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

FEBRUARY 10 - MARCH 1 \* THREE WEEKS

SPECIAL THANKS TO ANDREA KALAS, JUDY NICAUD, BRENDA CICCONE (PARAMOUNT), MIKE MASHON, ROB STONE (LIBRARY OF CONCRESS), PAUL GINSBURG, BOB O'NEIL (UNIVERSAL PICTURES),

BRIAN BLOCK (CRITERION PICTURES), CAITLIN ROBERTSON (TWENTIETH CENTURY FOX), MARILEE WOMACK (WARNER BROS.), CROVER CRISP, KATIE FRY (SONY), DANIEL BISH (GEORGE EASTMAN HOUSE),

TODD WIENER, STEVEN HILL, (UCLA FILM & TELEVISION ARCHIVE), MAY HADUONG (ACADEMY FILM ARCHIVE), MARK MCELHATTEN, GINA TELAROLI (SIKELIA), MARY TALLUNGAN (DISNEY), CHARLES TABESH

DENNIS MILLAY (TCM), GRETCHEN WAYNE, SUE JAMESON (BATJAC PRODUCTIONS), LARRY STERN (VIDEO-CINEMA FILMS, INC.), MICHAEL SCHLESINGER, MARTIN SCORSESE, AND JAKE PERLIN.

A VERY SPECIAL THANKS TO WILLIAM WELLMAN, JR. AND TO WELLMAN AUTHORITIES JOHN ANDREW GALLAGHER AND FRANK THOMPSOI

TRACK OF

FEBRUARY 21 TUE (3 FILMS FOR I ADMISSION)

(1931) Shady lady in the tropics Dorothy Mackaill

strikes matches on her thumbnail and flames in

the pants of as sleazy and sinister a bunch as ever

(1933) Guilt-ridden and banned from commercial

flying after a disastrous crash, Richard Barthelmess

inds a pilot's job and love with stunt parachutist Sally

Eilers. With an air-sea rescue in heavy fog climax and

John Wayne in blink-of-an-eye bit. Preserved by the

**SAFE IN HELL** 

of Congress. 1:00. 5:20. 9:40

**STINGAREE** 

Library of Congress. 2:20, 6:40

FEBRUARY 22 WED (2 FILMS FOR I ADMISSION

THE STORY OF G.I. JOE

(1945) Drawn from the writings of legendary war

correspondent Ernie Pyle (here played by Burgess

Meredith), the story of an infantry company as it fights its

way up the Italian boot, Wellman's personal favorite of all

his films. "It would be impossible to say enough in praise

of the performance of Robert Mitchum as the Captain, o

of Wellman for his directing... a tragic and eternal work of

art" - James Agee. Mitchum's only Oscar nomination.

Print courtesy Academy Film Archive. 4:10, 8:25

**BATTLEGROUND** 

Wellman and three others. 2:00. 6:15

**CENTRAL AIRPORT** 



**BRUCE GOLDSTEIN** 

(1927) "It Girl" Clara Bow loves Buddy Rogers, but Buddy - and buddy Richard Arlen - loves planes: all get their fill when the US of A enters WWI. The very first Best Picture Academy Award-winner (then called Most Outstanding Production") is a super-spectacle, with hair-raising aerial footage matched with massive  $battle\ recreations-its\ authenticity\ guaranteed\ by\ real-life\ Great\ War\ flyboy\ vets\ Wellman,\ Arlen,\ and$ screenwriter John Monk Saunders — and a star-making cameo by Gary Cooper. This all-new 4K digital (DCP) restoration, created to help celebrate the 100th anniversary of Paramount Pictures, incorporates the film's original 1927 score by John Stepan Zamecnik, color tinting (and a re-creation of its "Handschiegl" color effects, originally stenciled right onto the prints), and sound effects authentically re-created by Oscar-winning sound designer Ben Burtt (E.T., Star Wars, Raiders of the Lost Ark, etc., etc.). "Wellman hurls his camera

around the vast battlefield with exhilarating abandon... His epic handling of the big drive is overwhelming, and the superimposition of thousands of men marching into a horizon where their destruction is pictured in split screen is a moment worthy of Abel Gance's J'Accuse." - Kevin Brownlow. Restored by Paramount Pictures with support from the Academy Film Archive. Special thanks to The Film Foundation.

FRI 1:00, 4:00, 7:00\* SAT/SUN 1:00, 7:00\*\* \*Friday's 7:00 show Introduced by William Wellman, Jr. \*\*SATURDAY'S 7:00 SHOW INTRODUCED BY OSCAR-WINNING SOUND DESIGNER BEN BURTT, WITH Q&A FOLLOWING MOVI



### FEBRUARY II SAT **ISLAND IN THE SKY**

Cantain John Wayne must keen his WWII supply plane crew alive in minus-40-degree temperatures, as Lloyd Nolan, Andy Devine, and James Arness (Gunsmoke search from the air From the Frnest K. Gann novel HD Projection (D-5), courtesy Batjac Productions 4:00 ONLY\*

\*INTRODUCED BY WILLIAM WELLMAN JR., WITH Q&A



(1954) When an engine blows on limping co-pilot John Wayne's Honolulu to San Fran flight, it's white knuckles all the way, in the granddaddy of all disaster movies (and the mothe lode for Airplane!), with the Duke's slapping of pilo Robert Stack the archetypal "Thanks, I needed that!" moment; a passenger list including Claire Trevor, Laraine Day, and Oscar-nominated Jan Sterling; and Dimitri Tiomkin's whistling-out-of-the-theater theme song and Oscar-winning score. HD Projection (D-5), courtesy Batjac Productions. 4:00 ONLY

### FEBRUARY 13 MON (2 FILMS FOR I ADMISSION) **CHINATOWN NIGHTS**

(1929) After white tong leader Wallace Beery saves socialite Florence Vidor from a Chinatown riot, she power-dives into his milieu out of love, but when rival boss Warner Oland (Swedish, but later Charlie Chan in the long-run series) uses her as a pawn, it may be time to get out. Wellman transformed a finished silent into a truly bizarre part-talkie. 1:30, 4:45\*, 7:45

### **WOMAN TRAP**

(1929) Four-cornered love and law problem as police captain Hal Skelly loves both Evelyn Brent and his own no-good brother Chester Morris, whose bootlegging partner Leslie Fenton is Brent's brother as death betrayal, and reconciliation ensue. 3:05, 9:20



**YOU NEVER KNOW WOMEN** 

(1926) Russian acrobat Florence Vidor is saved from an accident by moneybags admirer Lowell Sherman then can't get rid of him, while stoic partner Clive Brook performs a Houdiniesque underwater finale. Wellman's first critical and ommercial success. Preserved by the Library of Congress. 6:30 \*LIVE PIANO ACCOM



A STAR IS BORI FEBRUARY 14 TUE (2 FILMS FOR I ADMISSION)

### **A STAR IS BORN**

with Janet Gaynor's Vicki Lester rising to stardom, even as Fredric March's (1937) The original of the classic, boozing Norman Maine prepares for his climactic dip. Dorothy Parker and husband Alan Campbell's most famous script, with Technicolor production by David O. Selznick. Restored version courtesy UCLA Film & Television Archive. 1:00. 4:35. 8:10

### **NOTHING SACRED**

(1937) Carole Lombard learns she isn't dying of radium exposure, but why give up that allexpense-paid trip to Gotham courtesy of humar interest-mongering reporter Fredric March? Ben Hecht poisonly penned this send-up of cheap in 3-color Technicolor. 3:05. 6:40. 10:15



FEBRUARY 15 WED (2 FILMS FOR I ADMISSION) THE GREAT MAN'S LADY

(1942) Even as Inel McCrea's statue is being dedicated in the city he built in the West, reporters stampede to interview widow - or is she? - Barbara Stanwyck, and the flashbacks to 1848 begin, with Stanwyck aging from 16 to 108, while beating Brian battling a flash flood. 2:45, 6:15, 9:45

# **BUFFALO BILL**

daughter Maureen O'Hara, and keeps the peace with his Cheyenne friend, Anthony Quinn's Yellow Hand but then there's a spectacular battle with horses splashing through a shallow river. Highly fictionalized, entimentalized, and Technicolored account of the Western hero, but also a scathing portrait of White chicanery. 1:00, 4:30, 8:00





FEBRUARY 16 THU (3 FILMS FOR I ADMISSION)

### **NICHT NURSE**

(1931) Barbara Stanwyck and Joan Blondell, quick changing between uniforms and déshabillés, breezily battle bootleggers, drunken mothers, corrupt doctors, and menacing chauffeur Clark Gable. "Lurid but fast-paced and highly entertaining thriller." - John A. Gallagher. Preserved by Library of Congress. 1:00, 5:15, 9:30

### THE PURCHASE PRICE (1932) Becoming George Brent's mail order bride in

Elk's Crossing, North Dakota, don't look so bad to Broadway thrush Barbara Stanwyck after tussles with gangster boyfriend Lyle Talbot. But all's not good ir Eden, even before Talbot shows up, Preserved by the Library of Congress.





vith arrogant boxer Richard Arlen romancing Mary Brian, then falling for temptress Olga Baclanova (Freaks) on the eve of the big fight. "Perhaps the - Frank J. Thompson. **3:45, 8:00** 

### FEBRUARY 17 FRI (SEPARATE ADMISSION) THE OX-BOW INCIDENT See February 18 for description. 1:00 ONLY

### FEBRUARY 17 FRI (2 FILMS FOR I ADMISSION) **WILD BOYS OF** THE ROAD

(1933) Instead of burdening their penniless families. Frankie Darro, Edwin Phillips, and Dorothy Coonan decide to ride the rails, dodging train detectives in Preserved by the Library of



trenches of WWI to the preadlines and railroad ties of 1933, encountering communism, welfare capitalism, drug addiction Red Squads, police brutality and riots along the way William K Everson Preserved by the Library of Congress. 2:30, 5:15, 8:00



WILLIAM "WILD BILL" WELLMAN (1896-1975) earned his nickname, enlisting in the Lafayette Flying Corps before America entered the Great War, directing the first-ever Best Picture Oscar-winner, becoming Hollywood's greatest specialist in aerial adventure, and renowned as well for a quick temper and occasional fisticuffs. But beyond the tough guy and action classics, he helmed some of the greatest of screwball comedies, among works in virtually every other genre; guided signature performances by Barbara Stanwyck, Louise Brooks, Loretta Young, Ginger Rogers, et al.; sensitively portrayed Norman Maine's disintegration in A Star is Born; directed Cooper, Cagney and Gable in star-defining roles; and in his Pre-Code collaborations with producer Darryl Zanuck at Warner Bros., was the key director of one of the American cinema's greatest periods

### PROGRAMMED BY BRUCE GOLDSTEIN

ALL 35mm PRINTS UNLESS OTHERWISE NOTED

(2 FILMS FOR I ADMIS

**BEAU GESTE** 

(1939) A frantic relief colu

still safe from marauding

Touaregs, but garrisoned

solely by... The classic

Foreign Legion adventure,

with Gary Cooper, Ray Milland

arrives to find Fort Zinderneuf



FEBRUARY 18 SAT (2 FILMS FOR I ADMISSION) THE OX-BOW INCIDENT

Harry (M\*A\*S\*H) Morgan find a trail break in town turning into a lynch mob frenzy, with Dana Andrews, Anthony Quinn and Francis Ford (John's older brother) ticketed for the rope - but are they really guilty? Wellman's labor of love shattered sagebrush stereotypes. "A thrilling experience... A significant moment for our

# YELLOW SKY New 35mm Print! (1948) Holed up in ghost town Yellow Sky after a post-

bank robbery chase across a desert, Gregory Peck, Richard Widmark and the gang find they're not alone when tom-boyish Anne Baxter gets the drop on them and then there's gold! 1:00, 4:10, 7:30



THE CALL OF THE WILD New 35mm Print!

(1935) En route to the Alaska gold fields, Clark Gable's luck changes when he buys sled dog Buck to keep him from being shot, and rescues Loretta Young from spectacular location

and Robert Preston as the Geste brothers, and Oscar

nominated Brian Donlevy as the lip-smackingly sadistic

Sergeant Markoff. They don't make 'em like this

anymore. SUN **1:00, 4:50, 8:35** MON **1:00, 4:50** 

### Reginald Owen and comic sidekick Jack Oakie. Freely adapte from the Jack Londo

classic. 3:15, 7:00

**BEGGARS OF LIFE** essed-as-a-boy Louise Brooks is befriended by

Richard Arlen and falls in with Wallace Beery's band of hoboes. Long-thought-lost silent classic, with Brooks' best pre-German work and dazzling location work on speeding trains Print courtesy George Eastman House. Preservation funded by The Film Foundation. 8:35\* \*LIVE PIANO ACCOM





# **REACHING FOR THE SUN**

(1941) Wellman in Preston Sturges mode: backwoods guy Joel McCrea, along with instant pal Eddie Bracken, bulls his way into a job at a Detroit car plant just to earn enough to buy an outboard motor for his rowboat, but romance with Ellen Drew and a titanic battle via giant machines with bad guy Albert Dekker ensue. **1:00, 4:45, 8:30** 

### **MEN WITH WINGS**

(1938) Childhood pals Fred MacMurray, Ray Milland, and Louise Campbell form a reckless flybov, faithful friend, and long-suffering wife triumvirate through the beginnings of aviation to WWI and wars in Morocco and China, and a fog-ridden rescue after an ocean crash, "Recaptures the excitement of Wings, with the addition of sound and Technicolor." - John A. Gallagher. 2:45, 6:30, 10:15

### FEBRUARY 24 FRI (2 FILMS FOR I ADMISSION)

TRACK OF THE CAT (1954) As a man-hunting panther prowls outside a snowbound mountain cabin, a family dominated by mean-spirited puritan Beulah Bondi slowly breaks apart, until embittered son Robert Mitchum sets out to avenge his brother's killer. An unsung, genuinely experimental work, a black and white film in color, with only Mitchum's red coat and Diana Lynn's yello scarf contrasting the snowy exteriors. 3:10, 7:15\* \*7:15 SHOW INTRODUCED BY FILM HISTORIAN FOSTER HIRSCH

### **WESTWARD THE WOMEN**

(1951) Woman-hating scout Robert Taylor guides a wagon train of mail-order brides across the plains to California, highlighted by a monumental drunk at a gravesite, a flash flood, and a waterless trek through the desert. "They must be great!" sputters one hairy groom Originally a Frank Capra (!) project. **1:00, 5:05, 9:10** 



THE PUBLIC ENEM FEBRUARY 25 SAT (2 FILMS FOR I ADMISSION)

THE PUBLIC ENEMY (1931) "I'm not so tough." Oh yeah? In his electrifying star-making performance, James Cagney moves from Chicago slum street punk to full-fledged gangster, with molls Jean Harlow, Joan Blondell and grapefruit recipient Mae Clarke in tow, Wellman set out to make "the toughest goddamn gangster picture

### of Congress. 2:50, 5:50, 8:50 THE STAR WITNESS

New 35mm Print!

(1931) Tough D.A. Walter Huston goes after some hired killers, only to find his witnesses, an innocent family caught in the crossfire, clamming up in fea of gangland reprisals - but crusty grampa Chic Sale (actually only 45) has a plan. "One of Wellman's finest films." - Gallagher & Thompson. Print courtesy Library of Congress. 1:30, 4:30, 7:30

of them all" - and succeeded. Print courtesy Library

### FEBRUARY 26 SUN (2 FILMS FOR I ADMISSION) **ROXIE HART**

of Belgium, a squad of the 101st Airborne division (1942) When publicity-hungry Ginger Rogers gets including Van Johnson, John Hodiak, Ricardo herself accused of murder, it's time for Adolphe Montalban, and James Whitmore — struggles to hold Menjou's "mouthpiece" to on. Labor of love for Oscar-winning scripter Robert orchestrate the gam-flashing Pirosh, a Battle of the Bulge vet, with Paul C. Vogel's courtroom

Since its inception 25 years ago, Film Forum's repertory screen has presented classic films in the best possible 35mm prints, premiering nearly 1,000 new prints and restorations along the way. (On this calendar alone, you'll find forty-five 35mm prints, ten of them spanking new). While we're more

than ever committed to showing classic films on film, the tremendous advances being made in transferring classics to DCP (Digital Cinema Package). the industry standard, just can't be ignored. The best DCPs scan original negatives at such a high rate that all of the attributes of a photochemicallyproduced 35mm (or even 70mm) print — the detail, color density, film grain, etc. — are vividly re-created and even exceeded. But is watching a DCP the same experience as watching a film print? The jury is still out, so for this one-week series, we've chosen the crème de la crème of classics on DCP and

1:00, 4:15, 7:30 **LADY OF** 

as Chicago

**BURLESQUE** (1943) When a fellow artists s found backstage strangle with - what else? -

G-string, burlesque headliner Barbara Stanwyck becomes a prime suspect, singing,

dancing, and sleuthing in this adaptation of a novel by legendary ecdysiast Gypsy Rose Lee. Print courtesy Library of Congress. 2:30, 5:45, 9:00



FRISCO JENNY (1933) After the 1906 quake, desperate single mom Ruth Chatterton turns tricks in Chinatown, then takes

Preserved by the Library of Congress. 2:30, 7:00

### the fall for a murder rap, her fortunes improving with the golden age of bootlegging. **4:10, 8:40**

### YOUNG **EAGLES** (1930) On leave in Paris

from ongoing WWI air duel with Paul Lukas's German ace the Grey Eagle, American flyboy Buddy Rogers falls for expatriate Jean Arthur, but

there's spy vs. spy and air battles - highlighted by a spectacular crash - still to come. 1:05, 5:35, 10:05

### RUARY 28 TUE (2 FILMS FOR I ADM THE IRON CURTAIN New 35mm Print!

(1948) Soviet embassy code clerk Dana Andrews decides to defect, but will any of those Canadian bureaucrats actually want his top secret documents? First of the major post-war Red scare films, but based firmly on the actual Igor Gouzenko case. 1:10, 4:25, 7:40

### THE PRESIDENT **VANISHES**

(1934) President Arthur Byron is feared kidnapped, as a cabal of industrialists, along with fascist wannabes led by Edward Ellis (The Thin Man), are about to railroad the country into war - but Secret Service man Paul Kelly is on the case. From an anonymous novel

by mystery legend Rex Stout. 2:50, 6:05, 9:20

### FEBRUARY 29 WED (2 FILMS FOR I ADMISSION) **MAGIC TOWN**

(1947) Grandview is the perfect burg for cynical NYCbased pollster James Stewart - it's so typical he doesn't have to poll anywhere else! Only trouble is, local newspaper editor/social activist Jane Wyman wants to improve things. Regular Capra collaborator Robert Riskin's final script. Print courtesy Academy Film Archive. 3:05. 7:10

### THE HAPPY YEARS

(1950) 1896 and after being expelled from two prep schools, it's a rough start for Dean Stockwell's (Blue Velvet) pugnacious Dink Stover at Lawrenceville taking what proves to be stuffy headmaster Leo G. Carroll for a bumpy joy ride, and going toe to toe with Darryl Hickman. 1:00. 5:05. 9:05



MARCH I THU (2 FILMS FOR I ADMISSION)

# LAFAYETTE ESCADRILLE

(1958) Tab Hunter opts to dodge a car theft rap by flying for France in WWI, and finding love with wannabe ex-hooker Etchika Choureau, in Wellman's most autobiographical work, with stars-to-be Clint his real-life comrades, and William Wellman Jr. playing his own Dad. 1:00, 4:25, 7:50

### **GALLANT JOURNEY** (1946) Real 19th-century avia

John Montgomery (Glenn Ford) battles parental opposition, his own dizzy spells, money problems, a crippling lawsuit - even an earthquake - to fulfill his dream of an "aeroplane," a glider that eventually does soar above th clouds, but. 2:45, 6:10, 9:35

BEGGARS



# 2-8



**DR. STRANGELOVE** 

**%** MARCH 9-27 ⋅ %

FRI 4:00, 7:00\*



vice-president of asset restoration, and digital astering, will introduce Dr. Strangelove on Friday Saturday (5:30) with excerpts from the filn alternating between a 35mm print and Sony's 4K DCP restoration A Q&A will follow the



THE GUNS OF NAVARONE





**TAXI DRIVER** 



**BYE BYE BIRDIE** (1963, GEORGE SIDNEY) SAT **1:00** SUN **4:00** 



FROM HERE







**GOLDFINGER** 



2001: A SPACE ODYSSEY



→ SPECTACULAR NEW RESTORATION



THE SHINING



THE RED SHOES



MARCH 6 TUE THE SEARCHERS



(1945) "Love is so simple" — or is it? A theater curtain rises on jostling crowds on the Boulevard de Crime in 1828 Paris (brought to life by legendary production

designer Alexandre Trauner), among them Jean-Louis Barrault's white-faced mime

Baptiste Debureau, Pierre Brasseur's aspiring actor Frédérick Lemaître, and Marcel Herrand's intellectual criminal Lacenaire — all based on real people — who have

**WEST SIDE STORY** (1961, ROBERT WISE & WED 1:20, 6:30 THU 1:20

eyes only for ambiguously serene woman of mystery Garance -

as portrayed by Arletty in "a performance for the ages" (Richard Roud). An ode to the lusty traditions of early 19th century



**FIVE EASY PIECES TO ETERNITY** 3:40, 9:30 1:30, 6:30 4:10, 9:10 SAT 7:50 SUN 9:10 (1961, J. LEE THOMPSON) FRI 1:00 SUN 1:00, 6:10 1:00, 6:50



FLAME! A RICH AND DELICIOUS MOVIE TREAT!' - The Guardian



MASTERPIECE!"

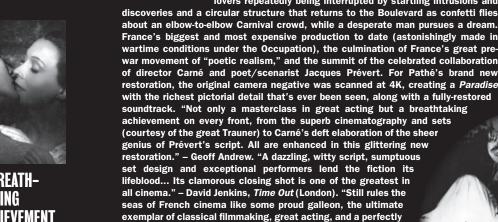
Peter Cowie









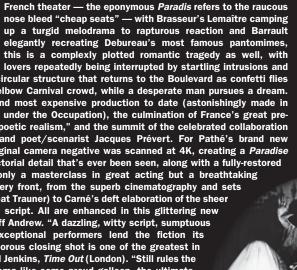


1:00, 4:30, 8:00 A PATHÉ FILM A JANUS FILMS RELEASE

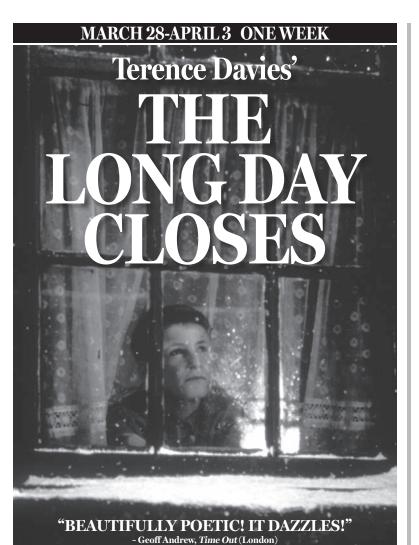
French film ever made." - Peter Cowie.



WED 4:20, 9:30



constructed screenplay. For many critics, it remains the finest



**NEW 35**MM

(1992) It's pouring in Liverpool in 1955, and the camera tracks slowly down a desolate Kensington Street, then turns up the steps as we hear the 20th Century-Fox fanfare, Nat "King" Cole singing "Twilight Time" and Alec Guinness asking about a room in The Ladykillers; an eleven-year old boy wheedles a few pennies for the pictures from his Mam; a spotlight focuses on the boy at school as we hear a richly old-fashioned soprano voice and, turning to see the ship in her song, he's hit by the spray; light patterns flutter on

the upstairs carpet; and an overhead camera seamlessly side tracks above the boy swinging on a bar above his basement steps, above the aisle of a smoky cinema, above the pews of a church, above rows of boys in school, as Debbie Reynolds sings "Tammy." Davies' third and final autobiographical film is an impressionistic slice of life, the camera elegantly gliding via near-invisible transitions (straight cuts, brief dissolves, moves into shadow and out) through vignette after vignette, contrasting the warmth of sing-a-long-loving family life with the iciness of school (ruled by a cane-happy teacher) and the fear of church (a crucifix startlingly comes to life to bark "Boo!"), even as Doris Day, Orson Welles, and Judy Garland punctuate the soundtrack. Among the truly ensemble cast, Leigh McCormack (as young "Bud" Davies) had never acted before - and didn't like it - while Tina Malone (Shameless) supplies a hilarious cameo cutting down impression-loving hubby Jimmy Wilde. "Such is Davies' artistry that he shapes his material into a poignant vision of a paradise lost... The stately camera movements; the tableaux-like compositions; the evocative use of music and movie dialogue; the dreamy dissolves and lighting - all make this a movie which takes place in its young protagonist's mind. Beautifully poetic, never contrived or precious, the film dazzles with its stylistic confidence,

"MESMERIZING!" - J. Hoberman, Village Voice

"A PHANTASMAGORIC CINEMATIC POEM!"

emotional honesty, terrific wit and all-round audacity." - Geoff Andrew, Time Out (London). "A celestial vaudeville in a fastidiously grubby heaven... Davies treats each remarkably studied image as though exhuming some sepia-tinted relic from the archaeological site of Catholic, working-class  ${\it Liverpool."-J.\ Hoberman,\ \it Village\ \it Voice.\ "No\ cozy\ nostalgiathon...\ Davies\ doesn't\ so}$ much direct his films as compose them as visual mosaics - a brother fixing a bicycle, a sister and her friends doing their makeup - that seem about to turn into Caravaggios or

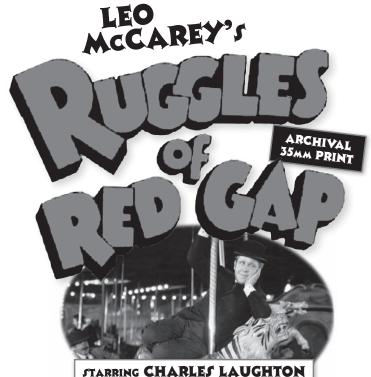
Rembrandts." - Graham Fuller, Interview. 1:00, 2:45, 4:30, 6:15, 8:00, 9:45 A FILM DESK RELEASE

BAM, March 15-27.



# APRIL 4-10 ONE WEEK

"JUST ABOUT IRRESISTIBLE! "RAPTUROUSLY FUNNY!" - The New York Times "A COMPLETELY WINNING MOVIE!"





(1935) It's a worst case scenario for Charles Laughton's snobbish, third-generation gentlemen's gentleman Ruggles: while on a 1908 Paris jaunt, his rather vague master, Roland Young's Earl of Burnstead, casually informs him that he's been lost in a poker game. And to Charlie Ruggles' (that's his real name) uncouth millionaire Egbert Floud and his très nouveau riche wife Mary Boland... of ne-horse Red Gap, Washington, U.S.A.! Culture shock! But, postrelocation, and after Ruggles roguishly introduces him as "Colonel," Laughton starts to find this equality thing okay, exchanging shy glances with dithery widow ZaSu Pitts, and even getting out-snobbed

himself by Boland's brother Lucien Littlefield. And doesn't anybody here know the Gettysburg Address? With both story (previously silent film, play, and novel) and director McCarey his suggestion, this was Laughton's favorite among all his parts, with his rendition of Lincoln's speech a highlight of his one-man shows for decades to come. But then Laughton is here the lead in a lineup of comedy all-stars, with Young's lord, whose "words proceed from his mouth with no movement of jaw or lip" (Simon Callow) and whose initiation into the intricacies of the

"boom, boom, boom'" by Leila Hyams (it's a drum solo) provides an equal highlight. "The archetypal film they don't make any more." - Time Out (London). "Established McCarey as a major director with a flair for off-beat humor and seriocomic situations. His vogue lasted barely a decade, but in that period he left his stylistic mark on the American sound film. Jean Renoir said of McCarey in this period: 'He is one of the few directors who understand human beings." - Andrew Sarris. "A near-perfect comedy... Though Laughton gives a performance of resource and delicacy in the title role, he almost loses the film to Roland Young, whose bemused aristocrat, tempted by ladies, booze and the habits of Mr. Floud, is a lovely creation." - David Shipman. "Funny, genuinely touching, and may well be one of the best films ever made — including those by  $\operatorname{\mathsf{Capra}}\nolimits \cdot$ about the idea of America." - Paul Harrill, Senses of Cinema. DAILY (EXCEPT MON) 1:30, 3:30, 5:30, 7:30, 9:30 MON 1:30, 3:30, 5:30

A UNIVERSAL RELEASE

hrough the eyes of teen-aged Anne (Millie Perkins, with Joseph Schildkraut as father Otto). Adapted from the ow-classic diary and the stage adaptation by Frances Goodrich and Albert Hackett and winner of three Oscars - Art Direction, Cinematography, and Shelley Winters for Best Supporting Actress — among eight nominations, including Best Film and Director, as well as for erstwhile vaudeville/radio comic Ed Wynn for Best Supporting Actor. The screening will be introduced by publisher Judith Jones, former senior editor and vice-president of Knopf, who in 1951 rescued the Anne Frank manuscript from the reject pile (and ater became editor of Julia Child's cookbooks). 7:30





New York, NY



FILM FORUM

209 WEST HOUSTON STREET, NEW YORK, NY 10014

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# FILM FORUM

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RICHARD LORBER, ci ABHISHEK MEHTA PATRICK MONTGOMERY JOHN MORNING VIVIAN OSTROVSKY JOHN ROCHE THEODORE C. ROGERS PAIGE ROYER JANE SCOVELL MICHAEL STERNBERG PAULA WAGNER

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CALENDAR EDITOR BRUCE GOLDSTEIN

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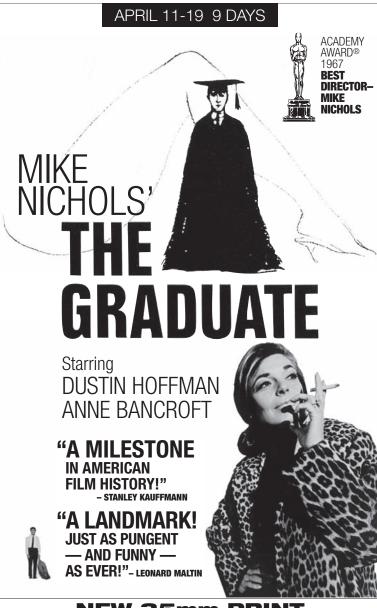
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## **NEW 35mm PRINT**



(1967) "You're trying to seduce me, Mrs. Robinson. Aren't you?" Student unrest in bourgeois clothing, as Dustin Hoffman's Benjamin Braddock, adrift after college is craftily seduced by a woman of his parents' generation: nne Bancroft's icily-assured friend-of-the-family Mrs. Robinson (actually only six years Hoffman's senior). So it's understandable that Ben's dream girl Katharine Ross is a bit startled to learn that he's been sleeping with... her mother. Arguably, no other movie of the 60s - not even Bonnie and Clyde or Easy Rider - turned counterculture angst into popular culture. The biggest box office surprise of the decade, Oscarwinner for second-time-out director Nichols (among seven

nominations), and Hoffman's star-making breakout role, with Simon & Garfunkel's score starting a new trend in soundtrack music and one anthologizable moment after another: the pool-side graduation part packed with advice-offering adults ("Plastics!"); that famous leg shot (see photo, above left); the jittery hotel rendezvous, co-screenwriter Buck Henry's matter-of-factly querying, "Are you here for an affair, sir?"; the interrupted wedding, with the crucifix crossbar; and the lingering "what happens now?" close-up on the bus. Adapted by Henry and Calder Willingham from the Charles Webb novel. "The funniest American comedy of the year... Hoffman is so painfully awkward and ethical that we are forced to admit we would act pretty much as he does, even in his most extreme moments. Bancroft, in a tricky role, is magnificently sexy, shrewish, and self-possessed enough to make the seduction convincing... Benjamin's acute honesty and embarrassment are so accurately drawn that we hardly know whether to laugh or to look inside ourselves." - Roger Ebert. "A director's picture because even its mistakes are proofs of a personal style... Moving precisely because its hero passes from a premature maturity to an innocence regained, an idealism reconfirmed. That he is so much out of his time and place makes him more of an individual and less of a type. Even the overdone

**APRIL 27-MAY 3 ONE WEEK** 

"ONE OF THE GREAT UNDERAPPRECIATED

FILMS OF THE 1950s!"

Nick Pinkerton, Village Voice

**NEW RESTORATION – NEW 35mm PRINT** 

caricatures that surround the three principals cannot diminish the cruel beauty of this love story." - Andrew Sarris. "The most popular romantic comedy of the 1960s is an unusual movie, an artistic blockbuster... Suggests that youthful love and idealism are intense and dangerous, circumscribed with anxiety. Yet, for the audience in 1967, the end of the movie was taken as a triumph: Ben's and Elaine's victory over their parents... Remains a film of imagination, creativity, beauty, humor, tension and moral seriousness." - Michael Wilmington

1:00, 3:10, 5:20, 7:30, 9:40 A RIALTO PICTURES RELEASE



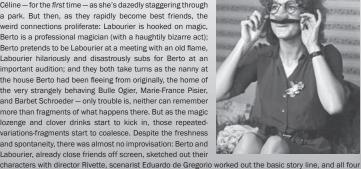


(1943) "Some sort of apotheosis in vulgarity" (Time Out, London), as "lady in the tutti-frutti hat" Carmen Miranda wearing history's most enormous fruit basket, sashays between a line of 60 (sixty – count 'em) chorines wielding umungous bananas; Alice Faye warbles "A Journey to a Star;" Benny Goodman swings... and sings (!); Charlotte Greenwood attempts to kick the moon; and Eugene Palette lends his croaky baritone for the star-studded finale. Plot? Who cares! As masterminded by outré visionary Berkeley, perhaps the most outrageously Technicolored Technicolor novie ever made - no drugs needed - seen here in this all-new restoration. Buy your war bonds at this theate "Berkeley's own special brand of kaleidoscopic fantasy, turned into psychedelic surrealism by the electric red and greens of 20th Century-Fox's color processing. Those who consider Berkeley a master consider this his masterpiece. It is his maddest film: chorus girls dissolve into artichokes; there's a banana xylophone; and Carmen Miranda appears ir platform wedgies on an avenue of giant strawberries." – Pauline Kael. "Mainly made up of Busby Berkeley's paroxysmic production numbers, which amuse me a good deal. There is one routine with giant papier-maché bananas. cutting to thighs, then feet, then rows of toes, which deserves to survive in every case-book of blatant film surreptition for the next century." - James Agee (1943). "For Berkeley, one of the oddest and most original talents to work in Hollywood, every movie is about the creation of a universe — his own... A free-floating dream world, where space can expand and contract at will; human figures arrange themselves into complex geometric patterns; and a constantly moving camera finds ever more bizarre and vertiginous angles on the action... He defied the audience to suspend disbelief and enter into a dream world of his own mad devising." - Dave Kehr, The New York Times





upon a time..." And crimson-curl-topped librarian Dominique bourier's Julie sees brunette Godard regular Juliet Berto's a park. But then, as they rapidly become best friends, the weird connections proliferate: Labourier is hooked on magic, Berto is a professional magician (with a haughtily bizarre act); Berto pretends to be Labourier at a meeting with an old flame. Labourier hilariously and disastrously subs for Berto at an important audition; and they both take turns as the nanny at the house Berto had been fleeing from originally, the home of the very strangely behaving Bulle Ogier, Marie-France Pisier and Barbet Schroeder - only trouble is, neither can rememb



characters with director Rivette, scenarist Eduardo de Gregorio worked out the basic story line, and all four actresses then wrote their own lines to fit. Farce, puzzle, fairy tale, Alice in Wonderland, Alfred Hitchcock, and male buddy picture all at once, Céline and Julie *do* go boating, but "aller en bateau" also means c to be "taken for a ride." "There's cinema, and then there's *Céline and Julie Go Boating*. Rivette's free-form dissertation on the interzone between performance and spectatorship is the ideal filmgoing experience, even as the 'story' transcends all long-standing rules of narrative engagement." – David Fear, Time Out New York. "Three-plus hours of delightfully maddening intricacy that reek not of musty masterwork, but rather of effortless, exhilarating play... Rivette's narrative is as antic and resistant to boundaries as his heroines he weaves cinematic and self-reference with sublime assurance and wit." – Michelle Orange, Village Voice "The elaborate Hitchcockian doublings are so beautifully worked out that this movie steadily grows in resonance and power. The four main actresses scripted their own dialogue with the Argentinian magical realist Eduardo de Gregorio and Rivette, and the film derives many of its euphoric effects from a wholesale ransacking of the cinema of pleasure (cartoons, musicals, thrillers, and serials). Over its 193 minutes, the onders never cease." - Jonathan Rosenbaum. 1:00. 4:35. 8:10 A NEW YORKER FILMS RELEASE



Jacques Rivette's  $\mathbf{CELINE}_{\mathsf{and}}$ JULIE GO **BOATING** 

NEW 35mm PRINT



MASTERPIECE!

chic, trendsetting short hair and wearing a smart Givenchy cocktail dress, Seberg in the last shot looks like the real thing, a movie star who can

# FEBRUARY - MAY 2012 Otto Preminger's BONJOUR TRISTESSE JEAN SEBERG DAVID NIVEN DEBORAH KERR (1958) Ah, last summer on the Riviera! The glistening azure ocean across the CinemaScoped horizon; the luxurious villa; the revolving door of servants all named something-ine; hunkish law-student-next-door Geoffrey Horne; the variations on "brilliant!" spun by Daddy's platinum-haired girlfriend Mylène Demongeot; the endless round of beach, tennis, sailing, scuba diving; the outdoor dancing through the night! And who cares if flunking teenage philosophy student Jean Seberg and her playboy dad David Niven kiss their good mornings on the PRIVATE BACKSTAGE TOUR OF FF WITH lips and call each other by their first names? So why is the present in Paris, so gloomily - if spectacularly black and white, even as chanteuse Juliette Greco huskily intones the title tune - it's still an endless round INVITATIONS TO SPECIAL EVENTS of art openings, cocktail parties, and dances in smoky boîtes, isn't it? But that last guest of the summer, Seberg's late mom's best friend, renowned couturier Deborah Kerr, was so much more sensible, responsible successful... nicer than anybody else. And so... Preminger's adaptation of the international bestseller by 19-year-old Françoise Sagan featured his trademark long takes and objective camera placement, the bright colors of the Riviera dissolving into stark Parisian b&w (a chef d'oeuvre by DP Georges Périnal), overwhelming charm even by Niven's normal standards, ditzy comedy from the sadly underrated Demongeot, and a typically near-amateurish/fresh-and-unique Seberg performance that led to her being cast in Breathless - Godard saw it as a continuation of the same character. "In the first dissolve to the past, as the color gradually saturates the black and white image, the effect is stunning - the cinematic equivalent of a coup de théâtre... The landscape - a pine forest next to the villa, the turquoise sea, rust-colored rocks along the shore - shimmers i a sparkling light... Recalls the pattern set by Laura, [but] also anticipates Fellini's La Dolce ${\it Vita}$ and Antonioni's ${\it L'Avventura}$ , which also explore the alienation of the European upper bourgeoisie. But it was Preminger who first sensed the subject's potential.. Ends on a close-up of Jean that is a tour de force... A cool, stylish beauty with ultra-

also act." - Foster Hirsch. "Arguably Preminger's masterpiece...

Long takes and balanced Scope compositions are used to bind the

characters together: Preminger uses the wide screen not to expand

the spectacle, but to narrow and intensify the drama." - Dave Keh

1:30, 3:30, 5:30, 7:30\*, 9:30

\*FRIDAY'S 7:30 SHOW INTRODUCED BY FOSTER HIRSCH

A SONY PICTURES REPERTORY RELEASE

AUTHOR OF OTTO PREMINGER: THE MAN WHO WOULD BE KING