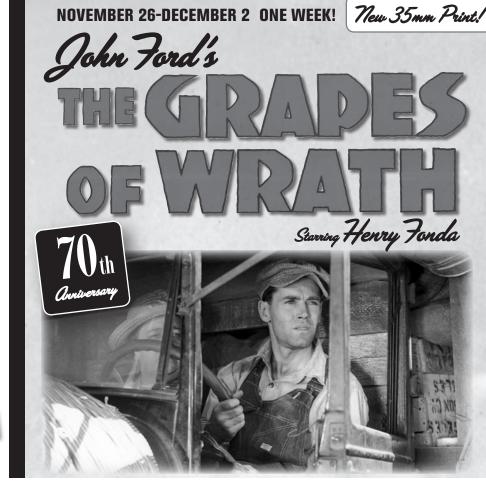
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ses, while consigning old keepsakes to the flames, to model her sole pair of earrings in a cracked mirror, underscored by a mournful "Red River Valley;" an ancient jalopy is piled to several times its normal height with what's left of decades of subsistence living; and a lanky man walks along a lonely road under an endless sky. Tough homecoming for Henry Fonda's ex-con Tom Joad: he doesn't have one anymore. In the wake of the Oklahoma Dust Bowl, with foreclosures everywhere as the bulldozers loom, four generations of the Joads - plus John Carradine's simultaneously creepy and ethereal ex-

ACADEMY AWARD®

preacher — pile themselves and their meager belongings into that overloaded heap the wake of a flyer vaunting jobs in California. But what if there aren't any jobs? The adaptation of John Steinbeck's worldwide bestseller of Depression dislocation and fiery social protest surprised even the author himself: "a hard, straight picture that looks and feels like a documentary, [with] no punches pulled." Garnering five Oscar nominations — Picture, Editing, Sound, Nunnally Johnson for Screenplay, and Fonda for Best Actor — and two wins — Best Supporting Actress for Jane Darwell's "Ma" and Best Director for Ford — it created, via the convincingly weathered faces of familiar actors, and the richly dark, brooding camerawork of the legendary Gregg Toland (Citizen Kane), images to stand beside the classic Depression era photos of Dorothea Lange and Walker Evans. "The most mature picture story that has ever been made in feeling, in purpose, and in the use of the medium... John Ford forces his subject out into the open, and carries more of his story in long shots than most directors would dare giving the whole picture a feeling of space and large movement. And Ford is not afraid to let silence be eloquent as it should be." - Otis Ferguson (1940). "If all this seems strange for Hollywood - all this fidelity to a book's spirit, this resoluteness of approach to a dangerous topic-still stranger has been the almost incredible rightness of the film's casting... Just about as good as any picture has a right to be; if it were any better, we just wouldn't believe our eyes." - Frank Nugent, New York Times (1940). "Hollywood's strongest indictment of Depression era socio-economic conditions — no other matched the feeling of raw authenticity Ford achieved... Toland's use of low-key lighting is audacious, but never arty, always employed for emotional and poetic effect The same spare eloquence resonates through most of the performances. Fonda' Tom Joad, coiled with feral rage yet still capable of the most selfless generosity, is the performance of a lifetime." - Joseph McBride "I wonder if American audiences will

ever again be able to understand the original impact of this 2:00, 4:30, 7:00, 9:30

DECEMBER 16 THU

BAD BOYS 不良少年

A CRITERION PICTURES RELEASE OF A TWENTIETH CENTURY FOX FILM

DECEMBER 3-16 TWO WEEKS!



Programmed by BRUCE GOLDSTEIN MICHAEL JECK This series is for

Donald Richie

SPECIAL THANKS TO ISAO TSUJIMOTO. YUKIHIRO OHIRA. GRANT TOMPKINS. MARI IMAIZUMI ATION, NEW YORK); ANDREW BYRNE, MATT CARLSON, JENNIFER HEMPEL MICHIE YAMAKAWA: ARATA OSHIMA (OSHIMA PRODUCTIONS): SHOZO WATANABE. KENJI OGINO (TOHO); ERIC DIBERNARDO (RIALTO PICTURES); GARY PALMUCCI (KINO LORBER); SATOKO ISHIDA (SHOCHIKU); MIYAKO NAGAI (IWANAMI EIZO); SHINAKO MATSUDA (NIKKATSU): AND MAKI TAKEMITSU

CARNEGIE HALL PRESENTS JAPANNYC. HREE CONCERTS WITH WORKS BY Tōru Takemitsu (Dec. 15, 17, AND MARCH 21). FOR DETAILS, SEE CARNEGIFHALLORG/JAPANNYC.

DECEMBER 3/4 FRI/SAT

WOMAN IN THE DUNES 砂の女

(1964, Hiroshi Teshigahara) Bug-hunting schoolteacher Eiji Okada climbs to the bottom of a sandpit, where he finds widow Kvoko Kishida living in a shack — then can't get out. But his rages against an absurd fate slowly give way to a tormented passion The Takemitsu score "adds immeasurably to the aura of eroticism and enigma, a counterpart to Teshigahara's tactile imagery of sand and flesh" (James Quandt), Special Jury Prize, Cannes, FRI 1:00. 3:45. 6:30. 9:15 SAT 1:00. 3:45. 9:30



YOUTH OF JAPAN (HYMN TO A TIRED MAN)

(1968, Masaki Kobayashi) As inventor Makoto Fuji meets an old acquaintance at the patent office, the flashbacks unreel, back to the brutalities within the Imperial Army during World War II and the reason for his deafness. Introduced by Peter Grilli, with

excerpts from a 1994 documentary on Takemitsu. **6:30 ONLY**

DECEMBER 5/6 SUN/MON

ANTONIO GAUDI

(1984, Hiroshi Teshigahara) The startling Barcelona buildings of Catalan architect Antonio Gaudí (1852-1926), nearwordlessly viewed by the director of Woman of the Dunes. "A visual rhapsody... Takemitsu's score is a kind of free-floating East-meets-West impressionism [that mimics] the sprouting curvilinear shapes of Gaudí's buildings." –NY Times. SUN 1:00. 2:35. 4:10. 5:45. 9:45 MON **1:00, 2:35, 4:10, 5:45**

DECEMBER 5 SUN (SEPARATE ADMISSION)

THE CEREMONY

(1971, Nagisa Oshima) The post-war years of an extended amily via five flashbacks to clan ceremonies (weddings and funerals), complete with murder, suicide, incest... you name it. Japan's Best Film Oscar equivalent for Oshima (In the Realm of the Senses) wild man of Japan's New Wave. "Brilliant and haunting."

(See right for more details.) 7:45



- Andrew Sarris. "Oshima's masterpiece, with a chilling score by Takemitsu." - David Thomson. 6:20 ONLY

DECEMBER 6 MON SPECIAL EVENT! **PUZZLE OF A DOWNFALL CHILD DIRECTOR JERRY SCHATZBERG IN PERSON**

bed-ridden months, "In all that time I haven't seen a single movie."

JAPANFOUNDATION & JapanNYC

アントニー・ガウディ

DECEMBER 8 WED

DECEMBER 7 TUE

1:00, 3:30, 8:35

THE FACE OF ANOTHER 他人の顔

incisive electronic music accords well

with the icy visuals." - Peter Grilli.

CHINMOKU (SILENCE)

(1971, Mashiro Shinoda) During the

cultures." - David Owens. 6:00 ONLY

DECEMBER 8 WED

PITFALL おとし穴

singular assault of Takemitsu's

unorthodox score." - Jonathar

Rosenbaum. 3:30, 7:50

(1966, Hiroshi Teshigahara) Disfigured in an industrial fire,

businessman Tatsuya Nakadai gets fitted for a lifelike mask.

Only problem is, wife Machiko Kyo (Rashomon) falls for the

handsome stranger. An elegantly spooky, erotic, and enigmatic

examination of identity, based on Kobo Abe novel. "Takemitsu's

persecution of Christians in 17th-century Nagasaki, Portuguese

missionary David Lampson and convert Shima Iwashita (wife of

the director) are faced with a brutal choice: renounce their faith "Takemitsu's music, in its discordant juxtaposition of koto

and classical guitar, brilliantly conveys two radically different

(1962, Hiroshi Teshigahara) Single dad Hisashi Igawa thinks any

job's better than going back down in the mine, but why is the

white-suited Kunie Tanaka shadowing him? And are those

people really dead? First teaming of Teshigahara, Takemitsu, and

novelist Kobo Abe. "Teshigahara's visual flair is matched by the

PALE FLOWER 乾いた花

NEW 35mm PRINT! (1964, Masahiro Shinoda) Back

DECEMBER 9 THU

from a stretch for a gang killing, ultra-cool yakuza Ryo Ikebe's first stop is a backroom card game and an encounter with jaded upper class thrill-seeker

Mariko Kaga — but what would be her ultimate thrill? Shinoda's breakthrough, with jazzy Takemitsu score. "The best of Shinoda's New Wave films." - Donald Richie. 1:30, 5:40, 10:00

HIMATSURI 火まつり

(1985, MITSUO YANAGIMACHI) In a remote seaside village, lumberjack Kinya Kitaoji cheats on his wife, abuses animals, and swims in sacred waters, but also cultivates a mystical, deeply felt kinship with nature that blocks development of a marine park that would bring irrevocable change. "The haunting sounds and images will leave most audiences shaken, stirred and awed." - Time Out (London). 1:30, 3:50, 8:30

ALONE ON THE PACIFIC

(1963, Kon Ichikawa) Tough home life for Yujiro Ishihara, so he's got his reasons for the true-life cross-ocean trek: a 94day voyage on a 19-foot yacht, from Osaka to San Francisco. "Full of Ichikawa's graphic and compositional brilliance."

– à la Dimitri Tiomkin." – Peter Grilli. 6:30 ONLY

Jonathan Rosenbaum. "Tōru's score is his 'Hollywood sound'

ECEMBER 10 FRI

KWAIDAN 怪談

(1964, Masaki Kobayashi) Rentaro Mikuni finds a skeleton at the feast when he adds a second wife; woodcutter Tatsuya Nakadai meets a strange woman in the snow; a blind biwa player gives a command performance for a spirit; an apparition appears in a cup of tea: four ghost stories by expat Lafcadio Hearn. Kobayashi's first color film, with eerie score. "I wanted to create an atmosphere of terror." - Takemitsu. **1:00, 6:30**

DECEMBER 10 FRI (SEPARATE ADMISSION) SAMURAI REBELLION

上意討ち 拝領妻始末 (1967, Masaki Kobayashi) Faithful retainer Toshiro Mifune plays

it his Lordship's way, even when the lord decides to unload his mistress on Mifune's son. But when their first child suddenly becomes heir, the lord wants her back. The built-up tension is orgasmically released in a

powerful one-against-all fight and in a climactic final battle with reluctant pal Tatsuya Nakadai: "As exciting as any duel ever put on - David Shipman. Kinema Jumpo Award for Best Japanese Film of 1967. **4:00, 9:30**

DECEMBER 11 SAT HARAKIRI 切腹

(1962, Masaki Kobayashi) At an Edo clan mansion, penniless ronin Tatsuya Nakadai asks for a haven to commit seppuku. But when each of his seconds calls in "sick." Nakadai begins his own story. Pioneering use of Japanese traditional music in Takemitsu's tense score. Cannes Jury Prize. "The climactic battle is as exciting as any action-movie addict could wish. - Terrence Rafferty, NY Times. **1:00, 3:35, 6:10, 8:45**

DECEMBER 12/13 SUN/MON

RAN 乱

(1985, AKIRA KUROSAWA) A giant battle fought solely to music, culminating in a single gunshot; an entire castle burnt to the ground, as Tatsuya Nakadai's glassy-eyed lord staggers down steep stone steps; an ice-cold seducer stopping in midembrace to kill a bug: Kurosawa's adaptation of King Lear proved the master's flair undimmed. Takemitsu's score won awards from the L.A. Film Critics and Japanese Academy. SUN **1:00, 4:00, 7:00** MON **1:00, 4:00**

DECEMBER 13 MON SPECIAL EVENT! **AN EVENING WITH LESLIE CARON**

(See right for more details.) 8:15

DODES'KA-DEN どですかでん

DECEMBER 14 TUE

(1970, Akira Kurosawa) The title is a backward boy's imitation of the sound of a trolley — and he creates one before our eyes, with pantomime and sound effects alone. Tales of poor people living in a picturesque garbage dump, with absurd situations, stylized acting, sometime garish color, and raucous humor, in the most utter change of pace ever from a major stylist, "Takemitsu's bright score is all primary colors." - Donald Richie. 2:00, 7:00

DECEMBER 14 TUE (SEPARATE AD

EMPIRE OF PASSION 愛の亡霊

(1978, Nagisa Oshima) In 1895, litter carrier Takahiro Tamura's wife Kazuko Yoshiyuki almost unknowingly slides into a affair with decades-younger Tatsuya Fuji (In the Realm of the Senses). And when Tamura disappears ... Has he really gone to Tokyo for work? Best Director, Cannes Festival, with Takemitsu winning multiple Japanese awards for his score. **4:40, 9:40**

BALLAD OF ORIN (MELODY IN GREY)

はなれ腎女おりん

DECEMBER 15/16 WED/THU

(1977, Masahiro Shinoda) Army deserter Yoshio Harada befriends blind samisen player Shima Iwashita, then, as the flashbacks unreel, learns why her troupe has left to wander alone. Dazzling even for him — Kazuo Miyagawa (Rashomon) photography. "Takemitsu uses music sparingly and evocatively to underline the emotion." - Donald Richie.

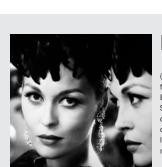
WED 1:00, 3:10, 5:20, 7:30, 9:45 THU 1:00, 3:10

(1961, Susumu Hanı) Reform school grad Yukio Yamada turns back to his prison and voices... thanks. First feature from documentarist Hani used actual juvenile ex-cons to relive their own situations. Winner of Japan's Best Film Oscar equivalent and a Takemitsu favorite - though a single song comprises the entire score. Introduced by Peter Grilli, president of Japan Society, Boston. 7:50 ONLY

haunting Takemitsu score. 5:40. 9:40

SHE AND HE 彼女と彼 (1963, Susumu Hanı) Happily married Sachiko Hidari finds herself looking for new interests and a new sense of herself as husband Eiji Okada immerses himself in his business life. Impressionistic. Antonioniesque, with Hidari's multi-awarded performance and





A ballerina with Roland Petit's Ballet des

Champs-Élysées, Leslie Caron was not yet

20 when cast by Gene Kelly as his gamine

like leading lady in An American in Paris. And

suddenly this convent-educated Parisienne

vas a major Hollywood star, partnering

Fred Astaire in Daddy Long Legs, melting

by Cary Grant, Henry Fonda, Rock Hudson, David Niven, Maurice Chevalier, and Warren Beatty; directed by Vincente Minnelli, Raoul

Walsh, Louis Malle, Abel Gance, François Truffaut, and, on stage,

★ MONDAY DECEMBER 6 ★ PUZZLE OF A DOWNFALL CHILD **DIRECTOR JERRY SCHATZBERG IN PERSON**

Holed up in an isolated beach house following a nervous breakdown, supermodel Faye Dunaway flashes back to how she got there, as photographer and ex-lover Barry Primus's tape recorder rolls on. But are those fragmentary and non-linear memories true or mere delusions? First film by photographer chatzberg (already renowned for his fashion work and Dylan images), with Carole Eastman's screenplay derived from his recorded interviews with 50s supermodel Anne St. Marie. "A jaundiced view of haute couture, with Dunaway in one of her best performances... In dizzying narrative fragments, Puzzle feels ke a series of still photos projected in rapid succession... Dunaway's alabaster cheekbones and distant, erious gaze [are] the unassailable constant." - Scott Foundas, Village Voice. 7:45

Conversation and Q&A with director Jerry Schatzberg following the film IR. SCHATZBERG WILL THEN SIGN COPIES OF HIS NEW BOOK WOMEN THEN: PHOTOGRAPHS 1954-1969 (RIZZOLI), AVAILABLE FOR SALE TONIGHT AT OUR CONCESSION

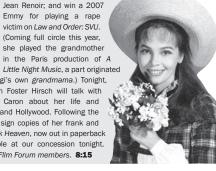
SPECIAL EVENTS!

 \star MONDAY DECEMBER 13 \star

An Evening with

she played the grandmothe hearts as the waifish Lili (her first Oscar nomination), and starring in the decade's most lavish movie musical, Gigi. But this was only the author and film historian Foster Hirsch will talk wit first part of a seven-decade stage, screen and television career that saw her graduate to more adult parts with her Oscar-nominated role as a pregnant single girl in The L-Shaped Room; romanced on screen

Little Night Music, a part origi by Hermione Gingold, Gigi's own grandmama.) Tonight, the effervescent Leslie Caron about her life and career in Paris, London, and Hollywood. Following the enchanting memoir Thank Heaven, now out in paperbac from Plume and available at our concession tonight.



DECEMBER 17-23 ONE WEEK!

"STILL A KNOCK-OUT! As adventurous as Citizen Kane!"

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BERNARDO BERTOLUCCI'S

THE CONFORMIST

STARRING JEAN-LOUIS TRINTIGNANT STEFANIA SANDRELLI DOMINIQUE SANDA

(1971) In Mussolini's Italy, Jean-Louis Trintignant's repressed haut bourgeois Marcello Clerici, trying to purge nories of a youthful, homosexual episode (and murder), joins the Fascists in a desperate attempt to fit in. As the reluctant Judas motors to his personal Gethsemane (the assassination of his leftist mentor, whose Paris address, in a pointed homage, matched Jean-Luc Godard's real one), he flashes back to a dance party for the blind; an insane asylum in a stadium; and wife Stefania Sandrelli and lover Dominque Sanda dancing the tango in a working-class hall. But those are only a few of the anthology pieces of this political thriller, others including Trintignant's honeymoon coupling with Sandrelli in a train compartment as the sun sets outside their vindow; a bimbo lolling on the desk of a fascist functionary, glimpsed in the recesses of his cavernous office; a murder victim's hands leaving bloody streaks on a limousine parked in a wintry forest. Bertolucci's masterpiece, adapted from the Alberto Moravia novel, boasts an authentic Art Deco look created by production designer Ferdinando Scarfiotti, a score by the great Georges Delerue (Contempt, Jules and Jim) and eye-popping color cinematography by Vittorio Storaro. "Intriguing as *The Conformist* is as the reconstruction of one vexed historical moment — the late 30s – it is even more evocative of another, the late 60s and early 70s, when cinema seemed to be entering a period of decadence that was also a second youth." - A.O. Scott, The New York Times. "Carries with it a rejuvenating jolt of youthful creative energy, the memory of a time when movies were the most important art and their creative possibilities seemed endless." - Dave Kehr. "Juggling past and present with the same bravura flourish as Welles in Citizen Kane, Bertolucci conjures a dazzling historical and personal perspective (the marbled insane asylum where his father is incarcerated; the classical vistas of Mussolini's corridors of power; the dance hall where two women tease in an ambiguous tango; the forest road where the assassination runs horribly counter to

there is no such thing." - Tom Milne, Time Out (London). "That Bertolucci's masterpiece will be **40mm** the most revelatory experience a fortunate pilgrim will have in a theater this year is a foregone conclusion." - Michael Atkinson, *The Village Voice.* **1:00, 3:15, 5:30, 7:45, 10:00** DRINT!

A PARAMOUNT PICTURES RELEASE

expectation), demonstrating how the search for normality ends in the inevitable discovery that



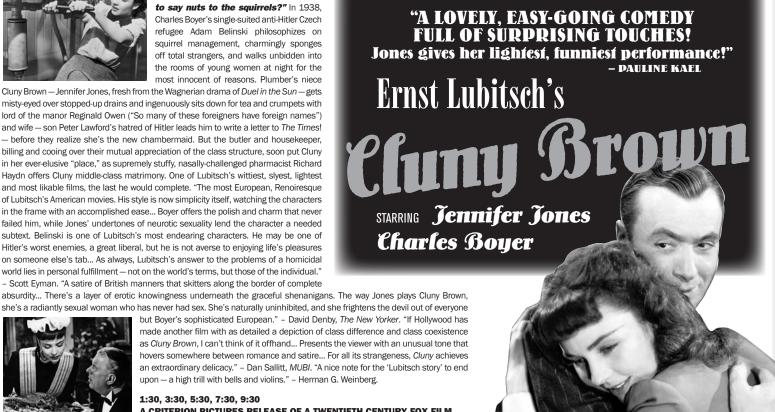


the squirrels. But if it makes you happy to feed squirrels to the nuts, who am I to say nuts to the squirrels?" In 1938, Charles Boyer's single-suited anti-Hitler Czech refugee Adam Belinski philosophizes on squirrel management, charmingly sponges off total strangers, and walks unbidden into the rooms of young women at night for the

most innocent of reasons. Plumber's niece ${\sf Cluny\,Brown-Jennifer\,Jones}, fresh from the {\sf Wagnerian\,drama} \ {\sf of} \ {\sf Duel\,in\,the\,Sun-gets}$ misty-eyed over stopped-up drains and ingenuously sits down for tea and crumpets with lord of the manor Reginald Owen ("So many of these foreigners have foreign names") and wife — son Peter Lawford's hatred of Hitler leads him to write a letter to The Times! - before they realize she's the new chambermaid. But the butler and housekeeper, billing and cooing over their mutual appreciation of the class structure, soon put Cluny in her ever-elusive "place," as supremely stuffy, nasally-challenged pharmacist Richard Haydn offers Cluny middle-class matrimony. One of Lubitsch's wittiest, slyest, lightest and most likable films, the last he would complete. "The most European, Renoiresque of Lubitsch's American movies. His style is now simplicity itself, watching the characters in the frame with an accomplished ease... Boyer offers the polish and charm that never failed him, while Jones' undertones of neurotic sexuality lend the character a needed subtext. Belinski is one of Lubitsch's most endearing characters. He may be one of Hitler's worst enemies, a great liberal, but he is not averse to enjoying life's pleasures on someone else's tab... As always, Lubitsch's answer to the problems of a homicidal world lies in personal fulfillment — not on the world's terms, but those of the individual." - Scott Eyman. "A satire of British manners that skitters along the border of complete

she's a radiantly sexual woman who has never had sex. She's naturally uninhibited, and she frightens the devil out of everyone but Boyer's sophisticated European." - David Denby, The New Yorker. "If Hollywood has made another film with as detailed a depiction of class difference and class coexistence as Cluny Brown, I can't think of it offhand... Presents the viewer with an unusual tone that hovers somewhere between romance and satire... For all its strangeness, Cluny achieves an extraordinary delicacy." - Dan Sallitt, MUBI. "A nice note for the 'Lubitsch story' to end upon — a high trill with bells and violins." – Herman G. Weinberg.

1:30, 3:30, 5:30, 7:30, 9:30 A CRITERION PICTURES RELEASE OF A TWENTIETH CENTURY FOX FILM



DECEMBER 24-30 ONE WEEK! NEW 35mm PRINT!

(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 Lancaste 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 greates evocations of the past, achingly depicting the passing of an ancient order, with a final stinging sense of an idealistic cause betrayed. (A passing the creators 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 palance 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 RINE RITROVATA, THE FILM FOUNDATION, PATHÉ, Fox. AND CENTRO SPERIMENTALE DI CINEMATOGRAFIA-

A CRITERION PICTURES RELEASE OF A TWENTIETH CENTURY FOX FILM

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 destroyed 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 vou'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



SERGEI EISENSTEIN'S **BATTLESHIP** POTEMKIN

NEW 35mm RESTORATION

DECEMBER 31 - JANUARY 13 TWO WEEKS!

Luchino Visconti's

THE

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"One of the greatest visual experiences in cinema!"

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



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JANUARY 21-27 ONE WEEK!

NEW **PRINT!**

(1962) At her ex-pimp Franco Citti's country wedding, Anna Magnani herds pigs, continuall ellows 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 -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 ragazze or to plot a badger game to get a job for now teenaged Ettore (Ettore Garofolo). But why is he running around with those burns, chasing that slut, and doing deals with the local fence? 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? "A WORK OF

"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,

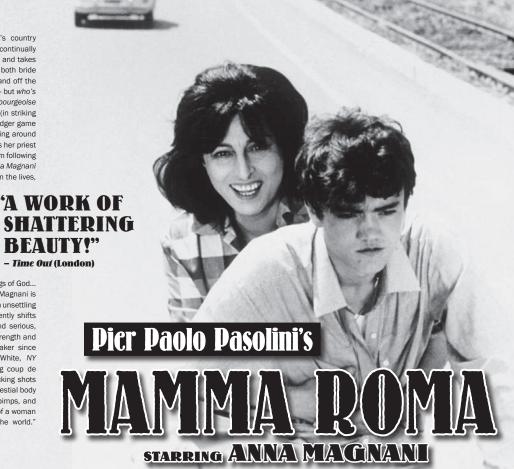
minating and endearing. It is perhaps the greatest tribute to feminine strength and

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.

> ascination by any gay male filmmaker since Visconti's Bellissima." - Armond White, NY Press. "Its finale is a heartbreaking coup de grâce, as is the pair of majestic tracking shots nat conceive Mamma Roma as a celestial body circling a solar system of hookers, pimps, and treetlights - the poetic expression of a woman truggling to define her place in the world." Ed Gonzalez, The Village Voice.

1:00, 3:30, 5:40, 7:50, 10:00







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, good-hearted 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 stunningly 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. the best films of Lang's career." - François Truffaut.



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 toenails 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



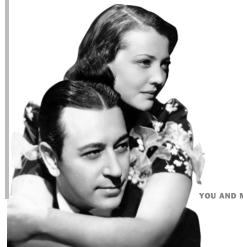
JANUARY 31 MON (2 Films For 1 Admission)

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



FEBRUARY 1 TUE (2 FILMS FOR 1 ADMISSION)

WHILE THE CITY SLEEPS

(1956) Loco "Lipstick Killer" John Barrymore Jr. emerges as the most sympathetic character by default, as reporters Dana Andrews, George Sanders, and Thomas Mitchell go nuts in a killer-finding contest instigated by conniving publisher Vincent Price — and what is that

picture Ida Lupino's leering at? 1:30, 5:20, 9:10

SECRET BEYOND THE DOOR

(1948) Newlywed Joan Bennett discovers hubby Michael Redgrave's prized collection of rooms where murders have been committed - with the last one

firmly locked. "A beguiling mixture of women's melodrama Freudian case study, [and] serial killer mystery." - Adrian Martin. "Fraught with Gothic overtones." - Tom Milne, Preserved by UCLA Film Archive and The Film Foundation. 3:25, 7:15

FEBRUARY 2 WED (2 FILMS FOR 1 ADMISSION) THE RETURN OF FRANK JAMES **NEW 35mm RESTORATION!**

(1940) John Carradine kills Jesse James, but when he walks off with a pardon, Henry Fonda's Frank James, along with teenaged Jackie Cooper, decides to get his own justice. Lang's first color film and first Western, with a

1:00. 4:40. 8:20 WESTERN UNION

NEW 35mm RESTORATION! (1941) Ex-outlaw Randolph Scott

debuting Gene Tierney.

and tenderfoot Harvard grad Robert Young team up to string the telegraph across the West. while battling fire. Indians, and



HANGMEN ALSO DIE!

(1943) "Hangman" Heydrich is assassinated by Czech patriots, and then the manhunt begins, with Brian Donlevv and Walter Brennan turning the tables on snoopy Gestapo inspector Alexander Granach. Co-scripted by Bertolt Brecht (!). "The most personal of Lang's anti-Nazi films." - Peter Bogdanovich.

CLOAK AND DAGGER

1:00. 5:25. 9:50

(1946) To keep the enemy from discovering the Bomb, scientist Gary Cooper has to go underground in Axis Italy to extract

nuclear expert Vladimir Sokoloff, aided by Resistance fighter Lilli Palmer. Co-scripted by Ring Lardner Jr. Preserved by UCLA Film Archive and The Film Foundation. 3:25. 7:50



BRUARY 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 Durvea. 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



AWN BELSTON, CAITLIN ROBERTSON (20TH ARRY ALLEN. KATHRYN BRENNAN (PARAN ERIC SPILKER; PAUL GINSBURG, BOB O'NEIL (GEORGE EASTMAN HOUSE): PETER LANGS (THE CAIDIN TRUST); TODD WIENER,

TEVEN HILL (UCLA FILM AND TELEVISION ARCHIVE): MAY HADUON MIKE POGORZELSKI (ACADEMY FILM Archive); Haden Guest (Harvard FILM ARCHIVE): MARK McELHATTER (SIKELIA PRODUCTIONS);

FEBRUARY 6/7 SUN/MON (2 FILMS FOR 1 ADMISSION)

CLASH BY NIGHT

(1952) Naïve Monterey fisherman Paul Douglas' 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, 6:30, 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



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 murderer, 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 larceny plans, Sydney proves that crime really doesn't pay. A sui generis gangster musical, with songs by Kurt Weill. "Odd, but likable mix of gangsterism, Runyonesque comedy, and music." - Leonard Maltin.

WED 1:00, 4:25, 7:50 THU 1:00, 4:25 FEBRUARY 10 THU (SEPARATE ADM

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



FEBRUARY 10 THU (SEPARATE AD

(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 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





(AS APPEARS ON CREDIT CARD)

MEMBERSHIP LEVELS