

(1963) **"If we want everything to stay the same, everything must change."** Sicily, 1860: as a light breeze disturbs the curtains, an aristocrat leads his family in prayer in a stately palazzo — then a dead soldier is found in the garden. Garibaldi and the *Risorgimento* have come. In one of the screen's greatest performances, Burt Lancaster as the Prince of Salina reluctantly sees his beloved nephew Alain Delon off to join the rebels at the Battle of Palermo, then makes his peace with the changing times, marrying Delon to daughter-of-the-people Claudia Cardinale. Visconti's spectacular adaptation of Giuseppe di Lampedusa's international bestseller is one of the cinema's greatest expositions of the past, achingly depicting the passing of an ancient order, with a final stinging sense of an idealistic cause betrayed. (A passing the creosots felt deeply: the novelist was Prince of Lampedusa and based his hero on his great-grandfather; lifelong Marxist Visconti was also the Duke of Modrone.) The climactic 45-minute ball sequence is a tour-de-force ("One of the most moving meditations on individual mortality in the history of the cinema." — Dave Kehr), its highlight the Lancaster/Cardinale dance to a previously unknown Verdi waltz. Restored several times over the years, but now going the limit with modern technology — all with the blessings of original director of photography Giuseppe Rotunno. The result: "Sublime, as close as possible to watching the film's first projection" (*Vanity Fair*). "There are films so richly realized you can live in them: *The Leopard* is one such — and this new restoration, recently premiered in Cannes, makes the experience yet more intense... Stately cinematography and meticulously and gorgeously recreated costumes capture the look of Italian painting of the period. Nino Rota's score sounds like a [classical] symphony you happen never to have heard... In short, if there had been cinema in the 19th century, this is what it would have been like." — Richard Dyer, *BFI*. "Visconti brackets his film between two transformative social events: the battle in the streets of Palermo, and the great ball. Between these two majestically staged sequences, everything seems to have changed: the color palette has evolved from the muted earth tones of brown, green and gray into the bright, artificial tints of red, yellow and blue; the open, cloudless Sicilian sky has been replaced by the frescoed ceilings of a palazzo; the temperature has plunged, from midday heat to a twilight chill... A near-perfect balance of personal drama and historical perspective." — Dave Kehr, *The New York Times*.

1:00, 4:30, 8:00

RESTORED IN ASSOCIATION WITH CINETECA DI BOLOGNA, L'IMMAGINE RITROVATA, THE FILM FOUNDATION, PATHE, FONDATION JEROME, SETODOUX-PATHE, TWENTIETH CENTURY FOX, AND CENTRO SPERIMENTALE DI CINEMATOGRAFIA-CINETECA NAZIONALE. RESTORATION FUNDING PROVIDED BY GUCCI AND THE FILM FOUNDATION. SPECIAL THANKS TO GIUSEPPE ROTUNDO, MARTIN SCORSESE, AND TITANUS.

A CRITERION PICTURES RELEASE OF A TWENTIETH CENTURY FOX FILM

DECEMBER 31 - JANUARY 13 TWO WEEKS!

Luchino Visconti's THE LEOPARD

STARRING
BURT LANCASTER
ALAIN DELON CLAUDIA CARDINALE

"One of the greatest visual experiences in cinema!"
— MARTIN SCORSESE

NEW 35mm RESTORATION!



(1925) There's one maggot in the meat too many for the already fed-up sailors of the armored warship Potemkin, as 1905 Czarist Russia verges on (pre-Bolshevik) revolution. One of the genuinely exciting legends of the cinema, Eisenstein's epic revolutionized screen editing, treatment of violence, and propaganda: the Battleship Potemkin incident, conceived as a single episode of a planned pageant on the 1905 revolt, in celebration of its 20th anniversary, comprised only one-half page of the original script. The devastating "Odessa steps" sequence ("a few minutes in cinema as brilliantly organized as a movement in a Beethoven symphony" — James Agee), conceived by Eisenstein only when he arrived on location, is still perhaps the most famous, anthologized, and imitated in film history. The entire film was edited in less than three weeks, the finishing touches being made to the final reel as the first was already being projected at the premiere. Voted in 1958 by an international jury of 117 film historians as "the best film of all time," though Soviet-sponsored "restorations" in ensuing decades decimated the rhythm of Eisenstein's editing by "step printing" the images to conform to sound speed. This new 35mm print, featuring Edmund Meisel's definitive 1926 score performed by the Deutsches Filmorchestra, vividly restores *Potemkin* to a version you've never seen in film class — one closest to what was viewed at its first screenings, when Charlie Chaplin was not alone in calling it "the best film

JANUARY 14-20 ONE WEEK!

SERGEI EISENSTEIN'S BATTLESHIP POTEMKIN

NEW 35mm RESTORATION!

in the world." "Galvanized a whole generation of film aesthetes with the revolutionary battle cry of 'montage!' The influential pioneering of America's D.W. Griffith notwithstanding, Eisenstein became synonymous with an elevation of the editing process to the status of a dynamic stylist imperative." — Andrew Sarris. "A revolutionary piece of film craft and a thrilling shipboard adventure... Eisenstein politicizes everything, down to the maggots on a rotten slab of meat: the crew's refusal to drink rancid borscht is what catalyzes the mutiny. By the time the action moves to the town of Odessa, where the populace rises in sympathy with the sailors, the audience craves relief. Eisenstein does provide some lyrical depictions of solidarity. Then he brings the claustrophobia and tyranny of the battleship to dry land in the most excruciatingly tense set piece of all time — the massacre of civilians on the Odessa steps. Its savage potency has survived eighty-five years of imitation." — Michael Sragow, *The New Yorker*. "Which is the best picture I have ever seen? My answer is always *Potemkin*." — Billy Wilder.

1:30, 3:00, 4:30, 6:00, 7:30, 9:00

A KINO INTERNATIONAL RELEASE
Kino Lorber



RESTORED UNDER THE DIRECTION OF ENNO PERAZZINI IN COLLABORATION WITH ANNA BOINI. PRESENTED IN ASSOCIATION WITH DEUTSCHE KINEMATHEK - MUSEUM FÜR FILM UND FERNSEHEN SUPPORTED BY BUNDESARCHIV, BERLIN; BFI, LONDON; GOSFILMOFOND, MOSCOW; FILM MUSEUM, MUNICH.

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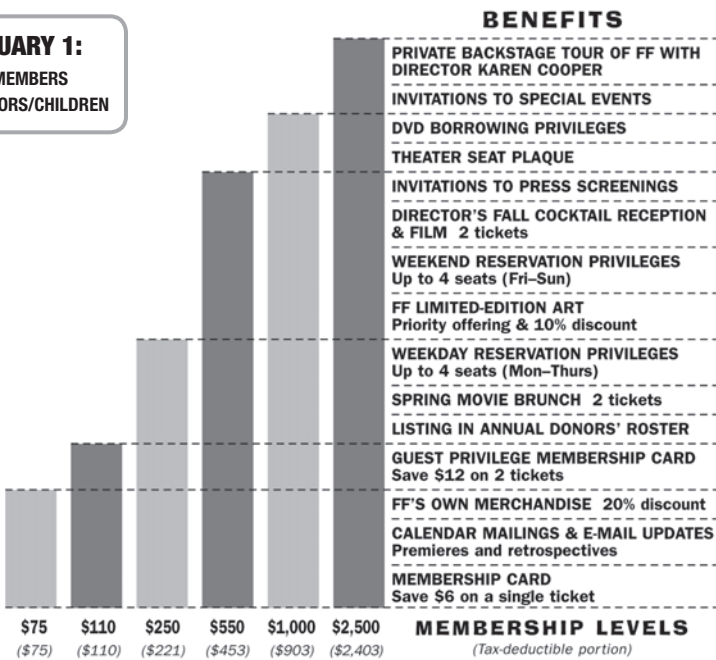
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JANUARY 21-27 ONE WEEK!

NEW
35mm
PRINT!

(1962) At her ex-pimp Franco Citti's country wedding, Anna Magnani herds pigs, continually bellows that uproariously gutsy laugh, and takes turns improvising insulting lyrics with both bride and groom. But she's free now, free and off the game, with her little boy Ettore in tow — but who's the papa? (She gives *Rashomon*-worthy accounts.) Years later, now a *bourgeoise* running a stall in the market, she still likes to saunter down to the old *via* (in striking tracking shots seemingly lit by streetlight) to see *le ragazzo* or to plot a badger game to get a job for now teenaged Ettore (Ettore Garofalo). But why is he running around with those bums, chasing that slut, and doing deals with the local feno? As her priest advises her, "You can't make something from nothing." Pasolini's second film following his controversial debut with *Accattone*, but this time boasting a superstar (*La Magnani* herself, in a tour de force even by her standards), focuses its microscope on the lives, alienations, and defiances of the *lumpenproletariat*, underscored by the music of Vivaldi and strikingly atonal Christian imagery — what familiar sight does she see on the horizon before her when she's hit bottom? "Pasolini's sources for the look of the film came from art history rather than other movies... It seems appropriate that the final image of blighted urban wasteland, a vacant lot surrounded by grimy buildings and a church, should reverberate like an El Greco." — Jonathan Rosenbaum. "Pasolini's was a cinema of contradictions. Nobody before — or since — had tried to marry stories about the underclass with a religious cinematic style normally reserved for the adoration of saints or the mysterious workings of God... What makes the film so distinctive is the passion he brings to the screen. Magnani is the only professional actress, but her iconic, larger-than-life persona, far from unsettling the film, balances it." — *Time Out* (London). "Magnani magically, magnificently shifts from embodying both the eternal mother and the eternal city, bawdy and serious, dominating and endearing. It is perhaps the greatest tribute to feminine strength and fascination by any gay male filmmaker since Visconti's *Bellesima*." — Ammond White, NY Press. "Its finale is a heartbreaking coup de grâce, as is the pair of majestic tracking shots that conceive Mamma Roma as a celestial body circling a solar system of hookers, pimps, and straight-aways — the poetic expression of a woman struggling to define her place in the world." — Ed Gonzalez, *The Village Voice*.
1:00, 3:30, 5:40, 7:50, 10:00
A JANUS FILMS RELEASE

**"A WORK OF
SHATTERING
BEAUTY!"**
— *Time Out* (London)

Pier Paolo Pasolini's
MAMMA ROMA
STARRING ANNA MAGNANI

JANUARY 28-
FEBRUARY 10
2 WEEKS

FRITZ LANG IN HOLLYWOOD

"The films Lang made in America match his greatest... an achievement still not appreciated." — DAVID THOMSON



THE BIG HEAT

JANUARY 28/29 FRI/SAT (2 FILMS FOR 1 ADMISSION)

THE BIG HEAT

(1953) Blowing up cop Glenn Ford's wife proves a tactical error for Kingpin Alexander Scourby, in Lang's hard-hitting crime classic. Hood Lee Marvin, goateehearted moll Gloria Grahame ("dumb, sullen, devoted, available, steamy" — Foster Hirsch), and a pot of scalding hot coffee add sizzling support. "A definitive Film Noir, with a few stunning choreographed nasty scenes." — Pauline Kael. 2:45, 6:00, 9:15

HUMAN DESIRE

(1954) Zola's *La Bête Humaine* à l'Américain: busy Gloria Grahame gets adulterous to save hubby Broderick Crawford's railroad job, then gets new boyfriend Glenn Ford to provide the alibi when jealous Crawford gets murderous himself. "One of the best films of Lang's career." — François Truffaut. 1:00, 4:15, 7:45



HUMAN DESIRE

JANUARY 30 SUN (2 FILMS FOR 1 ADMISSION)

THE WOMAN IN THE WINDOW

(1944) Professor Edward G. Robinson takes up Joan Bennett's "come up and see my sketches" invitation, then, after blackmail by low-life boyfriend Dan Duryea and the ensuing murder, gets to watch D.A. Raymond Massey "use the law to nail a man." "An exceptionally intelligent thriller." — David Shipman. 1:30, 5:25, 9:20

SCARLET STREET

(1945) Sunday painter Edward G. Robinson moves from canvas to toelnails in his infatuation for Mulberry St. hooker Joan Bennett, but draws the line when finding her with sleazeball Dan Duryea. "Textbook Noir." — J. Hoberman. *Preserved by the Library of Congress*. 3:25, 7:20



SCARLET STREET

JANUARY 31 MON (2 FILMS FOR 1 ADMISSION)

MOONFLEET

(1955) 18th-century gentryman Stewart Granger, reluctant guardian of an orphan, proves to be the head of a notorious smuggling gang, aided by corrupt aristocrats George Sanders and Joan Greenwood, but there's changes of heart in store, in Lang's only Scope film. "Its dreamlike sense of wonder is equaled only in his German pictures." — Jonathan Rosenbaum. 3:00, 6:45, 10:30

AMERICAN GUERRILLA IN THE PHILIPPINES

NEW 35mm RESTORATION!
(1950) Trapped on enemy-occupied Leyte after the fall of Bataan, naval ensign Tyrone Power and pal Tom Ewell join up with local guerrillas to form an underground government and set up spy radios for MacArthur, aided by French expat Micheline Presle. 1:00, 4:45, 8:30



YOU AND ME

FEBRUARY 4/5 FRI/SAT (2 FILMS FOR 1 ADMISSION)

MINISTRY OF FEAR

(1944) When Ray Milland buys a cake at the village fair, he gets an unexpected mouthful: the microfilm plans for the invasion of Europe. No wonder he's chased by Nazis and the ever-menacing Dan Duryea. Based on the Graham Greene novel. "May yet be appreciated as Lang's greatest film in America." — David Thomson. 1:00, 4:40, 8:20

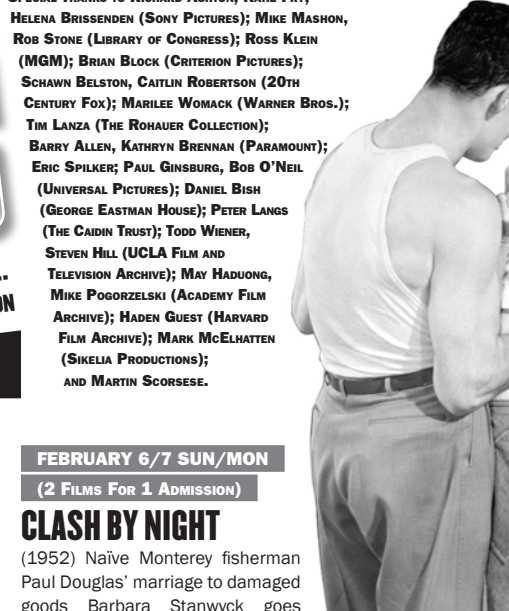
MAN HUNT

(1941) Big game hunter Walter Pidgeon stalks the ultimate trophy just for sport, but when the Gestapo don't play the game, he's on the run, aided by Cockney hooker Joan Bennett. "One of the great thrillers, perfectly constructed by Lang." — Dave Kehr. 2:40, 6:20, 10:00



MINISTRY OF FEAR

SPECIAL THANKS TO RICHARD ASHTON, KATIE FEY, HELENA BRISSENDER (SONY PICTURES); MIKE MASHON, ROE STONE (LIBRARY OF CONGRESS); ROSS KLEIN (HGM); BRIAN BLOCK (CRITERION PICTURES); SCHAM BELTON, CARLUM ROBERTSON (20TH CENTURY FOX); MARLEE WOMACK (WARNER BROS.); TIM LANCA (THE ROMAN COLLECTION); BARRY ALLEN, KATHRYN BRENNAN (PARAMOUNT); ERIC SPILKER; PAUL GINSBURG, BOB O'NEIL (UNIVERSAL PICTURES); DANIEL BISH (GEORGE EASTMAN HOUSE); PETER LANGS (THE CANN TOWER); TONY WINTER, STEVEN HILL (UCLA FILM AND TELEVISION ARCHIVE); MAX HADUONG, MIKE POGORELSKI (ACADEMY FILM ARCHIVE); HADEN GUEST (HARVARD FILM ARCHIVE); MARK MCELATHEN (SINCLAIR PRODUCTIONS); AND MARTIN SCORSESE.



FEBRUARY 6/7 SUN/MON

(2 FILMS FOR 1 ADMISSION)

CLASH BY NIGHT

(1952) Naïve Monterey fisherman Paul Douglas's marriage to damaged goods Barbara Stanwyck goes sour when she falls for embittered projectionist Robert Ryan, leading to battle in (gasp) a theater's projection booth. From the Clifford Odets play, with Marilyn Monroe — billed for the very first time above the title. "Amazingly physical, sexually charged performances." — Martin Scorsese. 2:45, 6:10, 10:15

RANCHO NOTORIOUS

(1952) *Sturm und Drang* in the West, as revenge-bent Arthur Kennedy finds his sojourn at Chuck-a-Luck, Marlene Dietrich's bandit hide-out, leaving him as twisted as the men he's pursuing. "One of the most extraordinary and expressionistic Westerns ever made." — Phil Hardy. 1:00, 4:45, 8:30



HOUSE BY THE RIVER

FEBRUARY 8 TUE (2 FILMS FOR 1 ADMISSION)

HOUSE BY THE RIVER

(1950) An unusual cure for writer's block, as unsuccessful author Louis Hayward inadvertently commits murder, then writes up his own crime. Strikingly atmospheric photography marks Lang's Victorian Gothic. "Quintessential Lang... stuffed with shadowy menace and effortless tension." — *Village Voice*. 2:45, 6:00, 9:15

THE BLUE GARDENIA

(1953) Drunk, dumped, and jumped by ladykiller Raymond Burr, Anne Baxter gets crazy with a poker, and when she comes to, he's dead. A murder, right? But erstwhile double-crossing reporter Richard Conte suddenly isn't so sure. "Rich, strange, and little-seen." — Dave Kehr. *Print courtesy Academy Film Archive*. 1:00, 4:15, 7:45

FEBRUARY 9/10 WED/THU (2 FILMS FOR 1 ADMISSION)

YOU ONLY LIVE ONCE

(1937) Ex-con Henry Fonda vows to go straight for wife Sylvia Sydney — but after a bum rap, the only way out seems to be a prison break. Highlighted by two intense and passionate performances and Lang's Expressionistic direction. "One of the finest melodramas of the 30s." — Pauline Kael. WED 2:45, 6:10, 9:35 THU 2:45 ONLY

YOU AND ME

(1938) Store employees and fellow ex-cons George Raft and Sylvia Sydney honeymoon by touring ethnic restaurants, but when the old gang hatches robbery plans, Sydney proves that crime really doesn't pay. A sultry gangster musical, with songs by Kurt Weill. "Odd, but likable mix of gangsterism, Romyonesque comedy, and music." — Leonard Maltin. WED 1:00, 4:25, 7:50 THU 1:00, 4:25

FEBRUARY 10 THU (SEPARATE ADMISSION)

BEYOND A REASONABLE DOUBT

(1956) Newspaper publisher Sidney Blackmer's plan to expose capital punishment: frame daughter Joan Fontaine's fiancé Dana Andrews as a murderer, but then... Lang's last American movie. "A savagely stark goodbye to Lang's adopted country." — Martin Scorsese. 6:15, 10:00



YOU ONLY LIVE ONCE

FEBRUARY 10 THU (SEPARATE ADMISSION)

FURY

(1936) Nice guy Spencer Tracy a kidnapper? Obviously a case of mistaken identity, but tell that to the revenge-crazed mob storming the jail and burning it to the ground — but what if Tracy got out in time? Lang's first Hollywood movie. "The only film I know to which I have wanted to attach the epithet of great. The brain flinches at each recurring flick of truth." — Graham Greene. *Print courtesy Harvard Film Archive*. 8:00 ONLY



FURY