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

**BRUCE GOLDSTEIN** 



## "In movies, I've pretty much played everything I'm dedicated to fighting against." In life an anti-McCarthy, anti-nukes, civil rights crusading liberal, Robert Ryan (1909-1973) was

one of the screen's greatest heavies, unforgettably investing bigots, psychos, and gangland kingpins with his 6'4" boxing champ authority, and seemingly rarer good guy parts with his own real-life integrity.

SPECIAL THANKS TO MARILEE WOMACK (WARNER BROS.), PAUL GINSBURG (UNIVERSAL), BRIAN BLOCK (CRITERION PICTURES), KENT YOUNGBLOOD (MGM), CAITLIN ROBERTSON (20TH CENTURY FOX), TODD WIENER, STEVEN HILL (UCLA FILM & TELEVISION ARCHIVE), KATIE FRY, CHRISTOPHER LANE, GROVER CRISP (SONY), DANIEL BISH (GEORGE EASTMAN HOUSE), GERALDINE HIGGINS (HOLLYWOOD ON), GARY PALMUCCI (KINO LORBER), AND HADEN GUEST (HARVARD FILM ARCHIVE).

#### (2 FILMS FOR 1 ADMISSION) CROSSFIRE

(1947, Edward Dmytryk) A bad night in D.C., as anti-Semite Robert Ryan murders Jewish war hero Sam Levene (the hate victim was gay in the original novel), in the most moodily expressionistic, socially-conscious film of the 40s. "Ryan's



(1949, Robert Wise) Unheralded "real time" experiment, as aging boxer Ryan turns down an invitation to take a dive, then pays the price. "The boxing movie to lick all others, with Ryan impeccable as the fighter... burns with the humanity that Raging Bull never quite achieves." - Time Out (London). 2:40, 5:45, 8:50

#### AUGUST 14 SUN (2 Films for 1 Admission) THE NAKED SPUR

(1953, Anthony Mann) Relentless bounty hunter James Stewart slugs it out with Man, Nature, Janet Leigh and himself to bring in chuckling psycho Robert Ryan, amidst spectacular locations in the Rockies, "Mann infuses the familiar scenario with a remarkable psychological complexity." - Time Out (London). 2:50, 6:10, 9:40

#### BAD DAY AT **BLACK ROCK**

(1955, JOHN STURGES) Frontier justice in the Modern West, as war vet Spencer Tracy's quest for a lost comrade's next of kin is stone-walled by the menacing trio of Robert Rvan, Lee Marvin and Ernest Borgnine. The classic stranger-

against-the-town theme updated with Hollywood's first treatment of wartime outrages against Japanese-Americans. 1:15, 4:35, 8:00

#### AUGUST 15 MON (2 FILMS FOR 1 ADMISSION)

(1948, Jacoues Tourneur) Nobody's who they seem as a famed peacemaker is assassinated — or is he? — in a Berlin-bound train, with passengers Robert Ryan, Merle Oberon, et al., tagged as either suspects or sleuths by Colonel Charles McGraw. amid location shooting in devastated Germany. 1:30, 4:40, 7:50

#### BEWARE, MY LOVELY

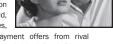
(1952, HARRY HORNER) Shocked to find his employer's corpse after one of his blackouts, simultaneously poignant and menacing handyman Ryan flees to a cleanup job at the home of sympathetic widow Ida Lupino then he locks the door. 3:10. 6:20. 9:30



HORIZONS WEST

#### 1:25, 4:40, 8:00 CITY BENEATH THE SEA

Ryan (in rare good guy lead), in Jamaica on the trail of a million bucks in sunken gold, 



BRUCE GOLDSTEIN

**CAUGH1** 

AUGUST 19 FRI (2 Films for 1 Admission)

can she stick to it as a receptionist for

nice guy doc James Mason? Ornate Noir

classic from master stylist Ophüls, Print

courtesy of UCLA Film & Television

(1952, FRITZ LANG) Naïve Monterey

fisherman Paul Douglas' marriage to

damaged goods Barbara Stanwyck goes

sour when she falls for embittered

projectionist Ryan, leading to a battle in

ON DANGEROUS GROUND

on her husband's... shoulder

holster, Bernard Herrmann's

score was the composer's

favorite. 1:30, 4:40, 7:50

Married to Janet Leigh,

successful contractor, civic

VIOLENCE

Archive. **3:25, 7:05** 

CLASH BY NIGHT

(1948, Max Ophūls) Shop girl Barbara Bel Geddes' dreams of

marrying a millionaire turn sour when she realizes her new hubbie

mogul is a sadistic paranoid - Robert Ryan, of course. But, fleeing

(gasp) a theater's projection booth, With Marilyn Monroe - billed

(1952, Nicholas Ray) En route to a mountain manhunt, tough cop

Robert Ryan ("a frighteningly ambiguous performance" - David

Denby) finds romance with blind girl Ida Lupino - sister to his sex

killer prey. Striking opening scene: a woman's loving hand strapping

Heflin so spooked when he learns limping fellow war vet and POW

camp inmate Robert Ryan is trying to find him? With outstanding

cameo by Mary Astor as a too-helpful hooker. 3:05, 6:15, 9:25

for the very first time above the title. 1:25, 5:05, 8:45

AUGUST 20 SAT (2 Films for 1 Admission)

## ODDS AGAINST TOMORROW

(1959, Robert Wise) Ex-cop Ed Begley masterminds a bank heist gone fatally wrong when racial tensions flare up between strapped for-cash jazzman Harry Belafonte and disaffected vet Ryan, With

#### 1:00. 4:45. 8:30

(1958, VINCENT J. DONEHUE) Aspiring writer Montgomery Clift is thrilled when, befriended by Myrna Loy, he's offered a job at the Chronicle her sardonically cynical husband, editor



INFERNO

(1953, Roy Ward Baker) Nasty millionaire Robert Ryan, dumped to die in the desert with a broken leg by his cheating wife Rhonda Fleming, slowly wins back audience sympathy by sheer will to survive. 3-D's ultimate unknown classic. "One of the best movies made in 3-D; its use of space emphasizes the dramatic possibilities." - Chris Peti Time Out. 1:00. 3:10. 5:20. 7:30. 9:40

BORN TO BE BAD (1950, Nicholas Ray) As Joan Les is about to host a party for artist Mel Ferrer, she practically trips Joan Fontaine, who then proceeds



Rvan - and she can still force herself to hang on to those furs. Preservation funded by the Film Foundation. 3:40 ONLY

#### THE RACKET

(1951, JOHN CROMWELL) The lid's coming off city-wide corruption as the countdown begins for municipal elections, with honest police captain Robert Mitchum brutally stopping at nothing himself, and old-school, mid-level mobster Robert Ryan ultimately becoming the fall guy. 1:00, 4:05, 7:10, 10:15

AUGUST 22 MON (2 FILMS FOR 1 ADMISSION)

#### I MARRIED A COMMUNIST

#### (aka THE WOMAN ON PIER 13)

(1949, ROBERT STEVENSON) While in the midst of a labor dispute, newly-married shipping exec Ryan gets the bad news from Commi party boss Thomas Gomez; shut down the waterfront or he'll expose Ryan's own Party. **2:40, 5:45, 8:50** 

#### AUGUST 23 TUE **BILLY BUDD**

(1962, PETER USTINOV) In the Royal Navy of the Napoleonic wars, stammering, angelic sailor Terence Stamp (Oscar-nominated) is pushed to the limit and beyond by Ryan's master-at-arms Claggart ("He makes evil comprehensible" - Pauline Kael) Labor of love for director/co-star Ustinov, adapted from Herman Melville's classic.



#### AUGUST 24 WED (SEPARATE ADMISSION) THE PROFESSIONALS

(1966, RICHARD BROOKS) 1917 on the Border: Army vet Lee Marvin and pals Burt Lancaster, Robert Ryan and Woody Strode are hired moneybags Ralph Bellamy to rescue wife Claudia Cardinale from bandito Jack Palance - but has she really been kidnapped? The twists and quips keep coming, with Marvin's hilariously memorable final line. 1:10, 3:30, 8:20

#### AUGUST 24 WED (SEPARATE ADMISSION)

#### **GOD'S LITTLE ACRE**

(1958, Anthony Mann) Aided by imprisoned albino Michael Landon, Robert Ryan ("seldom used to better effect" - Dave Kehr) relentlessly searches for hidden gold on his hardscrabble farm, while Aldo Ray cheats on wife with Tina Louise before leading laid-off millworkers in a factory takeover. Based on the notorious Erskine Caldwell novel. Print courtesy UCLA Film & Television Archive. 6:00 ONLY

#### AUGUST 25 THU

#### THE ICEMAN COMETH

(1973, John Frankenheimer) In Harry Hope's flophouse/saloon, down and-outers live on their pipe dreams, until salesman Hickey's legendary monologue brings them back to reality — but  $\,$ is that an improvement? American Film Theater adaptation of Eugene

O'Neill's giant masterpiece boasts a legendary cast including Lee Marvin (as Hickey), Jeff Bridges Fredric March as boozily spry Harry, and Ryan anarchist Larry Slade. 2:00, 7:00





A Nonprofit Cinema Since 1970

"Some of the most stunning examples of widescreen photography in the history of cinema!" - SI ANT

# SAMUEL FULLER'S



(1955) "A wounded man is immediately killed" is pachinko kingpin Robert Ryan's ironclad law for his gang of dishonorably discharged ex-servicemen — so why doesn't Ryan waste echt Ugly American recent recruit Robert Stack, after he takes a bullet during a Tokyo Bay heist? Ryan's erstwhile ichiban Cameron Mitchell's hysterical outbursts make it clear he wants to know. But Stack is already romancing, first as a blind and then for real, henchman's widow Shirley Yamaguchi (so often the "Chinese" girl in wartime propaganda movies, she had to prove Japanese parentage to beat postwar treason charges), who introduces a very Japanese variation on the "walls of Jericho" from It Happened One Night. A favorite of Godard and the Cahiers crowd, Sam Fuller's very free remake of The Street with No Name was the very first CinemaScope and color picture shot on location in Japan, with a rooftop Kabuki rehearsal; a surreptitious meeting at the Great Buddha of Kamakura; a glimpse of Frank Lloyd Wright's lost masterpiece The Imperial Hotel (demolished 1968); water spouting from a standing bath as a suspected stoolie is riddled with lead; and a showdown atop a department store's revolving globe. "Traveling to Japan on Fox's dime, Fuller captured a country divided, trapped between past traditions and progressive attitudes while lingering in the devastating after-effects of an all-toorecent World War. His visual schema represents the societal fractures through a series of deep-focus, Noh-theatrical tableaus, a succession of silhouettes, screens, and stylized color photography that melds the heady insanity of a Douglas Sirk melodrama with the philosophical inquiry of the best noirs." - Keith Uhlich, Slant. "Offers all of Fuller's key themes and motifs in a characteristic thriller form: dual identities, divided loyalties, racial tensions, life (and cinema) as war. Part of it is Fuller the war correspondent, reporting from the front, leaving the viewer to fight out meanings alongside the characters. Part of it is Fuller the American tourist, shamelessly reducing Japan to stereotypes, twisting local color to his own ends." - Time Out (London). "The pachinko parlors, Kabuki troupe, Great Buddha, whirling globe, and cherry blossoms have an almost surreal relationship to the criminal activities of [the] gang... Fuller's feeling for the visual subject is expressed in the colors and dynamic compositions of Joe McDonald's photography. The violent scenes have particular power. The tracking shot of the factory robbery with black-coated hunched and running figures has a compelling visual sweep; and the climactic battle on the globe is choreographed with the precision of a Noh drama." - Blake Lucas and Alain Silver, Film Noir.

1:00, 3:10, 5:20, 7:30, 9:40 A CRITERION PICTURES RELEASE OF A TWENTIETH CENTURY FOX FILM

## SEPTEMBER 2/3 FRI/SAT (2 FILMS FOR 1 ADMISSION)

LAURA NEW 35mm Restoration! (1944, Otto Preminger) Clifton Webb's elitist critic Waldo Lydecke acidly narrates, as NYC detective Dana Andrews, on the brink of necrophilia, falls in love with portrait of murdered Manhattan

smart-setter Gene Tierney, in "everybody's favorite chic murde

#### mystery" (Pauline Kael). 2:50, 6:20, 9:50

WHERE THE SIDEWALK ENDS (1950, Otto Preminger) Tough cop Dana Andrews, on the trail of kingpin Gary Merrill, escalates from police brutality to manslaughter. With Gene Tierney as the victim's widow and cameo by then-hubby Oleg Cassini, the pic's costume designer.



#### SEPTEMBER 4 SUN (2 FILMS FOR 1 ADMISSION) THE TAKING OF PELHAM 123

(1974, JOSEPH SARGENT) "This city hasn't got a million dollars!" kvetches a flu-plagued Koch-lookalike mayor to hovering spi doctors when he gets that ransom ultimatum: cough up the dough in an hour or 17 passengers on the downtown 6 train get wasted witted TA cop Walter Matthau negotiates with Robert Shaw's all-

1:00. 5:15. 9:30 THE DETECTIVE

than being a murderer." Eponymous cop Frank Sinatra must contend with nympho wife Lee Remick while tackling cases involving a brutal mutilation murder, a rich man's suicide, murder, and gay-bashing colleagues. 3:00, 7:15

(1968, Gordon Douglas) "I felt more

MONDAY, SEPTEMBER 5 Buster Keaton

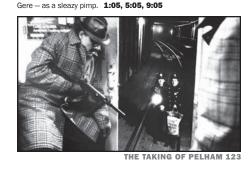


#### **MADIGAN**

(1968, Don Siegel) By-the-book commissioner Henry Fonda gives cops Richard Widmark and Harry Guardino just 72 hours to retriev the hyper, bespectacled killer they let escape. Based on a book that stirred William Bratton to dream of becoming NYC's police mish. Print courtesy of the Academy Film Archive. 3:10, 7:10

## REPORT TO THE

COMMISSIONER (1975, MILTON KASTELAS) The "groovys" go flying in cross between Serpico and Watergate, with idealistic cop trainee Michael Moriarty playing the fall guy as that corruption scandal broadens. With Blac cop Yaphet Kotto overly rough on Black perps and debuting Richard



#### decides to go for the bucks instead,

#### (1952, BUDD BOETTICHER) Back from losing the Civil War, brothers Robert Ryan and Rock Hudson return to the ranch, but Ryan

rustling Raymond Burr's cattle - but will it be brother against brother?



## AUGUST 17 WED (2 Films for 1 Admission)

Shelley Winters as Ryan's ever-nagging wife and genre icon Gloria Grahame.

#### LONELYHEARTS

Robert Ryan - only trouble is, it's the "sob sister" column, Very free



SEPTEMBER 2-13

SEPTEMBER 7 WED (2 FILMS FOR 1 ADMISSION)

SWEET SMELL OF SUCCESS

Curtis' sycophantic press agent Sidney

Falco, even as cop Emile Meyer silkily

demands, "Come here, Sidney, I want to chasTISE you," in the portrait of

THE WRONG MAN

dawn to Jackson Heights, Stork Club

bass player Henry Fonda finds himself

trapped in a classic mistaken-identity

case. Shot by Hitch in semi-doc style on

**HIGH AND LOW** 

doing in an NYPD fest? It's

based on King's Ransom,

COP HATER

(1958, WILLIAM A. BERKE) When the third detective killed in

the 87th Precinct is his

partner, Robert Loggia's Steve . Carelli begins to question

whether the murderer is the

eponymous serialist, From Ed

1:30, 5:35, 9:35

novel! **3:00, 7:00** 

booking and arraignment. 1:20, 5:10, 9:00

SEPTEMBER 8 THU (2 FILMS FOR 1 ADMISSION)

3:20, 7:10

(1957, ALEXANDER MACKENDRICK) "Match me, Sidney," barks Burt

Lancaster's Winchellesque gossip columnist J.J. Hunsecker to Tony

the locations of the actual case, with harrowing sequence of Fonda's

(1963, AKIRA KUROSAWA) Shoe company exec Toshiro Mifune is in

the midst of a takeover battle when the phone rings with a giant

ransom demand for his son - but then in walks... The ultimate

kidnap movie, with the cops led by Steve McQueen-cool Tatsuya

#### THE WILD BUNCH (1969, SAM PECKINPAH) Götterdämmerung of the West, as William Holden's outlaw band takes half of Mexico with them in the final hecatomb Peckinnah's blood spurts and slo-mo revolutionized screen violence and marked

In commemoration of the tenth anniversary of 9/11

Exactly ten years ago, we were in the middle of a festival celebrating the

New York City police department in movies when the tragedy of 9/11 struck.

BOOKED BY BRUCE GOLDSTEIN

SPECIAL THANKS TO BRIAN BLOCK (CRITERION PICTURES), CAITLIN ROBERTSON (20th CENTURY FOX), KENT YOUNGBLOOD (MGM), SARAH FINKLEA (JANUS FILMS),

WOMACK (WARNER BROS.), PAUL GINSBURG (UNIVERSAL), MIKE POGORZELSKI, MAY HADUONG (ACADEMY FILM ARCHIVE), ADAM FRANK (LIONS Brian Fox (Swank), Mark McElhatten, Gina Telaroli (Sikelia Productions), Kate Brennan (Paramount), and Martin Scorsese.



1:00. 5:40. 8:20

Oates, and Ben Johnson, with Ryan as



#### SEPTEMBER 11 SUN THE NAKED CITY

(1948, Jules Dassin) The seminal a location NYC Noir. Following a young woman's murder on W 83rd St cons Barry Fitzgerald and Don Taylor track City Morgue, with final showdown on the Williamsburg Bridge. 3:40, 7:35

## PAY OR DIE!

5:30. 9:25

(1960, RICHARD WILSON) Italian-American detective Ernest Borgnine wages a one-man war against "the Black Hand" (forerunner to the Mafia) — his heroics include saving Enrico Caruso from a bomb! — in

#### SEPTEMBER 12 MON (2 FILMS FOR 1 ADMISSION)

through an assortment of West Village S&M bars,

NOTE: Today's double feature was the program we had **CRUISING** 

(1980, William Friedkin) Increasingly ambivalent undercover cop Al Pacino dons leather drag to hunt a gay-bashing serial killer

#### in arguably the most controversial movie of the 80s. **1:15, 5:05, 9:00** BAD LIEUTENANT

gambler - not to mention drug-dealer/cracksmoker/junkie - cop Harvey Keitel brings police corruption to new depths, in Ferrara's unrelentingly bleak vision of



(1951, WILLIAM WYLER) 24 hours at the "21st" Precinct, with super righteous cop Kirk Douglas routinely strong-arming suspects,

Archive. 3:20, 7:05 **CRY OF THE CITY** NEW 35mm



#### SEPTEMBER 13 TUE (2 FILMS FOR 1 A **DETECTIVE STORY**

especially wife Eleanor Parker's ex-"doctor." With William Bendix shoplifter. Print courtesy Academy Film



(1948, ROBERT SIODMAK) Copkiller Richard

Conte and relentlessly pursuing, alson-the-hood Lieutenant Victor Mature take turns shrugging of bullet wounds, amidst memorable encounters with slippery mouthpiece Barry Kroeger, hastily dragooned driver Shelley Winters,

# and menacing nurse Hope Emerson. 1:30, 5:15, 9:00







WILLIAM FRIEDKIN'S

starring GENE HACKMAN

(1971) "Ever picked your feet in Poughkeepsie?" That's a question Gene Hackman's Popeve Doyle (based on super-cop Eddie Egan) often asks; but then he also asks why cheap crook/candy store owner Tony Lo Bianco is suddenly throwing around that money. And we're off on the proverbial roller-coaster ride — but this time for real — from a mortal purchase of baguettes on the Riviera; to a classic subway door jamming that schnookers police tails of "Frog One," Buñuel regular Fernando Rey, during a crosstown shadowing; to legendary traffic problems in Brooklyn, as Hackman car-chases an out-of-control B train carrying sniper Marcel Bozzufi. Friedkin's high-octane re-creation of an actual drug bust — the biggest in NYC history — set new standards for screen chases (and violence) and nabbed 5 Academy Awards, including Best Picture, Best Director, Best Editing (Jerry Greenberg), Best Screenplay (Ernest Tidyman), and Best Actor - Hackman's first, despite his being third or fourth choice for the role, after Steve McQueen, Peter Boyle, Jackie Gleason, and even Jimmy Breslin - with nomination for Roy Scheider's role as Doyle's partner Buddy Russo, based on the real-life Sonny Grosso. "Friedkin's symphony of long, sharp shocks is memorable for any number of sequences: the cat-and-mouse subway game, the ballbusting bar shakedown, a breakneck chase scene that still seems leagues ahead of greatest-ever competitors." - David Fear, Time Out New York. "Fraught with urban decay and racial tension, Friedkin's bang-bang procedural created a paradigm for the tell-it-like-it-is cop drama... Popeye establishes his street cred early on by singlehandedly browbeating and brazenly N-wording the soul-brother patrons of a Bed-Stuy bar... While Dirty Harry provided audiences an anti-establishment legal vigilante, French Connection introduced the notion of the heroic working-class narc. Blue-collar to the bone, Popeye lives in public housing and feeds his face with a rancid-looking slice in the course of a freezing afternoon spent staking out the Upper East Side boîte where the French smuggler who is about to unload 100 pounds of uncut heroin leisurely consumes a multi-course feast." - J. Hoberman, Village Voice. "In a sense, the whole movie is a chase... the smugglers and the law officers are endlessly circling and sniffing each other... Doyle himself is a bad cop, by ordinary standards; he harasses and brutalizes people, he is a racist, he endangers innocent people during the chase scene (which is a high-speed ego trip).. The French Connection is as amoral as its hero, as violent, as obsessed and as frightening." - Roger Ebert.

1:00, 3:15+, 5:30, 7:45+, 10:00 +No 3:15 or 7:45 shows on Monday, September 19 A CRITERION PICTURES RELEASE OF A TWENTIETH CENTURY FOX FILM

The fabulous Nicholas Brothers, Fayard (1914-2006) an Harold (1921-2000), are among the greatest dancers of the 20th century. Despite racial hurdles, the self-taught African

uner time, headlining on Broadway, radio, and television and in vaudeville and nightclubs. But their dazzling, show-stopping numbers in movies like Down Argentine Way, Sun Valley Serenade, and Stormy Weather made them international icons. Known for effortless balletic moves, elegant tap dancing, perfect rhythms, and jaw-dropping leaps, flips, and splits — along with a consummate grace and sly sense of humor — the Olympian brothers are in the end impossible to categorize. The dancer's dancers, their  $\mathit{fan}$ s have included Gene Kelly, Bob Fosse, Gregory Hines, George Balanchine, Mikhail Baryshnikov, Michael Jackson, and Fred  $A staire, who called their {\it Stormy Weather "staircase" number the greatest musical sequence of all time.}$ 

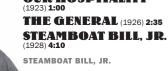
This special tribute will be presented by Film Forum's Repertory Program Director Bruce Goldstein

a friend of the brothers and writer and co-producer of a 1991 documentary on the team. 3:15, 7:45









**OUR HOSPITALITY SHERLOCK JR.** (1924)

plus The Playhouse (1921) 6:35 SEVEN CHANCES (1925) 8:00 THE NAVIGATOR (1924) 9:20



I WAKE UP SCREAMING

SEPTEMBER 9 FRI (2 FILMS FOR 1 ADMISSION)

(1944, ROBERT SIODMAK) While Alan Curtis sweats out a wife-murder

rap, loyal secretary Ella Raines, friend Franchot Tone, even arresting

officer Thomas Gomez, desperately search for his only alibi: the

dead, then is alternately menaced by hulking detective Laird Cregar

(1973, Sidney Lumer) Al Pacino's Frank Serpico flashes back from his

beginnings as a naïve, idealistic police recruit to a bearded, hippie-

like undercover detective in a relentless mission against corrupt cops. Al's powerhouse performance vaulted him to the front rank of

American actors. SAT 1:00, 3:40, 6:20, 9:00 SUN 1:00

and solaced by victim's sister Betty Grable. 2:40, 5:55, 9:15

PHANTOM LADY

I WAKE UP

**SERPICO** 

SCREAMING

nameless woman he met in a bar. Highlighted

by Elisha Cook Jr.'s orgasmic drum solo. Fro

a Cornell Woolrich novel. 1:00, 4:15, 7:30

(1941, H. Bruce Humberstone) Arguably the first true American Film Noir: sports promoter

Victor Mature finds "protégée" Carol Landis

SEPTEMBER 10/11 SAT/SUN

\**Sherlock Jr.* and *The Playhouse* are two films for one admissi There will be a break of approx. 1 hour between films at 5:30.



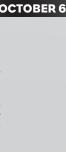
SEPTEMBER 30-OCTOBER 6 ONE WEEK

(1971) 1951 in windswept Anarene, Texas, Father of the Bride is playing at the Royal Theater, the football team has wrapped up another crummy season, and pals and mmates, sensitive Timothy Bottoms and boisterous Jeff Bridges, along with mute, ndlessly sweeping hanger-on Sam Bottoms, are already starting off the day at Ben Johnson's pool hall. Or scarfing cheeseburgers at Johnson's diner, presided over by Eileen Brennan, or riding in Bridges' girlfriend Cybill Shepherd's convertible, as Shepherd's dissatisfied mom Ellen Burstyn flips the bird at her arrogant occasional lover and lonely, depressed coach's wife Cloris Leachman waits for that weekly ride to the doctor. Elegy for a dying small town — its "last picture show" is Hawks' Red River apparently programmed by the Texas correspondent of Cahiers du Cinéma" - Dave Kehr) - and coming-of-age story, but also chronicle of multiple couplings in a town with o secrets (Shepherd, then a model with no acting experience, effortlessly incarnates a cluelessly entitled beauty who tantalizes five different swains), Picture Show was shot on location in novel author/co-scenarist Larry McMurtry's own home town, unusually in

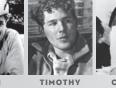
black and white (a suggestion of Bogdanovich house guest Orson Welles). Oscar nominations for Best Picture,  $\hbox{\it Director, Screenplay, Cinematography, and a never-topped four for supporting parts (Bridges, Johnson, Leachner and Compared Foundation and Compared Foundation and Compared Foundation (Bridges, Johnson, Leachner and Compared Foundation (Bridges, Leachner and Compared Founda$ Burstyn), with wins for Leachman and Johnson, who turned the part down three times before John Ford talked him into it. "In an unbroken arc of narrative, beautifully photographed (by Robert Surtees) in the blunt, black-and-white tones I associate with pictures in a high school yearbook, tells a series of interlocking stories of love and loss that are on the sentimental edge of Winesburg, Ohio, but that illuminate a good deal more of one segment of the American experience than any other American film in recent memory." - Vincent CYBILL Canby, New York Times. "Plain and uncondescending SHEPHERD in its re-creation of what it means to be a high school

athlete, of what a country dance hall is like, of the necking in cars and movie houses, and of the desolation that follows high school graduation." -Pauline Kael. "The best film of 1951, you might say. Using period songs and decor to create nostalgia is familiar enough, but to tunnel down to the visual level and get that right, too, and in a way that will affect audiences even if they aren't aware how, is one hell of a directing accomplishment... I wonder if Bogdanovich's film doesn't at last explain what it was that Pauline Kael, and a lot of the rest of us, lost at the movies." - Roger Ebert.

2:00, 4:30, 7:00, 9:30 A SONY PICTURES REPERTORY RELEASE









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CALENDAR EDITOR BRUCE GOLDSTEIN

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\$75 \$110 \$250 \$550 \$1,000 \$2,500 (\$110) (\$221) (\$453) (\$903) (\$2,403) OCTOBER 7-20 TWO WEEKS (NEW 35MM PRINT!)

(1967) In a nine-minute close shot, Mireille Darc, clad in bra and panties, recounts matter-of-factly to her lover her spur of the moment three-way with a stranger and his wife, then she's off with her own husband - boorish, chain-smoking, horn-riding Jean Yanne - to lock down their share of the inheritance, on the world's longest, most hellish weekend trip, starting off with the screen's greatest traffic jam, with, to the accompaniment of incessant car horns, Raoul Coutard's camera tracking along a hilarious succession of set piece tableaus for nearly a full reel. And there's the numerous bouts of road rage; the endless progression of wrecked autos; the carjacking; the sheep guesting from Buñuel's The Exterminating Angel; Jean-Pierre Léaud orating as Revolutionary leader St. Just and then singing into a roadside phone; the triple 360-degree pan-dolly around a country courtyard as screenwriter Paul Gégauff pounds out Mozart on a Bechstein; the incineration of Emily Brontë; the Marxist guerrillas; the buckets

of fake blood. Viciously biting anti-capitalism, anti-bourgeois, anticonsumerism, black comedy, this was Godard's kiss-off to his first great decade of filmmaking. "France is depicted as an automotive inferno in which people beat and shoot each other over right of way or a dented bumper; where a mile-long traffic jam is caused by compulsive rubbernecking at a corpsestrewn flaming wreck; where overturned and burned-out blood-doused cars and their victims are as common as trees in the landscape; where emotionally dissociated monsters remain as unaffected by the farmers in a barnyard as by the Mozart incongruously played there... A prolonged howl of rage at the perceived vanities and cruelties of bourgeois life." - Richard Brody. "As long as Godard stays with cars as the symbol of bourgeois materialism, the barbarity of these bourgeois-their greed and the self-love they project onto their possessions—is exact and funny. The picture goes much further—sometimes majestically, sometimes with surreal details that suggest an affinity between Godard and Buñuel... There are extraordinary passages, such as a bourgeois wife's erotic confession and a long virtuoso sequence of tracking shots of cars stalled on the highway... As a mystical movie, comparable to Bergman's Seventh Seal and Shame and Ichikawa's Fires on the Plain and passages of Kurosawa yet we're hardly aware of the magnitude of the writer-director's conception until after we are caught up in the comedy of horror, which keeps going further and further and becoming more nearly inescapable." - Pauline Kael. "Consolidates Godard's position as the most disconcerting of all contemporary directors, a veritable paragon of paradoxes, violent and yet vulnerable, the most elegant stylist and the most vulgar polemicist, the most remorseful classicist and the most relentless modernist, the man of the moment and the artist for the ages." - Andrew Sarris. 1:00. 3:15. 5:30. 7:45. 10:00+

+No 5:30, 7:45 or 10:00 shows on Monday, October 17

A JANUS FILMS RELEASE



JEAN-LUC GODARD'S

**SPECIAL EVENT** MONDAY. **OCTOBER 17** 

OCTOBER 21-NOVEMBER 3 TWO WEEKS



NOVEMBER 1 TUE (2 FILMS FOR 1 ADMISSION)

lying Giant Roc, the visually challenged

Cyclops and a sword-wielding skeleton

courtesy of effects wizard Ray

Harryhausen - enhanced by one of

errmann's most rousing scores

1:00, 4:35, 8:10

**JASON AND** 

**THE ARGONAUTS** 

fabled Golden Fleece, Jason and

he men of the Argo battle a Bronze

THE 7TH VOYAGE OF SINBAD

(1958, Nathan Juran) Kerwin Mathews's Sinbad takes

on an evil sorcerer's monster team, including the high-

olossus, airborne Harpies, and perhaps Harryhausen'

nost astonishing technical achievement: a seven-mar

squad of sword-wielding skeletons, underscored by

#### OCTOBER 21/22 FRI/SAT (2 Films for 1 Admission) **CITIZEN KANE**

(1941, Orson Welles) From its Gothic opening at looming Xanadu, through its conflicting accounts of a Hearst-like magnate's rise and fall, to its legendary final shot, the electrifying film debuts of both actor/director Welles and composer Bernard Herrmann. 1:05, 5:05. 9:05

#### JANE EYRE

(1943, ROBERT STEVENSON) Joan Fontaine's Jane graduates from the Orphanage from Hell to become governess to Margaret O'Brien, ward of Orson Welles's brooding reman Rochester. Decidedly Wellesian adaptation of Charlotte Brönte's classic, with 10-year-old Elizabeti Taylor in one of her earliest roles. 3:15, 7:15



#### OCTOBER 23/24 SUN/MON **NORTH BY NORTHWEST**

showdown on Mt. Rushmore - keep on coming as Car Grant finds a simple case of mistaken identity snowballing into a breakneck cross-country chase, menaced by James Mason and his goon squad and alternately aided, teased and thwarted by Eva Marie Saint. SUN 1:00, 3:30, 6:00, 8:30 MON 1:00, 3:30, 9:30



THE DEVIL AND DANIEL WEBSTER

#### THE DEVIL AND **DANIEL WEBSTER**

(1941, WILLIAM DIETERLE) To save his spread from the sheriff, an 1840s New Hampshire farmer makes a deal with Walter Huston's "Mr. Scratch" - big mistake! Soul or trial, with legendary statesman Webster (Edward Arnold) up against Scratch's hand-picked jury. Benedict Arnold Preserved by UCLA Film Archive. 7:00 ONLY



#### OCTOBER 25 TUE (2 FILMS FOR 1 ADMISSION) THE GHOST AND MRS. MUIR

romance, with ethereal and romantic BH score, as lonely widow Gene Tierney finds her New England cottage

#### THE TROUBLE WITH HARRY

(1956, ALFRED HITCHCOCK) Sea captain Edmund Gwer drags the title character's body through lush Nev England countryside, while artist John Forsythe and new widow Shirley MacLaine (in her debut) remain equall matter-of-fact, as Hitchcock wryly observes the corpse's peregrinations. First collaboration of the two Masters

Herrmann and Hitchcock. 2:55, 6:40, 10:25

ectoplasmic sea captain Rex Harrison. 1:00, 4:45, 8:30

extra-legal lengths, culminating in a chilling watery bayou limax. Martin Scorsese re used Herrmann's score for the 1991 remake 3:05, 7:10

# Bernard

ARCHIVE), PAUL GINSBURG (UN KATIE FRY, CHRISTOPHER LANE, CHARLES TABESH (TCM), ANI



#### OCTOBER 26/27 WED/THU (2 Films for 1 Admission) THE MAGNIFICENT **AMBERSONS**

America: Joseph Cotten pursues lost love Dolores Costello, despite her imperious son Tim Holt. Highlighted otography, Agnes Moorehead's

vard-winning hysterics, WED 1:00. 4:10. 7:20. 10:30 THU 1:00, 4:10

## **HANGOVER**

**SQUARE** obsessive composer Laird Cregar has two roadblocks to finishing that concerto: blackouts when he hears dissonances - followed by reports of mysterious murders - and no-good music hall thrush Linda Darnell with lerrmann's score practically a character itself

WED 2:40, 5:50, 9:00 THU 2:40, 5:50

#### OCTOBER 27 THU (SEPARATE ADMISSION) **JOURNEY TO THE CENTER**

**OF THE EARTH** 1959, Henry Levin) A 16th-century manuscript pinpo the entrance to the earth's core so it's time for professor James Mason, with Pat Boone and Arlene oahl in tow, to pack those bags. Spectacular filming 1100 feet below ground in Carlsbad Caverns induced ar

#### authentically eerie and Jules Vernian sense of wonder augmented by a vintage BH score. 7:30 ONLY OCTOBER 28 FRI (2 FILMS FOR 1 ADMISSION) **TAXI DRIVER** (1976, Martin Scorsese) Robert De Niro's

## nsomniac hack Travis Bickle transforms

imself into a mohawked, armed-to-the-teeth avenging angel, meeting his own judgment day in the form of child hooker Jodie Foster and her pimp Harvey Keitel Herrmann's final score. 1:00, 5:05, 9:10

#### **CAPE FEAR**

Gregory Peck's got it all, but psycho Robert Mitchum, back after Peck

#### n scores of BERNARD HERRMANN (1911-1975) revolutionized American movie music. both in his very distinctive style and in his constant reaching to new instruments and new techniques. In honor of the centennial of his birth

From the ominous chords of

Citizen Kane, through the legendary

tchcock collaborations, to the

luesy brooding of Taxi Driver the

some of his very best. SPECIAL THANKS TO MARILEE WOMACK (WARNER BROS.), CAILTIN ROBERTSON (20th CENTURY FOX), BRIAN BLOCK (CRITERION PICTURES), TODD WIENER, STEVEN HILL (UCLA FILM & TELEVISIO

**VERTIGO** 1958, ALFRED HITCHCOCK



steeple. But then he meets her again — or does he? One of the screen's most wrenching treatments of loss and sexual obsession. 1:00, 3:30, 6:00, 8:30



THE DAY THE EARTH

(1951, Robert Wise) "Klaatu barada niktu!" Reeling

from an ill-advised fusillade after his saucer lands in the

nation's Capitol, alien Michael Rennie gives that famous

order to his killer robot Gort. A sci-fi mega-classic and

meeting of composer and instrument with Herrmann's

enuinely eerie theremin score. 1:00, 4:55, 8:50

(1963, Alfred Hitchcock) "The Birds is Coming!" Playgin

ippi Hedren, after exchanging barbs with lawyer Roo Taylor in a Frisco pet shop, follows him to Bodega Bay, with

a gift of — gulo! — lovebirds... and then nature turns

litchcock's tour de force of terror from the mundane

features a completely music-less track of electronic avia

sounds supervised by Herrmann. 2:45, 6:40

OCTOBER 31 MON (2 FILMS FOR 1 ADMISS

for a little rest and shower at taxidermy

shower stalls into places of terror. 1:00, 4:50, 8:40

**PSYCHO** 

**OBSESSION** 

STOOD STILL

THE BIRDS

#### (1957, FRED ZINNEMANN) Eva Marie Saint worries that jumpy husband Don Murray is cheating, while overbearing Pop bough up that \$2,500 loan. And then there's this drug roblem. Pathbreaking treatment of heroin addiction dapted from the play by Michael Gazzo

**ON DANGEROUS GROUND** 

Virginia Majewski. **3:00, 6:35, 10:10** 

A HATFUL OF RAIN

(1952, Nicholas Ray) En route to a mountain manhunt

tough cop Robert Ryan finds romance with blind girl Ida

upino — sister to his sex killer prey. Herrmann's score

was the composer's favorite; he gladly shared his

opening credit card with "Viola d'Amour" virtuoso

1:00, 4:35, 8:10



THE MAN WHO KNEW TOO MUCH

#### MBER 3 THU (2 Films for 1 Admission) THE MAN WHO KNEW TOO MUCH

(1956, ALFRED HITCHCOCK) James Stewart and Doris Day's Marrakech family vacation is interrupted by a sudden encounter with a stabbed-in-the-back "local," leading to a kidnapping, murder, and a nerve-shredding race with a cymbalist in the Royal Albert Hall during Arthur Benjamin's "Storm Cloud Sonata," conducted by an

#### **FAHRENHEIT 451**

(1967, François Truffaut) In a future society where reading s banned, fireman Oskar Werner helps incinerate books by day, then reads wordless comics and watches TV with wife Julie Christie by night. But then Christie #2 ntroduces him to "The Bookmen." "Truffaut has given a ew form to my book... Such fidelity is really miraculous." Ray Bradbury. 1:00, 5:15, 9:30



#### **NOVEMBER 4-10 ONE WEEK**



(1968) "(1) What does she want with him? Good heavens she's killed him; (2) Hell, she's going to kill him, too; (3) Well, well, it didn't go the way we thought it would that time; (4) She'll get caught this time... Oh no, I thought..." - Truffaut. Pulled back from an out-the-window suicide attempt, Jeanne Moreau (solely black or white-clad, and low-

key and business-like throughout) decides it's time for a trip, then proceeds to track down, playing the enigmatic femme fatale in five different styles, five total strangers — explayboy/groom-to-be Claude Rich, lonely Michel Bouquet, boorish budding politician Michel Lonsdale, admittedly skirt-chasing artist Charles Denner, and hot car entrepreneur Daniel Boulanger - using her hands; poisoned wine; a knife - no, not the knife; a gun - no, not the gun; then the knife... Meanwhile, Jean-Claude Brialy keeps thinking he's seen her somewhere before... While Moreau charmingly befriends and befuddles "le petit" Christophe Bruno, and maybe/almost finds love along the way. Truffaut's ultimate Hitchcock homage — right down to the source

Nouvelle Vague cameraman Raoul Coutard ending their collaboration; but one of his biggest box office successes and eliciting the ultimate compliment: "I especially liked the scene of Moreau watching the man who had taken poison dying slowly" - Hitchcock. "Truffaut is such a poetic filmmaker that the film turns around and becomes, not at all Hitchcockian, but a gentle comedy and one of the few plausible and strange love stories in a long time... Touching and fun at a level so much higher than other films that it is just a great relief to have it to see." - Renata Adler, The New York Times. "Truffaut uses such classic Hitchcock situations as the innocent man wrongly accused (or is he?); the chase; the unexpected interruption; the theme of

> restraint and confinement; the series of evil events that take place in sunshine and happiness, during wedding parties and games of children's tag. Best of all, the ending is totally unexpected and totally satisfying." - Roger Ebert



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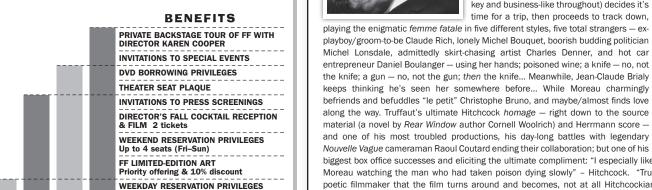
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STARRING JEANNE MOREAU

MUSIC BY BERNARD HERRMANN



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