

CALENDAR PROGRAMMED BY
BRUCE GOLDSTEIN

MAY 11-24 ★ TWO WEEKS

JEAN RENOIR'S

GRAND ILLUSION

75th ANNIVERSARY RESTORATION

STARRING JEAN GABIN PIERRE FRESNAY AND ERICH VON STROHEIM

★ RESTORED 35mm PRINT ★

“ONE OF THE TRUE MASTERPIECES OF THE SCREEN!” - PAULINE KAEI

“If I had only one film in the world to save, it would be *Grand Illusion*.” - ORSON WELLES

(1937) “*I beg you, man to man, come back!*” WWII, and it’s a POW camp for French man-of-the-people tycoon Jean Gabin and aristocratic staff observer Pierre Fresnay after they’re shot down by equally aristocratic German Erich von Stroheim. But meanwhile there are escapes — one by tunnel — to be planned; fellowship with Jewish moneybags Marcel Dalio, music hall cut-up Carrette, and engineer Gaston Modot; a necessarily all-male musical revue, interrupted by a dramatic announcement; and a reunion with Stroheim at an escape-proof castle keep. Partially inspired by stories of the air ace who had saved Renoir’s life in the war, this was, on the brink of another one, a celebration of the brotherhood of man, across class, across frontiers, as well as a kind of elegy for an international aristocracy (Fresnay and Stroheim, going monochrome to monochrome, speak much of the time in English, a language no one else understands). Best Foreign Film, National Board of Review and New York Film Critics Circle; Best Overall Artistic Contribution, Venice Film Festival (under Mussolini); and rare pre-war Oscar nomination for Best Picture. One of the legends of the cinema now looks and sounds better than ever in this dazzling new 75th anniversary 35mm restoration. “With Gabin, you’re not aware of any performance; with von Stroheim and Fresnay, you are — and you should be: they represent a way of life that is dedicated to superbly controlled outer appearances.” — Pauline Kael. “Von Stroheim makes an indelible impression, as a man deluded by romantic notions of chivalry and friendship. It is a touching performance, a collaboration between the great silent director and Renoir, then emerging as a master of sound... Even many who have not seen the movie can identify stills of the wounded ace pilot von Rauffenstein, his body held rigid by a neck and back brace, his eye squinting through a monocle.” — Roger Ebert. “Unquestionably, the most powerful moment of the film occurs after the announcement of the recapture of Douaumont by the French, when the ‘Marseillaise’ is sung by an English soldier dressed as a woman who takes off his wig as he sings it.” — François Truffaut. “Renoir’s masterpiece suggests that the true divisions of that conflict were of class rather than nationality... One of the key humanist expressions to be found in movies: sad, funny, exalting, and glorious.” — Jonathan Rosenbaum. “In my authoritative list of the ten best films ever made, right at the top, or within the top five, is Renoir’s unforgettable *Grand Illusion*... With beautiful black-and-white photography by Christian Matras, and a haunting score by Joseph Kosma, the picture has a deceptive simplicity and carries a rich poetic subtext that helps to make it deeply memorable... Seeing it at least once a year is a good idea.” — Peter Bogdanovich.

1:00, 3:15, 5:30,
7:45, 10:00

A RIALTO PICTURES
RELEASE

MAY 25-31 ONE WEEK

LEWIS MILESTONE'S

ALL QUIET ON THE WESTERN FRONT

NEW 35mm PRINT

ACADEMY AWARD®
BEST PICTURE
BEST DIRECTOR
1930

(1930) Krieg looks great for German schoolboy Lew Ayres and his idealistic schoolmates, but first there's German Army discipline, then the trenches, and then actual killing, and then actual death — it's World War I. Adapted from Erich Maria Remarque's world-wide bestseller, *All Quiet* is the gut-wrenching granddaddy of all anti-war films, garnering the Best Picture Oscar, as well as Best Director for Milestone — the fast lateral camera track past the line of French falling en masse to machine gun fire eventually becoming his trademark — and a triumph as well for the twenty-year-old Ayres: trapped in a shell hole with a dying French soldier in a wordless role by silent comedy great Raymond Griffith — he couldn't speak above a whisper; carrying his wounded sergeant Louis Wolheim on his back from the front lines; and in the legendary final shot, his hand reaching for a butterfly... “Over a hundred million people have gone to see it and have — perhaps — responded to its pacifist message. One could be cynical about the results, but the film itself does not invite cynical reactions, and the fact that it has frequently been banned in countries preparing for war suggests that it makes militarists uncomfortable.” — Pauline Kael. “Abandoning all the stilted immobility of early sound-movie convention, Milestone restored to the camera much of the freedom of the silent era, shooting and cutting with a fluid, rhythmic style and great pictorial elegance. Most effective of all were the battle sequences: filmed with the fast lateral tracking shots that were to become Milestone's stock-in-trade, they still communicate with force immediacy.” — Philip Kemp, *World Film Directors*. “If not the most praised, then certainly the most reappraised of all war films... The scores at the front have an authentic feeling of waste, desolation and menace, and the relentlessly grey, chaotic, drawn-out panoramas of trench warfare are justly celebrated.” — Clyde Jeavons. “The most powerful indictment of war's stupidity, waste, carnage, agony and confusion yet captured on film... Long after its last reel has slipped through the projector and its tragic, but deeply humane, tapestry has faded from the screen, one finds oneself reliving its images and recalling its arguments.” — Richard Dyer.

A UNIVERSAL PICTURES RELEASE

UNIVERSAL

FRI/SAT/TUE/WED/THU 2:00, 4:30, 7:00, 9:30
SUN 2:00, 7:00, 9:30 MON 2:00, 4:30, 9:30

DJANGO

(1966, Sergio Corbucci) Horseless, dark-clad, blazing blue-eyed Franco Nero enters dragging a coffin through the inches-thick mud of a crummy town fought over by red-hooded clansmen and a flock of banditos. Original of 30+ official and unofficial sequels. *Reservoir Dogs*' infamous ear-cutting scene was a direct reference. “More violent and pessimistic than anything before it.” — Alex Cox. *HD*.

JUNE 1 FRI 1:20 & 9:30
JUNE 2 SAT 7:40
JUNE 3 TUE 5:20

JUNE 14 THU 3:00
JUNE 21 THU 9:45

A FISTFUL OF DOLLARS

Per un pugno di dollari

(1964, Sergio Leone) First in Leone's “Man with No Name” trilogy, with Clint Eastwood hiring himself out to each of the trigger-happy factions in a desolate, seemingly unpopulated desert town. “Changed the history of the form.” — Christopher Fraying. *EM*.

FRI JUNE 1 3:20 & 7:30
SAT JUNE 2 1:00

SUN JUNE 10 1:00

THE BIG GUNDOWN

La resa dei conti

U.S. PREMIERE OF COMPLETE ITALIAN VERSION

(1966, Sergio Sollima) Bounty hunter-with-a-heart Lee Van Cleef is looking at a possible Senate bid, if he brings in Tomas Milian's murderer-terrorist peón Cuchillo. But en route to the electrifying chase through a cane field climax, Lee starts wondering if Milian is innocent. “Sollima's magnum opus.” — J. Hoberman. *DCP*. *EM*.

FRI JUNE 1 5:20
SAT JUNE 2 9:40
SUN JUNE 3 1:00

SAT JUNE 9 3:30
WED JUNE 13 4:40
SAT JUNE 16 10:00

DEATH RIDES A HORSE

Da uomo a uomo

(1967, Giulio Petroni) John Phillip Law goes after the gang that massacred his family. But fresh-from-the-pen Lee Van Cleef wants the same bunch — for the money, not the revenge. Tarantino “homaged” the opening massacre in *Kill Bill*. “Replete with baroque torture and acid flashbacks... unfolds in a starkly primitive world — if not a desert on the planet Mars.” — J. Hoberman. *EM*.

SAT JUNE 2 5:20
SUN JUNE 3 10:00
FRI JUNE 8 5:20

FRI JUNE 15 5:20
THU JUNE 21 7:30

FACE TO FACE

Faccia a faccia

(1967, Sergio Sollima) Out West for his health, New England history prof Gian-María Volontè rescues / kidnapped by Tomas Milian's ruthless outlaw Solomon Beauregard Bennett, then finds the lure of violence intellectually seductive, becoming a “Nietzschean of the Sierra,” as a Pinkerton dick infiltrates the gang. *EM*.

SUN JUNE 3 3:10
FRI JUNE 8 3:00

NAVAJO JOE

TEPEPA

Blood and Guns/Long Live the Revolution

U.S. PREMIERE OF EXTENDED VERSION

(1969, Giulio Petroni) Brit doctor John Steiner saves revolutionary hero Tomas Milian from Colonel Orson Welles' post-revolutionary firing squad — so he can kill Milian for himself! The betrayals mount up en route to two climactic shocks. Co-written by *Battle of Algiers*' Franco Solinas. *HD*. *EM*.

SUN JUNE 3 5:20

SAT JUNE 16 7:30

DJANGO KILL...

IF YOU LIVE, SHOOT!

Se sei vivo spara

(1967, Giulio Quesi) After climbing out of his grave, Tomas Milian finds things getting really weird: men clawing for the golden bullets in a still-breathing victim; torture by bats and lizards; death by molten metal... you name it. Prestigious documentarist Quesi's only Western. “Pushes the brutality of the genre to almost surreal ends.” — *Time Out* (London). *HD*.

SUN JUNE 3 7:45
THU JUNE 14 5:05

TUE JUNE 19 1:00

THE MERCENARY

Il mercenario/A Professional Gun

NEW 35mm PRINT!

(1968, Sergio Corbucci) Polish gunslinger Franco Nero moves smoothly from a silver shipment escort job to armaments adviser to revolutionary leader Tony Musante, all leading to bullfight arena showdown with boutonnieri-sporting Jack Palance. *EM*.

SAT JUNE 2 3:00
MON JUNE 4 9:10*
WED JUNE 6 5:10
SAT JUNE 16 1:00
SUN JUNE 17 10:15
TUE JUNE 19 5:40

*MERCENARY STARR
TONY MUSANTE IN PERSON

A BULLET FOR THE GENERAL

El Chuchino/Quén sabe?

(1966, Damiano Damiani) After a spectacular train robbery, Gian-María Volontè (*Fistful of Dollars*) finds he's got a new partner in dapperly arrogant gringo Lou Castel in running guns to legendary General Jaime Fernández, with Klaus Kinski as bandito “El Santo.” *HD*. *EM*.

TUE JUNE 5 1:00
FRI JUNE 15 1:00
SAT JUNE 16 3:00

NAVJO JOE

NAVAJO JOE

Un dollaro a testa

(1967, Sergio Corbucci) When outlaw Aldo Sambrell gets a tip about a train hold-up, looks like he can give up the scalp-trading business. But enter half-breed Burt Reynolds (producer Dino De Laurentiis wanted Burt, who's really pissed off about his murdered wife. Morricone's score was quoted in both. Alexander Payne's *Election* and then Tarantino's *Kill Bill*. *EM*.

TUE JUNE 5 3:20
WED JUNE 6 9:45
THU JUNE 7 3:40
FRI JUNE 15 3:20

NAVAJO JOE

JUNE 1-21 THREE WEEKS

SPAGHETTI WESTERNS

PROGRAMMED BY GIULIA D'AGNOLO VALLAN & BRUCE GOLDSTEIN

PRESENTED IN ASSOCIATION WITH CSC-CINETECA NAZIONALE (ROME)
WITH SUPPORT FROM THE ITALIAN CULTURAL INSTITUTE, NEW YORK

SPECIAL THANKS TO ENRICO MAGNELLI, DIRECTOR, AND LAURA ARGENTO (CINETECA NAZIONALE), FEDERICO SPOLETTI (SUB-TI), WILLIAM LUSTIG (BLUE UNDERGROUND), NICHOLAS VANLEY, CHRIS CHOUINARD (PARK CIRCUS), GROVER CRISP (SONY PICTURES), THOMAS OEHler (STADTKINO BASEL), PROF. RICCARDO VIALE, DIRECTOR, AND SIMONETTA MAGNANI, CULTURAL ATTACHE (ITALIAN CULTURAL INSTITUTE, NEW YORK), DANIELLA PERI (MOSTRA INTERNAZIONALE DEL CINEMA DI VENEZIA), ENRICO AND GIOELE CENTANNI (CARTON MESA, ICA), ALY LAMIA (WILD EAST), MARCO MULLER, HANRY GUERRO, MONTE HELLMAN, JOE DANTE, ALEX COX, MARCO GRIST AND MARTINA KNAKE (BETA CINEMA GMR).

SUB-TI

EM indicates music by Ennio Morricone (sometimes billed as “Leo Nichols”)

TUE JUNE 5 9:50
WED JUNE 6 5:30
SAT JUNE 16 5:20

HELLBENDERS

I crudeli

(1967, Sergio Corbucci) Confederate officer Joseph Cotton and his three sons escort a hero's coffin home despite Union patrols, banditos, vengeful Indians, a stalking posse, and a buttinsky reverend — only trouble is, the coffin is packed with stolen greenbacks intended to rejuvenate the Cause. *HD*. *EM*.

WED JUNE 6 1:00
FRI JUNE 8 1:00

WED JUNE 20 8:20

THE GREAT SILENCE

Il grande silenzio

(1970, Sergio Corbucci) Amid mountainous Utah snowdrifts, oppressed Mormons hide out from psycho—even by his standards. Klaus Kinski's bounty hunters, while mute Jean-Louis Trintignant's Silence signs on to avenge African-American Vonetta McGee's husband. With chilling Dolomite locations. *EM*.

WED JUNE 6 7:40
SAT JUNE 9 6:30

SUN JUNE 17 8:20

FOR A FEW DOLLARS MORE

Per qualche dollaro in più

(1965, Sergio Leone) Week moment for Eastwood's Man with No Name, as Lee Van Cleef's ex-Reb officer proves range can beat speed in a gunfight — but then they team up to hunt ruthless killer Gian Maria Volontè and all that bounty money. “A gloriously gassy, sweaty, hairy, bloody and violent Western.” — Roger Ebert. *EM*.

THU JUNE 7 1:00 & 9:45
FRI JUNE 8 9:30
SUN JUNE 10 5:00

A BULLET FOR THE GENERAL

SARTANA

Se incontri Sartana prega per la tua morte

(1968, Gianfranco Parolini) “I am your pallbearer,” announces Gianni Garko's nattily attired title character, sporting as his secret weapon a four-barreled derringer. After a stagecoach robbery, it's an endless daisy chain of backstabbing, as everybody including William Berger and Klaus Kinski, seems to betray everybody else.

THU JUNE 7 5:40

SAT JUNE 9 1:30

THE PRICE OF POWER

Il prezzo del potere

(1969, Tonino Valerii) Dallas, and as a liberal, anti-racist president cavalcades through the town, violence breaks out, with an alleged assassin shot down during a prison transfer. 1963? JFK? No, it's 1881 and Van Johnson's President Garfield, with Fernando Rey leading the conspirators.

THU JUNE 7 7:45

SUN JUNE 17 1:00

THE GOOD, THE BAD AND THE UGLY

Il buono il brutto e il cattivo

(1966, Sergio Leone) Lee Van Cleef's icy bounty hunter (“The Bad”), Eli Wallach's bandito (“The Ugly”) and Eastwood's con man (“The Good”) contend with each other and with battling Civil War armies in their relentless search for buried gold. Uncut version. *DCP*. *EM*.

SAT JUNE 9 8:30
SUN JUNE 10 5:40

TUE JUNE 12 1:30
THU JUNE 21 4:00

THE HILLS RUN RED

Un fiume di dollari

(1966, Carlo Lizzani) After a grueling five years in the pen, Thomas Hunter finds ex-partner Nando Gazzolo now runs the town aided by psycho Henry Silva. But mysterious Dan Duryea shows up to toss him a gun. “One of the most stylish and deranged of all Italian Westerns.” — Alex Cox. *EM*.

SUN JUNE 10 9:00

THU JUNE 14 1:00

SABATA

Shi amico... c'è Sabata. hai chiuso!

(1969, Gianfranco Parolini) After a \$100K bank robbery featuring cardinals, the gang runs into... Lee Van Cleef's Sabata. Gag, gimmick, and gymnastics Western that cemented Van Cleef as a top star, with terrific Marcello Giombini score. Produced by Leone's company.

TUE JUNE 12 7:00
WED JUNE 13 9:50

MON JUNE 18 9:30
TUE JUNE 19 3:30

CHINA 9, LIBERTY 37

Amore, piombo e furore

(1978, Monte Hellman) Easy choice for gunslinger Fabio Testi: the noose or a contract on ex-gunsman Warren Oates (in his final Western), who just won't sell out to the railroad. Only trouble is, Testi's tired of killing, he and Oates hit it off, and Oates' wife Jenny Agutter (*Walkabout*) is lonely. With Sam Peckinpah cameo.

TUE JUNE 12 9:10 ONLY

DUCK, YOU SUCKER!

Ciù la testa! A Fistful of Dynamite

(1971, Sergio Leone) During the Mexican Revolution, peón Rod Steiger and self-exiled Irish rebel James Coburn grudgingly team up to knock over that Mesa Verde bank... with dynamite. Uncut version. *EM*.

WED JUNE 13 1:40 & 6:50
THU JUNE 21 1:00
TUE JUNE 19 8:00

KILL AND PRAY

Requiescant

(1967, Carlo Lizzani) Lou Castel's Requiescant stops to pray after a kill, while adoptive man of religion Pier Paolo Pasolini (yes, the Pasolini) shows up to collect the weapons. Stylish Spaghetti by neo-realist Lizzani, highlighted by Mark Damon's misogynist racist, due by candlelight, and double-noosed showdown. *Betacarn*.

THU JUNE 14 7:35 ONLY

YANKEE

L'Americano

(1966, Tinto Brass) Mentally torting up the bounties on kingpin Adolfo (*Thunderball*'s Largo) Celi's gang — not to mention that gold shipment — unusually-hatted Philippe Leroy decides to go for the big haul. Only Spaghetti for art/erotic specialist Brass (*Caligula*), with Nini Rosso's can't-get-it-out-of-your-head theme. *EM*.

THU JUNE 14 9:35 ONLY

ONCE UPON A TIME IN THE WEST

C'era una volta il West

(1968, Sergio Leone) Charles Bronson stalks kid-blasting villain Henry Fonda (1!) with the aid of good/bad-man Jason Roberts, as the railroad marches relentlessly westward. Restored 35mm print courtesy Academy Film Archive and the Film Foundation. *EM*.

FRI JUNE 15 7:40
SUN JUNE 17 3:10

WED JUNE 20 3:05

THE RUTHLESS FOUR

Ognuno per sé

(1968, Giorgio Capitani) Crawling back into town after blowing up his mine and double-crossing partner, Van Heflin badly needs help he can trust. But adopted son George Hilton has now turned lying cardsharp, complete with clerically-garbed “protector” Klaus Kinski.

SUN JUNE 17 6:20

WED JUNE 20 6:15

JUNE 22-28 ONE WEEK

WOODY ALLEN'S

ANNIE HALL

Starring Woody Allen & Diane Keaton

NEW 35mm PRINT

(1977) “*Annie and I broke up, and I still can't get my mind around that.*” admits Woody Allen's stand-up comic Alvy Singer, and while Diane Keaton's Annie stammers, stops and starts, laughs nervously, and lah-dee-dahs (subtitles tell us what both are really thinking in their first tête à tête), he looks back on his difficulties with women (“Sex with you is really a Kafkaesque experience,” observes Shelley Duvall), narrating, addressing the camera in the midst of a scene, standing in the background of moments of his and Keaton's past, while administering the ultimate putdown to a movie line pontificator, watching *The Sorrow* and the *Pity* three times, and getting relationship advice from passerby. Allen's critical breakthrough, achieving real poignance and feeling amidst the hilarity, and the elegant visual style that would now be consistent throughout, in his first collaboration with the great cameraman Gordon Willis (*The Godfather*). Its original title was *Anhedonia* (look it up). Oscars for Best Picture, Director, Actress, and Screenplay, plus Woody's only Acting nomination. “Woody quotes Groucho Marx's statement that he'd never belong to any club that would accept someone like him as a member. Then Allen muses that maybe he should never get into a relationship in which one of the partners is himself. Tricky, isn't it? And in *Annie Hall* he makes it very funny, and sad, and tricky indeed.” — Roger Ebert, “(Keaton) took me by surprise in *Annie Hall*... There she blossomed into something more than just another kooky dame — she put the finishing touches on a type, the anti-goddess, the golden shiksa from the provinces who looks cool and together, who looks as if she must have a date on Saturday night, but has only to open her mouth or gulp or dart spastically sideways to reveal herself as the insecure bungler she is, as complete a social disaster in her own way as Allen's horny West Side intellectual is in his. A fit of misfits, a pair of compatible insecurities, they are the romantic couple of the seventies.” — Molly Haskell

DAILY (except MON) 1:10, 3:10, 5:10, 7:10, 9:10
MON 1:10, 3:10, 5:10, 9:10

A PARK CIRCUS RELEASE OF AN MGM FILM

ACADEMY AWARD®
BEST PICTURE
BEST DIRECTOR

JUNE 29-JULY 5 ONE WEEK

STANLEY DONEN'S

FUNNY FACE

STARRING AUDREY HEPBURN
FRED ASTAIRE

(1957) Relentlessly thinking Pink, Kay Thompson's Quality magazine honcho (based on Vogue legend Diana Vreeland) and her minions swam a Greenwich Village bookshop, but Fred Astaire's photographer “Dick Avery” (based on visual consultant Richard Avedon) thinks the overwhelmed clerk, gamine Audrey Hepburn, is just the right face for that “new look.” Empty, shallow modeling contract vs. turtle-necked professor Emil Floresté (“Empathicism?” Oh, there's a trip to philosophical hotbed Paris thrown in... along with a score of Gershwin evergreens (and originals by Roger Edens); nightclub great/Eloise creator Thompson in one of only two major movie appearances; Astaire creating a courtyard bullfight with only a red-lined raincoat and an umbrella; Hepburn, in basic noir, letting herself go in a smoky bohemian bote; the three performing together (in split screen) for the ebullient “Bonjour, Paris!” — through stunning locations of a city that never looked more inviting; topped by the equally-located fashion shoot and its electrifying finale: Hepburn, a scarlet Givency gown, and the “Victory of Samothrace.” One of the most visually striking of all movie musicals: this new DCP restoration brings back the look of its dazzling Technicolor and VistaVision as not seen in 55 years. “Hepburn's centerpiece is a dance of defiance at a cavernous café on the far side of Montmartre, where Donen's prowling tracking shots encircle the jaunty angularity of Hepburn (in easily the film's most fashionable outfit: jet-black mock turtle-neck and Capri pants) as her routine moves from pretension to sensuality to playful athleticism.” — Eric Henderson, *Slant*. “Knocks most other musicals off the screen for its visual beauty, its witty parache, and its totally uncalculating charm... The charm is everywhere. Love triumphs over capitalist exploitation, joyless intellectualization, and all things phony; and the thesis persuades because of the commitment and skill of the team and the lightness of the understated Donen's touch.” — *Time Out* (London).

DAILY (except MON) 1:10, 3:10, 5:10, 7:10, 9:10
MON 1:10, 3:10, 5:10, 9:20

A PARAMOUNT PICTURES RELEASE

BREATHTAKING
★ NEW ★
DCP
RESTORATION!

JULY 6-12 ONE WEEK

“ASTONISHING! A political thriller of unmatched realism!” - A.O. Scott, *The New York Times*

“A MASTERPIECE! MOVES LIKE A THRILLER!” - J. HOBERMAN

GILLO PONTECORVO'S

THE BATTLE OF ALGIERS

50th ANNIVERSARY
ALGERIAN INDEPENDENCE
1962-2012

(1965) Algiers, 1957: French paratroopers inch their way through the labyrinthine byways of the Casbah to zero in on the hideout of the last rebel still free in the city. Flashback three years earlier, as the Algerian National Liberation Front (FLN) decides on urban warfare. Thus begin the provocations, assassinations, hair-bred escapes, and reprisals; Algerian women — disguised as chic Europeans — depositing bombs at a sidewalk café, a teenagers' hang-out and an Air France office, and massive, surging crowd scenes unfolding with gripping realism. FLN boss/producer Saadi Yacef (who also plays the rebel leader based on himself) interviewed several European filmmakers before settling on Italians Pontecorvo and screenwriter Franco Solinas, with sequences shot and edited to the driving pre-recorded score by Pontecorvo and the legendary Ennio Morricone. Algiers now feels like it's been ripped from today's headlines, from its random bombings to the French commander's chilling press conference pronouncement that to combat terrorism “you must accept all the consequences.” The Pentagon screened it in 2003 to wise up Bagdad occupiers. Oscar-nominated for Best Foreign Film, Best Screenplay and Best Director and winner of the Golden Lion (Grand Prize) at the Venice Film Festival. “It has a firebrand's fervor; it carries you with it, and doesn't give you time to think... Pontecorvo's inflammatory passion works directly on your feelings. He's the most dangerous kind of Marxist, a Marxist poet.” — Pauline Kael. “Even today it's easy to see why the results outraged French officials (who banned it until 1971) and astonished everyone else. No other fiction filmmaker had so accurately replayed a recent, world-shaking conflict. No one else had pursued the truth by creating a big film with so few trained performers (138 people picked off the streets, augmented by a single professional actor). And apart from Orson Welles, no one before had so imaginatively imitated the look of a newsreel, although Welles had pulled the trick only for the “March of Time” segment of Citizen Kane, whereas Mr. Pontecorvo kept up his illusion for 123 minutes. The term docudrama was not yet in wide use, and already Mr. Pontecorvo's film overshadowed the nascent genre.” — Stuart Klawns, *The New York Times*.

DAILY (except MON) 2:00, 4:30, 7:00, 9:30
MON 2:00, 4:30, 9:30

A RIALTO PICTURES RELEASE

MONDAYS
MAY 28-JULY 30
(plus SUNDAY, MAY 27)



VON STROHEIM

MAY 27/28 SUN/MON
GREED (1924)
SUN 4:30 MON 7:00

JUNE 4 MON (2 Films for 1 Admission)
HELLO, SISTER!
(1933) 2:25, 5:05, 7:45

AS YOU DESIRE ME
(1932, George Fitzmaurice)
1:00, 3:40, 6:20

JUNE 11 MON (2 Films for 1 Admission)
SUNSET BLVD.
(1950, Billy Wilder) 1:20, 5:20, 9:20

FIVE GRAVES TO CAIRO
(1943, Billy Wilder) 3:30, 7:30

JUNE 18 MON (2 Films for 1 Admission)
THE GREAT GABBO
(1929, James Cruze) 1:00, 4:15, 7:40
Restored 35mm print—including Technicolor sequence—courtesy Library of Congress

THE GREAT FLAMARION
(1945, Anthony Mann) 2:50, 6:05
Print courtesy UCLA Film & Television Archive

JUNE 25 MON
QUEEN KELLY (1928) 7:10

JULY 2 MON
THE MERRY WIDOW
(1925) 7:10
Print courtesy Austrian Filmmuseum, Vienna

JULY 9 MON
THE WEDDING MARCH
(1928) 7:00
Print courtesy Library of Congress

JULY 16 MON
BLIND HUSBANDS
(1919) 7:15

JULY 23 MON
FOOLISH WIVES (1922) 7:00
Print courtesy Library of Congress

JULY 30 MON
MERRY-GO-ROUND
(1923, von Stroheim & Rupert Julian)
6:50

from top:
Greed
Hello, Sister!
As You Desire Me
Sunset Blvd.
The Great Gabbo
The Wedding March
Foolish Wives

THURSDAYS • JULY 19-AUGUST 9
(plus SON OF DRACULA on Friday, August 3)

SIODMAK

In the midst of a forty-year career in Germany and Hollywood, Robert Siodmak (1900-1973) directed more Film Noir masterworks than anyone else, among them some of the most brooding and expressionistic of the genre.



DRACULA

JULY 13 FRI (2 Films for 1 Admission)

FRANKENSTEIN

(1931, James Whale) *"It's alive! It's alive!"* Colin Clive's Dr. Frankenstein determines to create life itself, but proper brain procurement proves the sticking point. Boris Karloff wordlessly conveys the Monster's humanity and terror beneath the iconic makeup. 1:00, 4:00, 8:50

DRACULA

(1931, Tod Browning) *"I never drink... wine"* — but the Count's beverage preferences remain obvious in Bela Lugosi's classic portrayal of the screen's most legendary vampire. 2:30, 5:30, 10:20



JULY 13 FRI (SEPARATE ADMISSION)

THE PHANTOM OF THE OPERA

(1925, Rupert Julian) *"Glut your soul on my accursed ugliness!"* Lon Chaney's Phantom kidnaps soprano Mary Philbin to his lair within the cavernous Paris opera-house — but eventually that mask's gonna come off. 35mm print with Technicolor sequences, courtesy David Shepard. 7:00



JULY 14 SAT

TOUCH OF EVIL

(1958, Orson Welles) Mexican narc Charlton Heston, honeymooning with gringa bride Janet Leigh, finds himself pressed into service by bloated police chief Welles when a car bomb vaporizes two Tijuana day-trippers. Re-construction of the *"Welles cut."* 1:30, 3:30, 7:30, 9:30

JULY 14 SAT (SEPARATE ADMISSION)

CAPE FEAR

(1962, J. Lee Thompson) Upright lawyer/family man Gregory Peck's got it all, but psycho Robert Mitchum, back after Peck sent him up, drives him to extra-legal lengths, culminating in a chilling bayou climax. Martin Scorsese reused Bernard Herrmann's score for his 1991 remake. 5:30



JULY 15 SUN

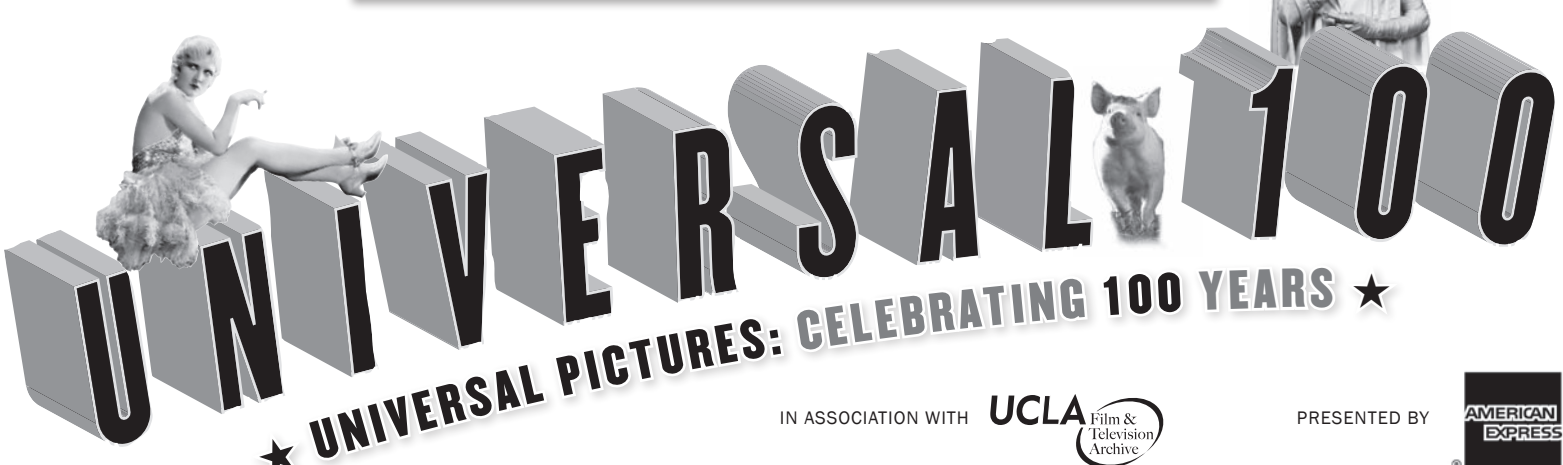
E.T.: THE EXTRA-TERRESTIAL

(1982, Steven Spielberg)
1:00



FILM FORUM

JULY 13-AUGUST 9 FOUR WEEKS



SPECIAL THANKS TO PAUL GINSBURG, BOB O'NEIL, DAVE OAKDEN (UNIVERSAL PICTURES), JAN-CHRISTOPHER HORAK, TODD WIENER, SHANNON KELLEY, STEVEN K. HILL (UCLA FILM & TELEVISION ARCHIVE), JUDY NICAUD (PARAMOUNT), MIKE MASHON, ROB STONE (LIBRARY OF CONGRESS), DAVID SHEPARD, DANIEL BISH (GEORGE EASTMAN HOUSE), TOM WEAVER, HOWARD MANDELBAUM, AND CLIVE HIRSCHORN (AUTHOR OF *THE UNIVERSAL STORY*).

UNIVERSAL PICTURES AND AMERICAN EXPRESS WILL DONATE THE PROCEEDS OF THIS RETROSPECTIVE TO FILM FORUM AND UCLA FILM & TELEVISION ARCHIVE.

PROGRAMMED BY BRUCE GOLDSTEIN

JULY 15/16 SUN/MON (2 Films for 1 Admission)

SHADOW OF A DOUBT

(1943, Alfred Hitchcock) As wealthy widows keep disappearing, Joseph Cotten's lovable Uncle Charlie visits niece Teresa Wright in her very average middle-American town, but when someone mentions "The Merry Widow Murderer" ... Hitchcock's own personal favorite. SUN 3:15, 7:15 MON 1:15, 5:15

SABOTEUR

(1942, Alfred Hitchcock) Robert Cummings uncovers a spy ring while on a cross-country lam from a phony sabotage rap. Edith Hitchcock touch: saboteur Norman Lloyd's smirking glance out of a cab window. With spectacular Statue of Liberty climax. SUN 5:15, 9:15 MON 3:15



★ JULY 16 MON • VON STROHEIM (see sidebar left)

JULY 16 MON (SEPARATE ADMISSION)

BRAZIL

(1985, Terry Gilliam) 9:15



JULY 17 TUE

(2 Films for 1 Admission)

IMITATION OF LIFE (Stahl version)

(1934, John M. Stahl) Penniless widow Claudette Colbert amasses a financial empire out of faithful servant Louise Beavers' pancake recipe. With Warren William and, as Beavers' "tragic mulatto" daughter, Fredi Washington. 3:30, 7:35

MAGNIFICENT OBSESSION (Stahl version)

(1935, John M. Stahl) Playboy Robert Taylor, indirectly responsible for widowing and then blinding Irene Dunne, falls in love, turns over a new leaf, wins the Nobel Prize, and then... 1:30, 5:35

JULY 17 TUE

(SEPARATE ADMISSION)

THE INCREDIBLE SHRINKING MAN

(1957, Jack Arnold)
9:45

IMITATION OF LIFE (Stahl version)

THE BIRDS (1963, Alfred Hitchcock) 9:50

JULY 21 SAT (2 Films for 1 Admission)

JULY 18 WED (2 Films for 1 Admission)

SUGARLAND EXPRESS

(1974, Steven Spielberg) Goldie Hawn and William Atherton's kidnapping of their infant son sucks in every patrol car that'll fit on the wide screen. Spielberg's first theatrical feature is "one of the most phenomenal debut films in the history of movies" (Pauline Kael). 1:00, 5:10, 9:20

PLAY MISTY FOR ME

(1971, Clint Eastwood) Late night DJ Clint Eastwood meets up with Jessica Walter, the sultry voice always requesting "Misty" — but then she won't go away. Eastwood's directorial debut, with cameo by mentor Dan Siegel. 3:05, 7:20



JULY 19 THU (2 Films for 1 Admission)

THE KILLERS

(1946) Gas jockey/boxer Burt Lancaster (in his debut) holes up in a small dark room awaiting his own assassins — as insurance dick Edmond O'Brien unearths the whole sordid tale, including dirt on two-timing Ava Gardner. 2:40, 6:20, 10:00

CRISS CROSS

(1949) When honest armored car guard Burt Lancaster is caught with Vienne De Carlo by new hubby Dan Duryea, his only choice is to go through with his explanation: to hold up his own truck. 1:00, 4:40, 8:20



JULY 20 FRI (2 Films for 1 Admission)

MY MAN GODFREY

(1936, Gregory La Cava) Dizzy heirsch Carole Lombard wins the scavenger hunt by producing bum William Powell as a "forgotten man" — then hires him as her butler, joining a menagerie of relatives and hangers-on. 4:00, 8:00

SHOW BOAT NEW 35mm PRINT!

(1936, James Whale) The screen's finest version of Kern & Hammerstein's musical classic, with Irene Dunne and Allan Jones meeting and parting; Helen Morgan's heart-wrenching torch songs; and topped by Paul Robeson's electrifying "Ol' Man River." 1:50, 5:50

JULY 20 FRI

(SEPARATE ADMISSION)

THE BIRDS

(1963, Alfred Hitchcock) 9:50

JULY 21 SAT (2 Films for 1 Admission)

WINCHESTER '73

(1950, Anthony Mann) James Stewart restlessly pursues both his no-good brother and the rifle of the title through shooting contests, Indian attacks, and the spectacular late entrance of guest villain Dan Duryea, to a climactic shootout. 1:00, 4:40

DESTRY RIDES AGAIN

(1939, George Marshall) Milk-drinking sheriff Jimmy Stewart refuses to pack a gun, even as saloon singer Marlene Dietrich pauses from checking to "see what the boys in the backroom will have" to tangle in an epic catfight with Una Merkel. 2:50

JULY 21 SAT (SEPARATE ADMISSION)

SPARTACUS

(1960, Stanley Kubrick) 6:30

JULY 21 SAT

(SEPARATE ADMISSION)

JAWS

(1975, Steven Spielberg) 9:50

JULY 22 SUN

(2 Films for 1 Admission)

THE BANK DICK

(1940, Edward F. Cline) W.C. Fields' Edgar Souse accidentally foals a bank robbery and becomes a local hero — but not to contemptuous daughter Una Merkel, her smirking beau, and prissy bank examiner Franklin Pangborn. 2:35

ABBOTT & COSTELLO MEET FRANKENSTEIN

(1948, Charles Barton) Formula for bofo bo office: team Universal's powerhouse comedy duo with its horror franchises, as Bela Lugosi's Dracula decides Lou's brain is what he needs for Frankenstein's monster. 1:00

JULY 22 SUN (SEPARATE ADMISSION)

THE DEER HUNTER

(1978, Michael Cimino) 4:15

JULY 22/23 SUN/MON

(2 Films for 1 Admission)

SCARLET STREET

(1945, Fritz Lang) Sunday painter Edward G. Robinson moves from canvases to loanlies in his infatuation for hooker Jean Bennett, but draws the line when finding her with sleazeball Dan Duryea. "Textbook Noir." — J. Hoberman. Print courtesy Library of Congress. SUN 7:40 MON 2:50

THE BIG CLOWN

(1948, John Farrow) Of Monomaniacal magazine mogul Charles Laughton orders *Crimeways* editor Ray Milland to track down a murderer — with all clues pointing to Milland himself. SUN 9:40 MON 1:00, 4:50



★ JULY 23 MON • VON STROHEIM (see sidebar left)

JULY 23 MON (SEPARATE ADMISSION)

THE THING

(1982, John Carpenter) 9:15

JULY 24 TUE (2 Films for 1 Admission)

THE MAN WHO LAUGHS

(1928, Paul Leni) Conrad Veidt's Gwynplaine, his face carved into a permanent grotesque grin in youth, is a travelling clown, loved by blind Mary Philbin — but who is he really? High expressionism from the Victor Hugo novel. Print courtesy Library of Congress. Silent, with original musical soundtrack. 3:50, 9:55



BROADWAY

(1929, Paul Fejos) Dazzling tour de force of camerawork as Fejos' custom-designed crane swoops around the Paradise nightclub, while Glenn Tryon and Evelyn Brent get involved with gangsters and murder between numbers. Print courtesy Library of Congress. 1:30, 6:00



THE GOOSE WOMAN

THE GOOSE WOMAN

(1925, Clarence Brown) Ex-opera star turned boozing, disheveled goose herder Louise Dresser figures her "eyewitness" testimony about the sensational murder committed practically next door could be her ticket back — but what if her lies implicate the wrong person? Preserved by UCLA Film & Television Archive. 8:20

JULY 25 WED (2 Films for 1 Admission)

IMITATION OF LIFE (Sirk version)

(1959, Douglas Sirk) Lana Turner neglects both daughter Sandra Dee and faithful friend John Gavin en route to acting stardom; while faithful servant Juanita Moore's daughter Susan Kohner breaks her mom's heart by "passing for white." Oscar nominations for Moore and Jewish-Hispanic Kohner. 3:00, 7:05

ALL THAT HEAVEN ALLOWS

(1955, Douglas Sirk) Wealthy widow Jane Wyman finds love with much younger gardener Rock Hudson — who takes off his shirt to shave — but her family is aghast. 1:15, 5:20, 9:45

JULY 26 THU (2 Films for 1 Admission)

PHANTOM LADY

(1944) While Alan Curtis sweats out a uxoricide rap, faithful secretary Ella Raines, friend Franchot Tone, and Thomas Gomez desperately search for his only alibi: the nameless woman he met in a bar. From a Cornell Woolrich novel. 2:40, 6:00, 9:20



THE SUSPECT

(1944) Mild-mannered, turn-of-the-century (he's last one) shopkeeper Charles Laughton at last finds what he's looking for in sweet young Ella Raines, but what to do with his shrewish wife and nosy, blackmailing neighbor Henry Daniell? "Realistic yet bone chilling." — Pauline Kael. 1:00, 4:20, 7:40

JULY 27 FRI (2 Films for 1 Admission)

BRIDE OF FRANKENSTEIN

(1935, James Whale) Karloff's Monster learns to smoke and speak from a blind man, while Elsa Lanchester spouts doom-laden pronouncements as author/storyteller Mary Shelley, and shrieks as the crazily-coiffed Bride. 1:00, 4:05, 7:10



THE BLACK CAT

(1934, Edgar G. Ulmer) In his Bauhaus-gone-mad version, Boris Karloff's Poeizg slates honeymooner Jacqueline Wells for sacrifice in a Black Mass; but Bela Lugosi, back from 15 years in a Russian slammer thanks to Boris, has plans for a skin game of his own. 2:30, 5:35, 8:40

JULY 27 FRI (SEPARATE ADMISSION)

IT CAME FROM OUTER SPACE

(1953, Jack Arnold) 10:20

JULY 28 SAT (SEPARATE ADMISSIONS)

TO KILL A MOCKINGBIRD

(1962, Robert Mulligan) 3:10

AMERICAN GRAFFITI

(1973, George Lucas) 1:00, 5:35

CHARLEY VARRICK

(1973, Don Siegel) Eponymously crou duster Walter Matthau pulls off a bank job in a two-bit Southwest town. But then a startling post-heist discovery: there's too much money. And he's being tailed by sadistic hit man Joe Don Baker. 7:45

THE BIG LEBOWSKI (1998, Joel Coen) 9:50

JULY 29/30 SUN/MON (3 Films for 1 Admission)

THE WOLF MAN

(1941, George Waggoner) After Bela Lugosi puts the bite on him, the hairs start spouting on Lon Chaney Jr., with dad Claude Rains wielding that silver-tipped cane. SUN 1:00, 5:25, 9:50 MON 1:00, 5:25, 9:00

THE INVISIBLE MAN

(1933, James Whale) *"You fool! Together we could have ruled the world!"* Faithful adaptation of H.G. Wells' classic and stage star Claude Rains' film debut — though, for obvious reasons, not seen until the final moments. SUN 2:25, 6:50 MON 2:25



THE MUMMY

(1932, Karl Freund) After discovering the 3,000 year old mummy of Imhotep, Bramwell Fletcher starts reading the Scroll of Thoth — big mistake! Bad luck, too, for Zita Johann, spitting image of the revived Karloff's last love. SUN 3:50, 8:15 MON 3:50, 10:25

★ JULY 30 MON • VON STROHEIM (see sidebar left)

JULY 31 TUE (2 Films for 1 Admission)

THE GOOD FAIRY

(1935, William Wyler) Margaret Sullivan's wide-eyed movie usherette Luisa Ginglebush plays "good fairy" to struggling lawyer Herbert Marshall. Preston Sturges molded a Molnar play into an unsung classic of the comedy-rich 30s. 1:00, 4:25, 9:35

COUNSELLOR AT LAW

(1933, William Wyler) Posh lawyer John Barrymore finds that he can't escape his Lower East Side background. Directed by Wyler at vintage 30s breakneck pace. 2:50, 8:00



JULY 31 TUE (SEPARATE ADMISSION)

THE SHAKEDOWN

(1929, William Wyler) After drifting oilfield roustabout James Murray *(The Crowd)* befriends a pie-stealing orphan, meets nice girl Barbara Kent, and pancakes a tough bouncer, he's set to battle the local champ — but is this all just a setup to a fall guy scam? 6:30



TAKING OFF

(1971, Milos Forman) In desperate search for their runaway daughter through East Village hippie enclaves, Buck Henry and Lynn Carlin resort to the ultimate — trying marijuana themselves. "Wackier and more expansive than Forman's previous films." — J. Hoberman. 3:00, 6:50

PUZZLE OF A DOWNFALL CHILD

(1970, Jerry Schatzberg) Holed up in an isolated beach house following a nervous breakdown, supermodel Faye Dunaway flashes back to how she got there. First film by photographer Schatzberg. DCP restoration. 1:00, 4:50, 9:00

AUGUST 2 THU (2 Films for 1 Admission)

THE DARK MIRROR

(1946) Easy case for cop Thomas Mitchell: Olivia de Havilland was seen leaving the scene of a murder — wait a minute, she's an identical twin? But shrink Lew Ayres is called in for analysis. 2:45, 6:15, 9:45

CHRISTMAS HOLIDAY

(1944) New Orleans club singer Deanne Durbin, well-familied with domineering mother, falls for heel Gene Kelly, but then... Self-chosen first serious role for the studio's biggest star. From a Maughan story. 1:00, 4:25, 8:00



AUGUST 3 FRI (SEPARATE ADMISSION)

THE NAKED CITY

(1948, Jules Dassin) Seminal all-location NYC Noir. Following a young woman's murder, cops Barry Fitzgerald and Don Taylor track down leads from Stillman's Gym to the City Morgue, with final showdown on the Williamsburg Bridge. 3:20, 7:00

THE SLEEPING CITY

(1950, George Sherman) Drugs, blackmail and murder at Bellevue — no, it's not a Frederick Wiseman documentary — with Richard Conte going undercover as an intern and a no particular city prologue to appease an irate Mayor O'Dwyer. 1:30, 5:10, 8:50

AUGUST 3 FRI (SEPARATE ADMISSION)

SON OF DRACULA

(1943) 10:30

AUGUST 4 SAT (2 Films for 1 Admission)

WRITTEN ON THE WIND

(1956, Douglas Sirk) Psycho Robert Stack and trampy sister Dorothy Malone (in Oscar-winning role) discover it's tough being heirs to a Texas oil fortune, but respectively find solace — or do they? — in bride Lauren Bacall and indifferent family friend Rock Hudson. 3:10, 7:20

MAGNIFICENT OBSESSION (Sirk version)

(1954, Douglas Sirk) Speed-crazed playboy Rock Hudson widows and blinds Jane Wyman, then becomes a dedicated eye surgeon whose "magnificent obsession" leads him to restore both her sight and life. 1:00, 5:10

