ACADEMY AWARD[®] 1928

(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



Non-Profit Org U.S. Postage PAID

Permit #3

New York, NY



CRIME WITHOUT PASSIO

CRIME WITHOUT PASSION



songwriter Roger Pryor battles producers; DP of Metropolis! 3:00. 6:40. 10:30

NEW 35mm RESTORATIONS! welve 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 . Walthall; Preston Sturges perennial Jimmy Conlin; Brit comics Val & Ernie Stanton; tap-dancing harpist Carlena Diamond; Oklahoma Bob Albright and "His odeo-Do Flappers;" and much more! Introduced



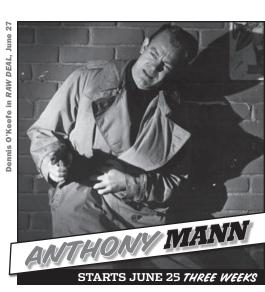
(1933, KARL FREUND & Monte Brice) 42nd Street on a shoestring, shot in Astoria, as brash





1930, HARRY D'ABBADIE D'ARRAST) Despite husband Frank Morgan's bucks, ex-Follies girl Nancy Carroll finds "laughter" in High-Deco Manhattan with Paris returnee Fredric March. Donald Orden Stewart's screenplay shaped the decade of

screwball comedy to come. Plus cartoon The Sunshin Makers (1935), made by Van Beuren Studios at 729 Seventh Ave 2:45, 6:15, 9:45



FILM FORUM

209 WEST HOUSTON STREET, NEW YORK, NY 10014

FILM FORUM

KAREN COOPER DIRECTOR OF REPERTORY BRUCE GOLDSTEIN BOARD OF DIRECTOR LIZ BERGER VIVIAN BOWER GRAY COLEMAN KAREN COOPER LAVINIA CURRIEF NANCY DINE RICHARD EADDY SUSAN FARKAS DAVID GRUBIN WAYNE S. KABAM ALAN KLEIN JAN KRUKOWSKI SUSAN LACY RICHARD LORBER, CHAIL NISHA GUPTA MCGREEVY ABHISHEK MEHTA PATRICK MONTGOMERY JOHN MORNING VIVIAN OSTROVSKY ADAM RICH JOHN ROCHE THEODORE C. ROGERS PAIGE ROYER JANE SCOVELL JOHN SLOSS MICHAEL STERNBERG SUSAN TALBOT JOHN TURTUR SHELLEY WANGER

CALENDAR EDITOR BRUCE GOLDSTEIN FILM DESCRIPTIONS **PUBLIC FUNDERS** DESIGN GATES SISTERS STUDIO PHOTOS COURTESY Photofest Janus Films MGM NYS ASSEMBLYMEMBER DEBORAH J. GLICK Sony Pictures OF CULTURAL AFFAIRS **Rialto Pictures** A copy of our latest financial NYC DEPARTMENT FOR THE AGING report may be obtained by writing to: NYS Dept. of State NYS OFFICE OF PARKS, RECREATION & Office of Charities HISTORIC PRESERVATION Registration OFFICE OF THE MANHATTAN BOROUGH PRESIDENT, SCOTT M. STRINGER Albany, NY 12231. Assistive listening devices are available upon request No seating after first 20 minutes of any show Film Forum is published 7-8 times a year. May 2010 Vol. 7, No. 3 © 2010

SAVE \$6 AT EVI Members pay just \$6 rath I would like to become a Film Forum \$75 \$110 \$250 Enclosed is my check made paya	member at the following level: \$550 \$1,000 \$2,500	NOW YOU SAVE EVEN MORE ON MEMBERSHIP TICKETS!
Card #	Expiration Date	_
Signature (required)		_
🗅 I cannot join at this time, but ad	d me to the calendar or e-mail list (circle one or both).	
Enclosed is	as a donation (fully tax-deductible).	
Enclosed is a matching gift form.		
NAME	(AS APPEARS ON CREDIT CARD)	
	(AS APPEARS ON CREDIT CARD)	
	(APT #)	
CITY/STATE/ZIP	DAYTIME TEL	
are non-transferable. Film Foru	id for one year from date of purchase. Membership car um qualifies for many matching gift programs. Please cl us? Call the Membership Coordinator: 212-627-203	neck \$75 \$110

Mail to: Film Forum, attn: Membership, 209 W. Houston St., NY, NY 10014



MAY - AUGUST 2010

SUSAN LACY

RANCES LEAR FOUNDATION

RICHARD LORBER & DOVIE F. WINGAR

ICHARD & RONAY MENSCHEL

PATRICK & JERILYN MONTGOMERY

IRA M. RESNICK FOUNDATION, INC.

IANE SCOVELL / RHODA & LOUIS

SUSAN STEIN SHIVA FOUNDATION

LEMBERG FOUNDATION

ITCHELL LICHTENSTEIN

THE LIMAN FOUNDATION

SCOVELL CHARITAB FOUNDATION FUND

DANIEL & TOBY TALBOT

JONATHAN M. TISCH

ABHISHEK MEHTA

MICHAEL & DONNA STERNBERG SUSAN TALBOT ANONYMOUS (2) \$2,500 - \$9,999 AD HOC FOUNDATION, INC YVETTE I. ALBERDINGK-THUN STUART S. APPLEBAUM GIVING FOUNDATION MICHAEL BARKER HUGO BARRECA THE DOUBLE R FOUNDATION USAN BERRESFORD VIRGINIA BRODY GRAY COLEMAN CONSOLIDATED EDISON COMPA DAVID CORKERY IARY K. DORIS JOHN DUTTON ICHARD W. & CAROLENE S. EADDY BRUCE EDER PAUL A. FERRARA JEANNE DONOVAN FISHER ADALINE FRELINGHUYSEN HOWARD GILMAN FOUNDATION MERTZ GILMORE FOUNDATION WILLIAM & MARY GREVE FOUNDATION RUSSEL HAMILTON NORMAN HANSON & GUY DAUERTY

YOKO ONO

JOHN TURTURRO SUDHIR VENKATESH ROBERT WALTHER BRUCE WEBER & NAN BUSH THE WENDY FOUNDATION MICHELLE WILLIAMS FRED WISTOW ANONYMOUS (2) CINETIC MEDIA LITTLE BEAR LORBER MEDIA VILLAGE VOICE

BENEFITS PRIVATE BACKSTAGE TOUR OF FF WITH DIRECTOR KAREN COOPER INVITATIONS TO SPECIAL EVENTS DVD BORROWING PRIVILEGES THEATER SEAT PLAQUE NVITATIONS TO PRESS SCREENINGS DIRECTOR'S FALL COCKTAIL RECEPTION FILM 2 tickets WEEKEND RESERVATION PRIVILEGES Jp to 4 seats (Fri-Sun) FF LIMITED-EDITION ART ority offering & 10% discount VEEKDAY RESERVATION PRIVILEGES Up to 4 seats (Mon–Thurs) -----PRING MOVIE BRUNCH 2 tickets LISTING IN ANNUAL DONORS' ROSTER UEST PRIVILEGE MEMBERSHIP CARD ave \$12 on 2 tickets FF'S OWN MERCHANDISE 20% discount CALENDAR MAILINGS & E-MAIL UPDATES es and retr MEMBERSHIP CARD ave \$6 on a single ticket

\$250 \$550 \$1,000 \$2,500 MEMBERSHIP LEVELS (\$221) (\$453) (\$903) (\$2.403)

NEW JJI נו אוא דאווו

(1923) "The first serious drama written and directed by myself," goes the opening title. For his première United 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 SEELEFT

JULY 28 WED MONSIEUR VERDOUX

(1947) A fastidious, silver-haired "Charlot" doffing Tramp accoutrement for more elegant attire in his role as a 20thcentury 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 Murders" 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!"

Pilgrim (1923), as a convict posing as smalltown pastor (and a comic confrontation with a tyke - the future writer of Dirty Harry!); and the classic WWI comedy Shoulder Arms (1918) - plus between-film narration by Charlie himself and some rare behind

the-scenes looks at his studio, c. 1918. 2:30, 6:15, 10:00

JULY 30/31 FRI/SAT **MODERN TIMES Plus SUNNYSIDE**

NEW 35mm PRINTS! (1936) The Tramp gets trapped in the coils of automation; plays the guinea pig for a feeding machine gone amok; unwittingly joins a Communist demonstration: and accidentally sniffs "happy

dust " With the added exuberance of Paulette Goddard as "the Gamin." "Chaplin's most sustained burlesque of authority... The comic Metropolis of the movie's first half is one of his greatest comic conceits." - J. Hoberman, Plus short SUNNYSIDE (1918): "Those who go will laugh." - NY Times. 2:00. 4:30. 7:00. 9:30

AUGUST 1/2 SUN/MON THE GREAT DICTATOR NEW 35mm PRINT!

(1940) The Little Tramp becomes the Little Jewish Barber, breezily shaving a customer to Liszt's "Hungarian Rhapsody,

while his doppelganger Adenoid Hynkel, "Der Phooey," longingly dances with a world globe; Jack Oakie's Benzino Napolini steals scenes; and Ghetto spitfire Paulette Goddard tangles with stormtroopers. "An unparalleled phenomenon. David Robinson. SUN 1:00, 3:30, 6:00, 8:30 MON 1:00 ONLY

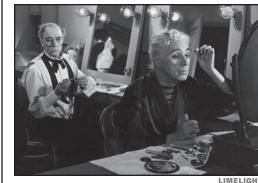
THE GREAT DICTATOR

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

6:15, 8:00, 9:45



(1952) Chaplin, as forgotten clown Calvero, abandons his own alcoholic despondency 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 Llovd), "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



(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 flapper 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 mpletely 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 1953, with 75-year-old Charles Coburn ("Work? This is work?" commented the actor) as the mining king in pursuit of Lorelei. Studio head Darryl Zanuck had to be persuaded to cast Monroe: even after a screen test of her performing "Diamonds" was deemed "too sexy," she still had to sing for him in his office to prove it was her voice (though the high notes were touched up by voice genius Marni Nixon). As legendarily difficult as ever with Hawks, she bonded with Russell, and only came late once for song and dance essions with demanding choreographer Jack Cole, who ended up basically directing the musical numbers, 40% of the picture. "The opening shot - Russell and Monroe in sequins standing against a screaming red drape - is enough to knock you out of your seat. and the audacity barely lets up from there." - Dave Kehr. "Never again in her career will Monroe look so sexually perfect, no never. Her physical coordination is never more vigorous and athletically quick; she dances with all the grace she is ever going to need, all the grace and all the pizzazz - she is a musical comedy star with panache! ... She must be the first embodiment of Camp, for

early Connery-James Bond films were perfect...The first film which enables us to speak of her as a great comedian." - Norman Mailer, "A musical that is as close to satire as Hawks' films ever get on the nature (and perversions) of sexual relations in America, particularly in the mammary-mad 50s. As the Dean Martin and John Wayne of the transatlantic liner (arrayed in the most violently clashing purples and reds that Technicolor could muster), Monroe and Russell not only have the biggest knockers in the West but the best relationship in the film. Hawks totally transforms the original – a Broadway musical adapted from the Anita Loos novels - by making a mythic link between greed and sexual freakishness, and creating a whole world which revolves on a principle of unnatural sexuality." - Molly Haskell. "Was there ever a movie in which Miss Marilyn Monroe looked more relaxed, or closer to having a good time?" - David Thomson

NEW

A CRITERION PICTURES RELEASE OF A TWENTIETH CENTURY FOX FILM



PRIVATE CONTRIBUTORS \$50.000 & ABOVE FILM FORUM thanks these ers of our annual operating CHARINA ENDOWMENT FUND idget and our endowment campaign ROBERT STERLING CLARK the last 12 months FOUNDATION J. KERRY CLAYTON & PAIGE ROYER THE KAPLEN FOUNDATION ANONYMOUS (2) ARTS NATIONAL ENDOWMENT FOR THE ARTS \$15,000 - \$49,999 NANCY DINE NYS COUNCIL ON THE ARTS JPMORGAN CHASE & CO.

NYC DEPARTMENT

FILM FORUM

SAMUEL I. NEWHOUSE FOUNDATION OSTROVSKY FAMILY FUND PANNONIA FOUNDATION JOHN G. ROCHE HEODORE C. ROGERS ROHAUER COLLECTION FOUNDATION, INC NEW YORK CITY COUNCIL SPEAKER CHRISTINE QUINN THE HARRY S. THOMSON FOUNDATION NORMAN & ROSITA WINSTON FOUNDATION

\$10,000 - \$14,999 NANCY CHANG & DANIEL ROSSNER CHERVENAK-NUNNALLÉ FOUNDATION LEÓN & MICHAELA CONSTANTINE

is located on West Houston St. west of 6th Ave. (Avenue of the Americas). THE GRAND MARNIER FOUNDATION MARY W. HARRIMAN FOUNDATION SUBWAYS 1 to Houston St. C/E to Spring St. A/B/C/D/E/F/V to West 4th St. THE J.M. KAPLAN FUND uses #5, 6, 21 to 6th Ave and Houston St; THE CHARLES & LUCILLE KING #20 to Varick and Houston St. FAMILY FOUNDATION, INC ALAN & LAUREN KLEIN PARKING Limited metered parking is ELLEN LEVY FOUNDATION available in the immediate vicinity THE LEYLI FOUNDATION





DAVIS WRIGHT TREMAINE I I F DAVID GRUBIN PRODUCTIONS

– DAVE KEHR

Howard Hawks' Gentlemen Prefer 35mm **Restoration!** Blondes _{starring} Marilyn Monroe

Jane Russell Gentlemen Prefer Blondes is a perfect film in the way

