



THE TAKING OF PELHAM ONE TWO THREE
(1974, JOSEPH SARGENT) "This city hasn't got a million dollars!" ketches a flu-plagued Koch-lookalike mayor to hovering spin doctors when he gets that ransom ultimatum: cough up the dough in an hour or 17 passengers on the downtown 6 train get wasted. Wisecracks and bullets fly as quick-witted TA cop Walter Matthau negotiates with Robert Shaw's all-business "Mr. Blue."
1:30, 5:35, 9:45

CHARLEY VARRICK

(1973, DON SIEGEL) Walter Matthau's eponymous crop duster and smalltime crook pulls off a piece of cake bank job in a two-bit Southwestern town. But then a startling post-heist discovery: there's too much money... way too much. And he's being tailed by sadistic hit man Joe Don Baker.
3:30, 7:40

OCTOBER 3 SUN

(2 FILMS FOR 1 ADMISSION)

TOPKAPI

(1964, JULES DASSIN) Melina Mercouri and lover Maximilian Schell find their plans to heist emeralds from Istanbul's Topkapi Museum laid low by the bumbungs of hanger-on Peter Ustinov (in Oscar-winning performance). "The jewel heist to end all jewel heists." – Terrence McNally, *NY Times*.
1:00, 4:10, 7:20

Wallace & Gromit in THE WRONG TROUSERS

(1993, NICK PARK) Crummy birthday presents for ever-faithful Gromit from cheese-loving inventor Wallace: a new dog collar and ex-NASA remote-controlled pants. But what's that penguin up to? Oscar winner, Best Animated Short. **3:15, 6:25, 9:35**

OCTOBER 4 MON (2 FILMS FOR 1 ADMISSION)

VERA CRUZ

(1954, ROBERT ALDRICH) Who's got the carriage of gold? As *Juarista* rebels battle French occupiers in post-Civil War, ex-rebel Gary Cooper and outlaw Burt Lancaster (along with henchmen Ernest Borgnine, Jack Elam, and Charles Bronson) escort countess Denise Darcel to Vera Cruz ... and then it's everyone for themselves. **1:00, 4:40, 8:20**

COLORADO TERRITORY

(1949, RAUL WALSH) Back from the pen, notorious outlaw Joel McCrea aims for that last retirement job, set up by an old pal, but who else can he trust? Walsh's frontier remake of his only 8-years-earlier *High Sierra*, with Bogart. **2:50, 6:30, 10:10**



OCTOBER 1-21 THREE WEEKS!

OCTOBER 5 TUE (2 FILMS FOR 1 ADMISSION)

THE ANDERSON TAPES NEW 35mm PRINT!

(1971, SIDNEY LUMET) Everybody seems to be listening as safecracker Sean Connery decides to clean out ex-lover Dyan Cannon's entire apartment building while the city's deserted for Labor Day weekend, with a team including electronics expert Christopher Walken (in his debut). **3:30, 7:30**

THE BRINK'S JOB

(1978, WILLIAM FREDKIN) Cheap crook Peter Falk, along with ill-assorted gang Allen Garfield, Peter Boyle, Warren Oates and Paul Sorvino, take Brink's HQ in Boston for millions. Near-face treatment of the actual 1950 "crime of the century."
1:30, 5:30, 9:30



BLUE COLLAR

(1978, PAUL SCHRAEDER) Fed up with management and their own reps, Detroit auto workers Richard Pryor, Harvey Keitel and Yaphet Kotto knock over union headquarters, netting a crummy 600 bucks and a ledger detailing mob linkups that gets them in steadily deeper waters. **1:40, 5:40, 9:40**

ODDS AGAINST TOMORROW

(1959, ROBERT WISE) Ex-cop Ed Begley masterminds a bank heist gone fatally wrong when racial tensions flare up between embittered vet Robert Ryan and strapped-for-cash jazzman Harry Belafonte. With Shelley Winters as Ryan's ever-nagging wife and genre icon Gloria Grahame. **3:50, 7:50**



OCTOBER 7 THU (2 FILMS FOR 1 ADMISSION)

THE THOMAS CROWN AFFAIR

(1968, NORMAN JEWISON) Amid vintage 60s split-screen effects, it's a chess game as rich businessman Steve McQueen indulges in his bank robbery sideline and insurance investigator Faye Dunaway gets on his tail, both professional and personal.
1:30, 5:30, 9:30

THE HOT ROCK

(1972, PETER YARZ) Ace crook Robert Redford's Dortmund, locksmith George Segal, and driver Ron Leibman heist a lost African gem from the Brooklyn Museum, but only slippery lawyer Zero Mostel knows where the loot is stashed now. From the novel by crime titan Donald Westlake. **3:30, 7:30**



OCTOBER 8 FRI (2 FILMS FOR 1 ADMISSION)

RESERVOIR DOGS

(1992, QUENTIN TARANTINO) Harvey Keitel cradles a shot-in-the-gut Tim Roth with one hand while driving with the other after a disastrous heist-turned-bloodbath, then color-coded criminals (shades of *Pelham* 123) convene at a deserted warehouse to ferret out the snitch. Tarantino's hyperviolent debut revitalized the genre. **1:30, 5:20, 9:20**

KANSAS CITY CONFIDENTIAL

(1952, PHIL KARLSON) John Payne, pulled in for an armored car robbery he had nothing to do with, tracks down the rats – including genre icons Neville Brand, Jack Elam and Lee Van Cleef – who got him in trouble again. **3:25, 7:20**

OCTOBER 9 SAT (2 FILMS FOR 1 ADMISSION)

THE ASPHALT JUNGLE

(1950, JOHN HUSON) Criminal mastermind Sam Jaffe recruits strong-arm Sterling Hayden for that big heist, with backing from lawyer/fence Louis Calhern (whose "niece" is Marilyn Monroe) – but thieves will fall out. Adapted from the W.R. Burnett (*Little Caesar*, *High Sierra*) classic. **1:00, 4:45, 8:30**

THE KILLING

(1956, STANLEY KUBRICK) Ex-con Sterling Hayden puts together the usual suspects to pull off a race-track heist. En route, the 27-year-old Kubrick zigzags through a dizzying series of time shifts, as the inevitable ironic twist awaits. "A bona fide masterpiece." – *Time Out New York*. **3:05, 6:50, 10:25**

OCTOBER 10 SUN

LE CERCLE ROUGE

(1970, JEAN-PIERRE MEUVILLE) Prisoner-in-transit Gian Maria Volonté, ex-cop Yves Montand, and just-out-of-the-pen Alain Delon join forces for a jewel heist "choreographed like a bullfight" (J. Hoberman). "A virtuoso display of the geometry of movie action." – *The New Yorker*. **1:00, 3:50, 6:40, 9:30**

OCTOBER 11 MON (2 FILMS FOR 1 ADMISSION)

THE LAVENDER HILL MOB

(1951, CHARLES CRICHTON) Seedy hustler Stanley Holloway gets the gist of fastidious bank clerk Alec Guinness' scheme: conceal gold bullion in tacky Eiffel Tower souvenirs. Smash hit Ealing comedy won an Oscar for scripter T.E.B. Clarke and nomination for Guinness. **3:50, 7:30**

A FISH CALLED WANDA

(1988, GAILER CRICHTON) Dog lovers, fish lovers, stutterers beware: thieves including Michael Palin, Kevin Kline (Oscar, Best Supporting Actor), and Jamie Lee Curtis pull off a big jewel heist, but it's their ally in jail who knows where the loot's stashed, and John Cleese is his attorney. **1:45, 5:25, 9:05**

OCTOBER 12 TUE (2 FILMS FOR 1 ADMISSION)

NIGHTFALL NEW 35mm PRINT!

(1956, JACQUES TOURNEUR) Anne Bancroft thinks Aldo Ray's paranoid – but he's got his reasons: two killers on his tail. Based on a novel by pulp great David Goodis. "A Noir masterpiece." – *Time Out* (London) **2:45, 6:05, 9:25**

THE BURGLAR

NEW 35mm PRINT!

(1957, PAUL WENDKOS) Necklace, necklace... Who's got the necklace? The fruit of Dan Duryea's tour-de-heist proves a magnet for a crooked cop, but then Dan's got to keep his henchmen off "ward" Jayne Mansfield. **1:00, 4:20, 7:40**

OCTOBER 13 WED (2 FILMS FOR 1 ADMISSION)

CRISS CROSS

(1949, ROBERT SODOMAK) When honest armored car guard Burt Lancaster is caught with Yvonne De Carlo by new hubby Dan Duryea, his only choice is to go through with his explanation: to hold up his own truck. **2:55, 6:05, 9:15**

ARMORED CAR ROBBERY

(1950, RICHARD FLEISCHER) Criminal mastermind William Talman (later Perry Mason's D.A.) shrugs off a botched big caper, henchman attrition and police dragnets, as square-jawed cop Charles McGraw keeps on coming. **1:30, 4:40, 7:50**

OCTOBER 14 THU

THIEF

(1981, MICHAEL MANN) In order to settle down in the 'burbs with Tuesday Weld, master thief James Caan freelances with the mob for just a few more big scores, but crime kingpin Robert Prosky hates to lose good help. **1:00, 3:30, 8:30**

OCTOBER 15 FRI (2 FILMS FOR 1 ADMISSION)

BAND OF OUTSIDERS

(1964, JEAN-LUC GODARD) Anna Karina, Claude Brasseur, and Sami Frey horse around with the idea of burglarizing the villa where she's staying, but then things go memorably awry. "Godard's idea of a heist picture is like nothing that has ever been seen before." – *Time Out New York*. **1:30, 5:20, 9:10**

BOB LE FLAMBEUR

(1955, JEAN-PIERRE MEUVILLE) Roger Duchesne's silver-haired *flambeur* (high roller) moves from poker to craps to the track to roulette to baccarat and back, and one last heist: the casino at Deauville. "The cinematic birth of cool. A superb riff with a boffo finale." – J. Hoberman. **3:25, 7:15**



OCTOBER 22-28 ONE WEEK! | NEW YORK PREMIERE! | NEW 35mm SCOPE PRINT!



OCTOBER 29-NOVEMBER 4 ONE WEEK!

"NOT ONLY HITCHCOCK'S GREATEST FILM: the most intelligent and disturbing horror film ever made."
– Peter Cowie

"HITCHCOCK'S BEST FILM! A MASTERPIECE BY ANY STANDARD!"
– Geoff Andrew, *Time Out* (London)



(1960) "Mother's not quite herself today." After trying with her married lover, Janet Leigh embzzles 40 grand and heads South of the Border, but stops for a rest at legendary buff Anthony Perkins' Bates Motel, where guests check in, but... Hitchcock's tagline, blackly comic shocker (author Robert Bloch's first ambition was to be a comedian) was shot fast and cheap by the regular crew of his TV series, after original releasing studio Paramount – weary of this hot potato – graciously allowed him to finance it himself. In the wake of its path-breaking promotion (no one was allowed in the theater once the picture began and viewers were cautioned not to reveal the ending), *Psycho* packed theaters with white-faced patrons, vaulted its title into the non-Freudian mainstream, turned comfy shower stalls into places of terror, and sent Hitchcock charting all the way to the bank. By virtually inventing the modern horror film – aided by Bernard Herrmann's shrieking all-string score – the Master more than fulfilled his stated 1947 ambition: "I aim to provide the public with beneficial shocks." "Where would we be without *Psycho*? Fifty years on and Hitch's delicious nightmare still has much to answer for. It blazed a bloody trail for the much-loved slasher cycle... It dared to suggest that your skin didn't need to surface from an ordeal smelling of roses (or, indeed, at all). It combined a knife, a scream, a melon, some chocolate sauce, Herrmann's greatest score and more than 70 edits to push the envelope of screen violence. It offers perfect case studies of suspense, paranoia and montage for lazy film studies tutors. And, of course, it was the first movie to show a toilet flushing, so we might also credit it with spawning the entire gross-out genre. *Psycho*: we salute you." – David Jenkins, *Time Out* (London). "Hitchcock went after the youthful horror film audience with a vengeance. Everything from the titillating opening to the notorious slashing shocks and reversals made the film a rite-of-passage smash. It's a nightmare crystallization of the petit-bourgeois side of Hitchcock's sensibility. No improper thought goes unexpressed." – Michael Sragow, *The New Yorker*. "Should be seen at least three times by any discerning filmgoer: the first time for the sheer terror of the experience, the second time for the macabre comedy and inherent in the conception of the film; and the third for all the hidden meanings and symbols lurking beneath the first American movie since *Touch of Evil* to stand in the same creative rank as the great European films." – Andrew Sarris, *The Village Voice*.

1:00, 3:15, 5:30, 7:45, 10:00
A UNIVERSAL PICTURES RELEASE

*Friday's 7:45 show introduced by David Thomson, author of *The Secret of Psycho* (Basic Books) and *The New Biographical Dictionary of Film* (Knopf). Mr. Thomson will sign copies of his books (both available for sale at our concession) following the screening.



OCTOBER 16 SAT

(2 FILMS FOR 1 ADMISSION)

RIFI

(1955, JULES DASSIN) Back from the pen, Jean Servais rejoins his cohorts for what proves to be the classic screen heist: a 30-minute sequence sans dialogue or music. Hollywood exile Dassin turned a potboiler into an existential thriller that set the gold standard for screen robberies. **1:30, 5:30, 9:30**

BOB LE FLAMBEUR

(1954, JACQUES BECKER) Over-the-hill gangster Jean Gabin has just pulled the heist of a lifetime: enough *grisbi* (loot) for a cushy retirement. But when moli Jeanne Moreau spills the beans to bad guy Lino Ventura, it's time for a showdown with guns and grenades. **3:45, 7:45**



OCTOBER 17 SUN (2 FILMS FOR 1 ADMISSION)

THE SICILIAN CLAN

(1969, HENRI VERNEUIL) After fiery killer Alain Delon memorably escapes from the slammer, it's time to team up with gang boss Jean Gabin to heist a plane-load of jewels. But there's cop Lino Ventura to contend with. "French crime heaven." – *Time Out New York*. **3:05, 7:25**

CLASSE TOUS RISQUES

(1960, CLAUDE SAUTER) Lino Ventura plans a job for some startup money, but, as the mayhem mounts, realizes there may be another life beyond the *milieu*. With Jean-Paul Belmondo, straight from *Breathless*. **1:00, 5:20, 9:40**



OCTOBER 18 MON (2 FILMS FOR 1 ADMISSION)

UN FLIC

(1972, JEAN-PIERRE MEUVILLE) Nightclub owner Richard Crenna and piano-playing Alain Delon both love Catherine Deneuve; only trouble is, one's a cop and the other's bent on the heist of a lifetime. Meville's final work features a rain-soaked bank robbery and a helicopter-to-train-and-back drug transfer. **1:00, 4:35, 8:10**

5 AGAINST THE HOUSE NEW 35mm PRINT!

(1955, PHIL KARLSON) Ocean's 11 precursor, as Guy Madison and never-so-gorgeous Kim Novak, plus three, team up to knock over Harold's Casino in Reno. From a novel by Jack *(Time and Again)* Finney – originally published in... *Good Housekeeping!* **2:55, 6:30, 10:05**



OCTOBER 19 TUE (2 FILMS FOR 1 ADMISSION)

THAT MAN FROM RIO

(1964, PHILLIPS DE BOO) Tough 8-day leave for flyboy Jean-Paul Belmondo: trek to Brazil, dodge cops, steal a plane, hang off the side of an Amazon speedboat to rescue fiancée Françoise Dorléac and museum curator Jean *(Rififi)* Servais, and retrieve those Indian statuettes. **3:25, 7:30**

RIFI IN TOKYO

(1963, JACQUES DEWIS) International jewel thief Charles Vanel (*Wages of Fear*) is gunning for a fabulous diamond stashed in the Bank of Tokyo, but complications keep coming: his right hand man gets murdered, henchman Carl Boehm (*Peeping Tom*) starts fooling around with the electric expert's wife, and if they get in, how do they get out? **1:30, 5:35, 9:40**

OCTOBER 20 WED (2 FILMS FOR 1 ADMISSION)

VIOLENT SATURDAY

(1955, RICHARD FLEISCHER) Small Town America: Stephen McNally and his gang – including asthmatic henchman Lee Marvin – stalk off to that weekend bank job. But townspeople Victor Mature, Ernest Borgnine and Sylvia Sidney have their own problems. Sun-splashed Noir leading up to a showdown of hard-hitting violence. **2:40, 6:05, 9:30**

CASH ON DEMAND NEW 35mm PRINT!

(1961, QUENTIN TARANTINO) Heist by Hammer: With his family kidnapped by gentleman crook André Morell, fuss-budget bank manager Peter Cushing is stuck playing accomplice to robbery – then employees start to get suspicious. **1:00, 4:25, 7:50**



OCTOBER 21 THU

JACKIE BROWN

(1997, QUENTIN TARANTINO) Foxy stewardess/courier Pam Grier is forced to play both the Feds and nouveau arms dealer Samuel Jackson against the middle, as her low-key bit bondsman Robert Foster tries to outmaneuver ex-con Robert De Niro. Based on Elmore Leonard's *Rum Punch*. **1:30, 4:30, 7:30**

OCTOBER 14 THU SPECIAL EVENT!

(SEPARATE ADMISSION)

MOGULS & MOVIE STARS

A HISTORY OF HOLLYWOOD

Hosted by TCM's Robert Osborne

The history of the American film industry and the people who created it is told in this ambitious new 7-part documentary series premiering on Turner Classic Movies on November 1. Tonight, Film Forum members can get a sneak peek at Parts I & II: *Peepshow Pioneers* (1889-1910) and *The Birth of Hollywood* (1907-1920). This free screening, open to Film Forum members only, will be introduced by TCM host Robert Osborne. **6:00**

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Assistive listening devices are available upon request.

No seating after first 20 minutes of any show.

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