AUGUST 13-26 2 WEEKS!

SUPER-COOL 3-D GLASSES PROVIDED!

As they were during Hollywood's first 3-D Golden Age (1953-54), all the films in this series will be screened using

Polaroid filters and lenses and double-system projection: two big reels running simultaneously, one for the left

eye and one for the right — not the vastly inferior single-system "red/green glasses" variety (often erroneously ascribed to 50s 3-D movies). Film Forum is the *only* NYC cinema equipped to screen vintage double-system 3-D

See our website for 3-D events presented by The New York Stereoscopic Society during the festival

THE STRANGER WORE A GUN

known movie that squirts great gobs of Tabasco juice at vou." - Elliott Stein.

Village Voice. 2:45, 6:25, 10:05

(1953, WILLIAM CASTLE) 19th-century

adventurer Dennis O'Keefe gets

involved with South Seas gunrunners

the other two. Sept. 3-6). 1:00. 4:40. 8:20

DIAL M FOR MURDER

DRUMS OF TAHITI

(1953. André de Toth) "For him death has two faces and he faces them both, alone!" Randolph Scott is an

ex-member of Quantrill's Raiders in no hurry to go straight.

With Claire Trevor, Lee Marvin, and Ernest Borgnine. "The only

while trying to tame shrewish bride Patricia Medina... but there's

some strange rumblings coming from the volcano. One of three

3-D extravaganzas from master showman Castle (see below for

(1954, ALFRED HITCHCOCK) Flat-broke Ray Milland, jealous of rich

wife Grace Kelly's friendship with Robert Cummings, plans

the perfect murder. And, despite an errant pair of scissors,

things look good... until the arrival of Inspector John Williams.

3-D turns the viewer into a voyeuristic accomplice, as only the

Master could have planned. 2:00. 4:30. 7:00. 9:30

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

CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN



MAN IN THE DARK & PARDON MY BACKFIRE

(1953, Lew Landers) 3-D NOIR: Gangster Edmond O'Brien gets amnesia after experimental brain surgery to cure his criminal tendencies — then his old gang wants to know where he stashed the loot, "A rescued gem... An endless array of stuff comes whiffling at your face — a lit cigar, a repulsive spider, scissors, forceps, fists, falling bodies, and a roller coaster." - Elliott Stein, Village Voice, Plus **Pardon My Backfire** (1953): **3 Stooges 3-D!** Knucklehead mechanics Moe. Larry and Shemp throw a whole arsenal of tools at some crooks - and you! 1:30, 3:30, 5:40, 7:50, 10:00

GORILLA AT LARGE

(1954, HARMON JONES) When a man's found dead at The Garden of Evil carnival, the obvious suspect is simian star Goliath — or was it someone wearing Cameron Mitchell's gorilla costume? Or mantrap aerialist Anne Bancroft? Or her jealous husband Raymond

Burr? It's up to Sergeant Lee J. Cobb to sort it all out. One of the most gorgeously shot color 3-D movies, highlighted by a Santa Monica pier roller coaster ride! **1:30, 3:30, 5:40, 7:50, 10:00**

AUGUST 15/16 SUN/MON

KISS ME KATE

(1953, George Sidney) "They'll tap into your lap!" Ex-spouses Howard Keel and Kathryn Grayson reunite for a tempestuous show-within-the-movie staging of Shakespeare's Taming of the Shrew, in MGMization of the Cole Porter musical - a stereoscopic song-and-dance fest featuring Bobby Van, highoctane young dancer Bob Fosse, and "too darn hot" Ann Miller. "Every song's a show-stopper." - Clive Hirschhorn. SUN 1:00, 3:30, 6:00, 8:30 MON 1:00, 3:30

GUN FURY

THE NEBRASKAN

Van Cleef. 1:00, 4:30, 8:00

(1953, RAOUL WALSH) When his stage is held up and fiancée Donna

Reed abducted, left-for-dead Rock Hudson vows vengeance

- but that's easier said than done. Arizona locations in stunning

stereo — effects not fully appreciated by one-eyed director Walsh

With Lee Marvin. "Still one of the sturdiest showcases for 3-D."

(1953, Fred F. Sears) "Three men and a woman face death

beside a man they want to kill!" Assault on Precinct 13,

Old West style: six disparate characters hole up in an isolated

outpost while hordes of Sioux try to pick them off. With Lee

Michael Sragow, The New Yorker. 2:35, 6:05, 9:35



(1953, Lewis R. Foster) Gold Rush musical, as 50s pop stars Guy Mitchell and Teresa Brewer perform at shady Gene Barry's Klondike Club, while Barry yearns for Brewer's sister Rhonda Fleming, despite widowed mom Agnes Moorehead's disapproval but who killed her husband? New 35mm 3-D print courtesy Academy Film Archive. 6:00, 8:15

THOSE REDHEADS FROM SEATTLE

FRIGHT BREAK

AND

COWARD'S CORNER!

IN BONE-CHILLING

POLL!

AUGUST 27/28 FRI/SAT

(1961) Two "Miriam Websters,"

a paralyzed old woman, a \$10

mill inheritance due in 21 days,

a strychnine prescription, and... what's with that guy Warren?

Castle's quick cash-in on

Ten Best List! Will you hold out

after the \emph{FRIGHT} \emph{BREAK} — or

will you grovel in our COWARD'S

(1964) "WARNING: Strait-Jacke

HOUSE ON HAUNTED HILL

2:45, 6:05, 9:25

MR. SARDONICUS

(1959) There's a ghost for everyone when

eccentric millionaire Vincent Price rounds

EMERGO, a process "more startling than 3-D!"

(1961) The face of sadistic Baron

Sardonicus gets stuck in a

terrified grin, concealed

behind an expressionless mask as he takes it out

on the rest of the cast. Should he come

provided). 1:00, 4:20, 7:40

HOUSE ON HAUNTED HILL

to a horrible end? YOU, the audience

decide his final fate with Castle's

own **PUNISHMENT POLL** (Ballots

up a motley crew of strangers for a little house party. Oozing with

black humor and goose-fleshy atmosphere, plus the miracle of

vividly depicts axe murders!" When heads start rolling anev

who's the obvious suspect but Joan Crawford, back from a 20-

year asylum stint after hacking up her cheatin' hubby? Scripted

by Psycho author Robert Bloch. 2:45. 6:20. 10:00

CORNER? 1:00, 4:35, 8:10

STRAIT-JACKET

Psycho actually made TIME's

(2 Films for 1 Admission)

HOMICIDAL



HOUSE OF WAX

(1953, André de Toth) Mad sculptor Vincent Price - aided by mute henchman Charles Buchinsky (aka Bronson) - re-populates his Victorian Chamber of Horrors with wax-coated victims. And wouldn't Carolyn Jones (TV's Morticia Addams) make a lovely Joan of Arc? The most popular of all 3-D movies, complete with eve-popping effects. Watch out for that vat of boiling wax! SUN 1:00. 5:10. 9:20

MON 3:00 ONLY AUGUST 22 SUN

PHANTOM OF THE RUE MORGUE (1954, Roy Del Ruth) Poe and

Freud collide - in 3-D, no less in this lurid tale of mad psychologist Karl Malden, whose pet ape is trained to kill. And just get a load of multi-dimensioned Patricia Medina and future quiz show mogul Merv Griffin! **3:10, 7:20**

AUGUST 23 MON (SEPARATE ADMISSION)

THE MAD MAGICIAN & SPOOKS (1954, John Brahm) Double-crossed by his manager and dumped by wife Eva Gabor, turn-of-the-century illusionist Vincent Price seeks revenge, in low-rent House of Wax, Plus Spooks (1953): It's the Three Stooges vs. a mad scientist, in what's probably the



AUGUST 25 WED **INFERNO**

(1953, Roy Ward Baker) 3-D's ultimate unknown classic: nasty millionaire Robert Ryan, dumped to die in the desert with a broken leg by his cheating wife and her lover, slowly wins back audience sympathy by sheer will to survive. "Tight and involving essay in suspense... one of the best movies made in 3-D." - Time Out (London). "Made better use of 3-D than any other film." - Leslie Halliwell. 1:30, 3:30, 5:40, 7:50, 10:00

AUGUST 26 THU

MISS SADIE THOMPSON

(1953, Curtis Bernhardt) "Rita Hayworth turns it on... IN 3-D!" Rita's good-time gal Sadie is stuck on a South Seas island for a week between ships, to the delight of fun-loving sergeant Aldo Ray and disapproval of do-gooder José Ferrer. Slightly-scrubbed third version of Maugham's racy Rain, though Rita's shimmy through a crowd of sweaty GIs still had it banned in some places. 1:15, 3:25, 7:40



SEPTEMBER 3/4/5/6

(1959) "The Tingler is in the

theater!" Get ready to "Scream

Vincent Price's fear experiments

right onto the spinal cords of our terrified audience. Experience

PERCEPTO! in the world's only venue where you can experience

it! Plus the original blood-splattered color sequence and the

screen's very first acid trip, experienced via our own patent-pending

The legendary six-minute preview, with Hitchcock himself

squeamishly taking us on a tour of the Bates House, will be

screened before all shows of The Tingler. See 50th Anniversary

PSYCHEDELORAMA!!! 1:00, 2:50, 4:40, 8:15, 10:05

presentation of Psycho at Film Forum, Oct. 29-Nov. 4.

- scream for your lives!" when

unleash that centipede-like thing

Plus *PSYCHO* — THE TRAILER

JESSE JAMES VS.

Castle oater. 6:30 ONLY

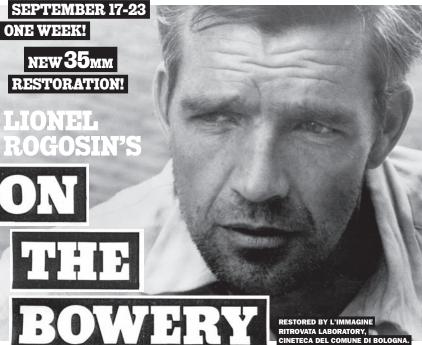
THE DALTONS

FRI/SAT/SUN/MON

THE TINGLER

(1953, EDWARD LUDWIG) Post-Revolutionary Georgia: Sangaree estate executor doc Fernando Lamas' plans for free medical clinics are threatened by estate heiress Arlene Dahl, with a plague outbreak and pirates in store as well. New 35mm 3-D print courtesy Academy Film Archive. :30. 9:45





Cinema), Rogosin found himself drawn to world working class culture where desire under the injustice, then, starting close to home, spent El is mainly for a bottle of cheap muscatel.

(1957) New York, the 50s, stark, sharp, beautiful black and white; men sleeping on the street, on nark benches, in doorways - one reading an old Esquire stretched out on a pushcart - men being rousted by the cops, being kicked out of bars, arguing at the top of their lungs; men listening to patently sincere pep talks from out their spots on the floor for the night with newspapers, looking up through the chicken wire ceilings over their beds at the flophouse: three days in the life of straight-from-the-road Ray Salyer, still good-looking and well spoken, a new arrival on the Bowery, America's #1 Skid Row (which then included parts of today's SoHo). Taken in hand by old-timer Gorman Hendricks, a puckishly charming bull slinger, Salyer goes on two benders, quits twice, hops on a truck for a day job, but finally states, "Me, I only care for is a harsh and haunting presence. Rogosin

A Nonprofit Cinema Since 1970

JACQUES

"SLAPSTICK

HEAVEN!"

"TATI'S COMIC

The modern

answer to

Keaton."

Chaplin and

MASTERPIECE!

cinema's only

SUMMER/FALL CALENDAR

SEPTEMBER 8-16* 8 DAYS! NEW 35mm RESTORATION!

six months hanging out on the Bowery, often under the tutelage of Hendricks, a cirrhosis of the liver sufferer who held off from a fatal last hender until the end of shooting Shooting for four months with cameraman Richard Bagley (The Quiet One), Rogosin staged scenes improvised from a sketchy story line, alternating with sequences taken by hidden cameras - all with non-pro Bowery denizens. The result: Best Documentary, Venice Film Festival and Oscar nomination for Best Documentary Feature, along with critical attacks from the likes of Bosley Crowther and Clare Booth Luce for showing the dark side of America. "A

document is an unanswerable j'accuse: scores of life-battered faces staring down the camera." - J. Hoberman, The Village Voice. "Balances interludes, affirming that the greatest nonfiction films aren't a question of nominal objectivity, but morality. A must-see for anyone who cherishes the old soul of New York." - Manohla Dargis, shown with THE PERFECT TEAM, a 45-minute account of the making of the film by Rogosin's son Michael, with new and archival footage, and ntessential chunk of New York history and visits to The Bowery then and now not just because the old Third Avenue elevated

1:10, 3:20, 5:30, 7:40, 9:50 No 7:40 show on Monday, September 20 A MILESTONE FILMS RELEASE

Closer to an underground movie than cinema

vérité. The final montage of this classic human

SEPTEMBER 20 MON SPECIAL (1957) WWI colonel Kirk Douglas gets the order to take the "The Anthill," as icily smiling chateau-bound generals Adolphe A NEW EDITION OF THE 1935 NOVEL BY HUMPHREY COBB, WITH A FOREWORD BY DAVID SIMON (CREATOR AND EXECUTIVE PRODUCER)

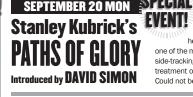
SEPTEMBER 24-30 ONE WEEK!

THE BRIDGE ON THE

(1957) To the whistled strains of the "Colonel Bogey March," Oscar-winning Alec Guinness's Colonel Nicholson leads his tattered British column into a Japanese jungle prison camp — with disenchanted U.S. inmate William Holden sneering to a mate. "We're gonna be a busy pair of gravediggers." And when, after camp commandant Sessue Havakawa (Oscar nominee) bellows "All men will work." Guinness thoughtfully offers him a copy of the Geneva Convention, it looks like Holden will be right. Meanwhile, commandos headed by former Cambridge don Jack Hawkins. eventually joined by successful escapee/irked "volunteer" Holden, are determined that any "proper bridge" built over the Kwai is headed to matchstickdom. The first of Lean's exotic widescreen epics combined massive spectacle, a two-man duel of wills (Guinness's staggering emergence from his sweatbox ordeal and Havakawa's sobbing collapse into his bed particular highlights), a penetrating psychological study of an obsessive, and high adventure amid lush Ceylonese locations. Seven Oscars, including Best Picture, Director, Actor, Music, Editing, Cinematography and Adapted Screenplay, the latter awarded to Pierre Boulle, the non-English-

speaking author of the original novel; blacklistees Carl Foreman and Michael Wilson, the actual scripters, were only credited and recognized years later. This all-new 4K restoration recovers Kwai's original aspect ratio of 2:55:1 for the first time since its release. "The ambiguity is everything. I remember having the ending spelled out for me as a child and being enthralled, for the first time, by the idea of a movie that left you to make up your mind." - Anthony Lane, The New Yorker. "By the end of Kwai we are less interested in who wins than in how individual

"AN EPIC **MASTERPIECE!**



one thing." Wealthy scion of a major fabrics firm

(and later owner/operator of the Bleecker Street

politics two-step. But, after the ensuing bloodbath, it's time for heads to roll. Shot in Belgium after French authorities nixed it, this is on the most ruthlessly anti-war films ever, with Kubrick's telephoto-lensed, with the assault nerhans the screen's most authorities. Mr. Simon will introduce the side-tracking shooting of the assault perhaps the screen's most authentic treatment of trench warfare. "One of the most powerful movies ever made...

(AMALABLE AT OUR CONCESSION) Could not be more timely." - A.O. Scott, New York Times. 7:40

staged scenes to dramatize a particular white



"A QUINTESSENTIAL

HISTORY!"

"ROGOSIN IS

PROBABLY THE

DOCUMENTARY

FILMMAKER OF ALL TIME."

"ONE OF THE MOST ECSTATICALLY

BEAUTIFUL BLACK &

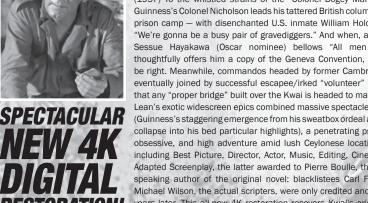
WHITE FILMS EVER

CHUNK OF NEW YORK

- J. Hoberman, The Village Voice

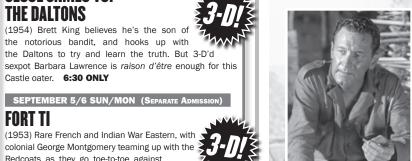
DAVID LEAN'S

STARRING WILLIAM HOLDEN ALEC GUINNESS



characters will behave... There is a majesty in [Lean's] later films that compensates for the loss of human detail, but in Kwai he still has an eye for the personal touch, as in Saito's private noments and Nicholson's smug inspection of the finished bridge. There is something almost Lear-like in his final flash of sanity: 'What have I done!'" - Roger Ebert. 1:30, 4:30, 7:30 A SONY PICTURES REPERTORY RELEASE

WINNER OF **ACADEMY AWARDS®**



THE TINGLER

IN SPINE-TINGLING

PARGAPION

THE FAR-OUT MIRACLE

SYCHIEDEUURA

FORT TI

(1953) Rare French and Indian War Eastern, with colonial George Montgomery teaming up with the Redcoats as they go toe-to-toe against those Frenchies at Fort Ticonderoga. "You'll be busy ducking the tomahawks, flaming arrows, broken hottles. Native Americans, and missiles of individual destruction." - Elliott Stein Village Voice. 6:30 ONLY



(2 Films for 1 Ad THE NIGHT WALKER

(1964) In her final film, screen legend Barbara Stanwyck's wealthy widow is haunted in recurring dreams by her decidedly dead blown-up husband, with seemingly

MARK OF THE WHISTLER NEW 35mm PRINT! (1944) Bum Richard Dix decides to cash in on a long-dormant bank account coincidentally in his name - only trouble is, somebody's got a murderous grudge against the original

AUGUST 27-SEPTEMBER 6

helpful advice from family lawyer Robert Taylor (Stanwyck's reallife ex). Script by Psycho author Robert Bloch. 2:50, 8:20 LET'S KILL UNCLE

(1962) ...suggests Mary Badham (To Kill a Mockingbird) to teenaged pal — and heir to \$5 mill — Pat Cardi, when his uncle/ guardian cheerfully admits murder's his own plan, and a duel by shark, poisoned mushrooms, tarantula, and fire begins. 1:00, 4:30*, 10:00

*4:30 SHOW IS A SINGLE FEATURE ONLY

SEPTEMBER 2 THU (SEPARATE ADMISSION) WHEN STRANGERS MARRY

(1944) Kim Hunter weds glove salesman Dean Jagger after their first date, then hears there's a gloved strangler on the loose. But old flame Robert Mitchum is there to help. Shot in 7 days for \$50,000, but "better acted than Double Indemnity



norrifying nature of this picture, patrons will be insured for one

UGUST 30 MON (3 FILMS FOR 1 ADMISSION)

(1944) Guilt-ridden widower Richard Dix hires by-the-book

hit man J. Carrol Naish to kill him through a middle man. The

THE WHISTLER NEW 35mm PRINT!

method? Death by fright! 1:00, 4:45, 8:30

depositor. **2:15, 6:00, 9:45**

NEW 35mm PRINT!

coming. **3:30, 7:15**

MYSTERIOUS INTRUDER

(1946) Crooked private eye Richard Dix,

hired to find the mysterious "Elora" to

receive a mysterious bequest, hires a

fake one to grab it for himself — and then

SEPTEMBER 1 WED (2 FILMS FOR 1 ADMISS

the double crosses and murders start

MACABRE (1958) Small town doctor William Prince races against time to find his buriedalive-by-a-madman daughter. Due to the MILLION dollars (\$1,000,000) against death by fright (certain restrictions apply). 2:50, 6:10, 9:10

Oz's Margaret Hamilton. **1:00, 4:20, 7:40**

13 GHOSTS (1960) Vengeful spirits (visible only through special "Ghost Viewers," which

IN BLOOD-GURDLING | **1117781**011-01

we will provide!) plague a creepy old mansion's new middle class residents, including Martin Milner, Rosemary DeCamp and





AUG 31 TUE (2 FILMS FOR 1 ADMISSION) THE GAY DIVORCEE ROBERTA

TOP HAT FOLLOW THE FLEET SEPT 14 TUE (2 FILMS FOR 1 ADMISSION) THE STORY OF **VERNON AND IRENE CASTLE**

AUG 17 TUE (2 FILMS FOR 1 ADMISSION) AUG 24 TUE (2 FILMS FOR 1 ADMISSION) **SHALL WE DANCE CAREFREE** (1938, Mark Sandrich) 3:40, 7:30

SEPT 7 TUE (2 FILMS FOR 1 ADMISSION) **THE BARKLEYS OF BROADWAY** 1:30, 5:25, 9:20

CALENDAR ACKNOWLEDGEMENTS

AARDMAN ANIMATION (NEIL WARWICK), ACADEMY FILM ARCHIVE (MICHAE POGORZELSKI, MAY HADUONG), CRITERION PICTURES (BRIAN BLOCK), FRENCH MINISTRY OF CULTURE (DELPHINE SELLES), GEORGE EASTMAN HOUSE (DANIEL BISH), HARVARD FILM ARCHIVE (HADEN GUEST), JANUS FILMS (SARAH FINKLEA, BRIAN BELOVORAC), KNOPF (KATHRYN ZUCKERMAN), MGM (ROSS KLEIN), MILESTONE (DENNIS DOROS, AMY HELLER), NEW YORK STEREOGRAPHIC SOCIETY (GREG DINKINS), PARAMOUNT (KATHRYN BRENNAN), PENGUIN CLASSICS (JOHN SICILIANO), RIALTO PICTURES (ERIC DIBERNARDO, ADRIENNE HALPERN), ROISSY FILMS (RAPHAEL BERDUGO), RICK SCHECKMAN, MARTIN SCORSESE, SIKELIA PRODUCTIONS (MARK McELHATTEN), SONY PICTURES (JARED SAPOLIN, GROVER CRISP, HELENA BRISSENDEN), TWENTIETH CENTURY FOX (CAITLIN ROBERTSON, SCHAWN BELSTON), TCM (GINA MCKENZIE, CHARLES TABESH, TOM BROWN), UNIVERSAL (PAUL GINSBURG, BOB O'NEIL), WALT DISNEY COMPANY (MARY TALLUNGAN), WARNER BROS, (MARILEE WOMACK)

THE TAKING OF PELHAM ONE TWO THREE

(1974, Joseph Sargent) "This city hasn't got a million dollars!" kvetches 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 con 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 Admis

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 bumblings 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-faithfu

Gromit from cheese-loving inventor Wallace: a new dog collar and ex-NASA remote-controlled pants. But what's that penguir 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, RAOUL 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



BLUE COLLAR (1978, Paul Schrader) Fed up with management and their own rens. Detroit auto workers Richard Pryor, Harvey Keitel and Yaphet Kotto knock over union headquarters, netting a crummy

OCTOBER 6 WED (2 FILMS FOR 1 ADMISSION)

THE ANDERSON TAPES NEW 35mm PRINT!

Christopher Walken (in his debut). 3:30. 7:30

treatment of the actual 1950 "crime of the century."

THE BRINK'S JOB

(1971. Sidney Lumer) 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

(1978, WILLIAM FRIEDKIN) 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-farce

steadily deeper waters. 1:40. 5:40. 9:40

ODDS AGAINST TOMORROW (1959, ROBERT WISE) Ex-cop Ed Begley masterminds a bank neist 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

600 bucks and a ledger detailing mob linkups that gets them in



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

(1972, Peter Yates) Ace crook Robert Redford's Dortmunder, 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



RESERVOIR DOGS

OCTOBER 1-21 THREE WEEKS!

(1992, QUENTIN TARANTINO) Harvey Keitel cradles a shot-in-thegut 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 erret out the snitch. Tarantino's hyper-violent 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 HUSTON) 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 racetrack 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 MELVILLE) Prisoner-in-transit Gian Maria Volontè, 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

A FISH CALLED WANDA

(1988, CHARLES CRICHTON) Dog lovers, fish lovers, stutterers beware: thieves including

Guinness. 3:50, 7:30

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, Jacoues 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-deheist 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 SIODMAK) 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

coming. **1:30, 4:40, 7:50** OCTOBER 14 THU

dragnets, as square-jawed

cop Charles McGraw keeps on

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 staving, 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 MELVILLE) Roger Duchesne's silverhaired 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



RIFIFI (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 of 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



TOUCHEZ PAS AU GRISBI

(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 moll Jeanne Moreau spills the beans to

bad guy Lino Ventura, it's time for a showdown with guns and



THE SICILIAN CLAN

(1969, Henri Verneuil) After fiery killer Alain Delon memorably escanes 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

from Breathless. 1:00. 5:20. 9:40

(1960, CLAUDE SAUTET) 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



OCTOBER 18 MON (2 FILMS FOR 1 ADMISSION)

UN FLIC

(1972, Jean-Pierre Melville) Nightclub owner Richard Crenna and piano-plaving Alain Delon both love Catherine Deneuve: only trouble is, one's a cop and the other's bent on the heist of a lifetime Melville's final work features a rain-sodden 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



THAT MAN FROM RIO

(1964, PHILLIPE DE BROCA) 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

RIFIFI IN TOKYO

(1963, Jacques Deray) 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 hardhitting violence. **2:40, 6:05, 9:30**

CASH ON DEMAND NEW 35mm PRINT!

(1961, QUENTIN LAWRENCE) 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



JACKIE BROWN

forced to play both the Feds and nouveau arms dealer Samuel Jackson against the middle, as her low-key bail bondsman Robert Forster tries to outmaneuver ex-con Robert De Niro. Based on Elmore Leonard's Rum Punch. 1:30. 4:30. 7:30

(1997, Ouentin Tarantino) Foxy stewardess/courier Pam Grier is

OCTOBER 14 THU SPECIAL (SEPARATE ADMISSION) EVENT! SNEAK PREVIEW

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

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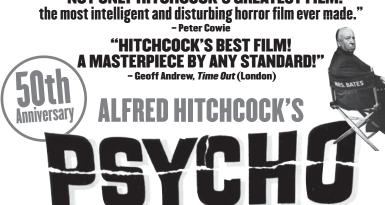
(1968) Literally, Black Cat. Ronin on the run calmly munch rice while heir comrades brutally attack two women and then torch their farm; samurai riding to the rescue of a damsel in distress in the dead of night at the looming Rajomon gate turn up dead with their throats ripped out; an erstwhile farm boy, back from the wars with the head ghost! But those two women he meets look a lot like... Adapting from a lapanese folk tale, astringent social critic Kaneto Shindo (The Island, Onibaba) blends the sound of rustling grass; the look of an ominously foggy bamboo forest (seen in strikingly high contrast b&w photography);

the blackest of black cats in close-up; the subtlest of special effects

(the forest slipping sidewise behind the mansion in the grove); a spirit's slow-motion acrobatics; softly falling snow covering a staring corpse amidst a burned-out ruin; the hypnotizing repetition of events; Noh Theater-like stylization of action; alternating moments of jarring music and utter silence; a genuinely tender and sensuous reunion of lovers; the ultimate <code>giri-ninjo</code> (honor/humanity) conflict; and a duel with a vengeful spirit in a locked room; to achieve a simultaneously creepy, romantic, and tragic atmosphere, as well as a searing critique of the entire samurai ethos. With Shindo's longtime collaborator and companion, the great Nobuko Otowa, as the mother — or is she? "Moving

swiftly from a long, quiet introduction to abrupt violence, sustains a frightening and suspenseful pace throughout." - Pacific Film Archive. "A spare, atmospheric, sensual, and acutely haunting portrait of love, duty, revenge, and inhumanity." - Aquarello, Strictly Film School. "Shindo's ability to construct a haunting atmosphere through visual and aural details — a silent, slowmotion leap over a pool of water, unexpected character entrances and exits, off-screen meows, creeping fog and billowing curtains - remains powerfully effective." - Doug Cummings.





other's not quite herself today." After trysting with her married lover, Janet Leigh embezzles 40 grand and heads South of the Border, but stops for a rest at taxidermy buff Anthony Perkins' Bates Motel, where guests check in, but... Hitchcock's legendary, 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 illowed 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 ts title into the non-Freudian mainstream, turned comfy shower stalls into places of terror, and sent Hitchcock chortling all the way to the bank. By virtually inventing

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 muchloved slasher cycle... It dared to suggest that your star 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

author of The Moment 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.



RACINGERUTE STARRING ROBERT DE MIRO

MARIEN SCORSESE'S

s Jake La Motta never hits the canvas, but his out-of-the-ring battles with Joe Pesci are a war of attrition with no winn h boxing biopic of the middleweight legend has consistently Decade lists, while winning a Best Actor Oscar for De Niro's tour eal La Motta for a year (by the end, La Motta ranked him "in the first top twenty shing melons and tomatoes, the blood by Hershey's inee Pesci was managing a restaurant when ested him for the role; then Pesci suggested teenage model/acting ne tual fellow nominee — Moriarty as the wife. Michael Chapman's shim its Scorsese's seemingly effortless evocation of place and time — an era shbulbs, big cars, hats, and no air conditioning. "Lives up to the hype: Scorsese's ion really *is* that kinetically brilliant. He shoots his antihero in truly gorgeous blackte, using a camera that seems, at times, to be remarkably lucid, as if on Ecstasy. on, Time Out New York. "A master class in pain inflicted on oneself and one's loved ones, as well as one's opponents. The use of pop and opera and the black-and-white photography are exemplary, the actual boxing a compulsive dance of death." – Ben , Time Out (London). "From the first shot of a nearly disembodied De Niro, alone in the ring, jogging in slow-mo, his face obscured by the hood of his robe, like a monk in ni's The Flowers of St. Francis, you know that for Scorsese, this is the big one, the ting... A fusion of Hollywood genre with personal vision couched in images and that are kinetic and visceral, and closer to poetry than pulp. Its sculptural weight

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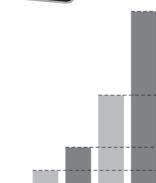
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the modern horror film — aided by Bernard Herrmann's shrieking all-strings score — the Master more than fulfilled

of the petit-bourgeois side of Hitchcock's sensibility. No improper thought goes unpunished." - 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 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 reative 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 Thomsor