A Nonprofit Cinema

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

NOVEMBER 23-29 ONE WEEK (1984) Killers burst into a puppet theater looking for Robert De Niro, who's actually zoning out in a Chinatown opium den

– and a phone starts ringing — bullet-ridden corpses are laid out on a rain-splashed street, De Niro slinks out of a big

night at Fat Moe's speakeasy to make a call — the phone keeps ringing — and as a hand reaches out to pick up a

receiver, the ringing suddenly stops. That's just the start of Sergio Leone's epic of Jewish gangsters Robert De Niro and

BRUCE GOLDSTEIN



35mm RESTORED BY THE LIBRARY OF CONGRESS

for Audio-Visual

(1964) "Baby, I feel so free inside." But not in Alabama, not in the 60s. On a night out, while stogey-puffing co-worker Yaphet Kotto (Alien, Blue Collar, Homicide: Life on the Street) memorably plays pinball to the beat of Martha Reeves' "Heat Wave," railroad man Ivan Dixon meets preacher's daughter Abbey Lincoln (the legendary jazz singer in her first acting role) and tries to build a life. But after getting fired from a mill and provoked by racists into quitting his gas station job, shunning a \$2.50 a day job picking cotton, a difficult visit with his embittered, boozing dad Julius Harris, rejecting a reunion with his little son, and a physically painful argument with Lincoln, what's he gonna do? Made on a shoestring by independent Roemer, with

rich b&w photography by his writing and producing partner Robert M. Young (see also: The Plot Against Harry on Jan. 27 and 28), a vintage Motown soundtrack, low-key performances by a soon-to-be-eminent cast including Gloria Foster ("Oracle" in The Matrix) and Dixon — only a year later, he'd become nationally famous as co-star of tv's Hogan's Heroes - Man was a sensation at the Venice, London, and New York Film Festivals: following the screening at the second NYFF, the audience of 2,000 broke out into spontaneous cheers. "No other American film has yet treated a black male/female relationship with as much sensitivity. Watching Dixon and Lincoln come to terms with one another and their own lives, we realize, more than ever, how much of the black experience has been ignored or evaded by the American commercial film." - Donald Bogle. "Perhaps no other film has captured so completely the everyday details of living in a country that, in essence, belongs to others.

Or has shown how grinding and constant the commonplace slights and insults, the denials and closed doors, can be." - Hal Hinson, The Washington Post. "Even better than I remembered it... what's surprising is how well the more subtle moments hold up, and how gifted the actors are... Remarkable for not employing the easy liberal pieties of its period in an attempt to reassure white audiences that all stories have happy endings." - Roger Ebert. "When I first saw it at the New York Film Festival in 1964, it seemed to depict a particularity of experience I'd never seen in a movie efore and I'm not sure I've seen since." - Amy Taubin, The Village Voice.

DAILY (except Sun/Mon) 1:00, 3:10, 5:20, 7:30*, 9:40 SUN 1:00, 5:20, 7:30, 9:40 MON 1:00, 3:10, 5:20, 9:15

James Woods — growing up in 1921, bootlegging in the 30s, with only De Niro returning, decades later, heavy with regret, all intercut via flashbacks and flash-forwards — or is it all just De Niro's 1933 opium dream? The *director's* dream for over a decade — Ennio Morricone's score featuring Gheorghe Zamfir on panpipes was largely complete seven years efore shooting began — and shot in incredible locations from Brooklyn to Quebec to Venice, this is one of the most complex works of popular — or any other — cinema, yet Leone's hypnotic style and lavish production values make it a uzzle that's got to be solved. Famously shorn of 90 minutes and rearranged in ultimately incomprehensible chronological rder by its distributor on first U.S. release, this is the fully-restored Leone-sanctioned version released in Europe. "Though the intricate flashback structure follows the memories of one man, the film also represents a kind of cultural recall — the fiction remembering itself. Every gesture is immediate, and every gesture seems eternal. Leone accomplishes all of this within the framework of a superb popular entertainment: it's a funny, rousing, brilliant piece of work." - Dave Kehr. "Moves back and forth in a tapestry of episodes, which all fit together into an emotional whole. There are times when we don't understand exactly what is happening, but never a time when we don't feel confidence in the narrative." Roger Ebert. "A compendium of kitsch, but kitsch aestheticized by someone who loves it and sees it as the poetry of the masses. It isn't just the echoing movements that keep you absorbed — it's the reverberant dreamland settings and Leone's majestic, billowing sense of film movement." - Pauline Kael. DAILY (except Sun) 1:20, 7:00 SUN 1:00, 7:15 A WARNER BROS. RELEASE NEW DCP RESTORATION IN ASSOCIATION WITH ANDREA LEONE FILMS, THE FILM FOUNDATION, AND REGENCY ENTERPRISES. RESTORATION FUNDING PROVIDED — SERGIO LEONE'S — HE COMPLETE EUROPEAN RELEASE VERSION **ROBERT DE NIRO JAMES WOODS**





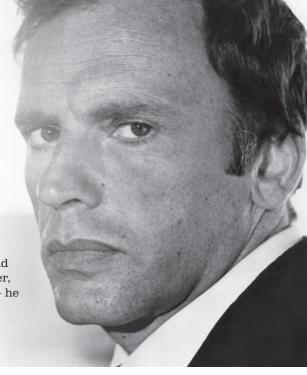
(1980) Young girls with flowers in their hair follow village musicians down a 19th-century country road - as the seasons gloriously change in Thomas Hardy's mythical "Wessex," Nastassja Kinski's Tess goes in search of possible aristocratic lineage with the d'Urbervilles, but her "cousin" Leigh Lawson is nterested in something else. Will her eventual true love, parson's son Peter Firth (Equus), understand? He will when he gets her letter... Remarkably faithful adaptation of Hardy's classic novel Tess of the d'Ubervilles, steeped in love of nature and the novelist's prescient understanding of women's status in a world of male attitudes. With ravishing photography of Brittany standing in for Dorset (Polanski risked arrest in Britain), the Oscar-winning last work of Geoffrey Unsworth (2001, Becket, Cabaret), who died during production (Au Hasard Balthazar's Ghislain Cloquet shared the Oscar for his relief work). With six nominations overall: Picture, Director, Film, Music, and also winning for Art Direction and Costume Design. "A beautifully visualized period piece that surrounds Tess with the attitudes of her time -

attitudes that explain how restricted her behavior must be, and how society views her genuine human emotions as inappropriate... Nastassja Kinski is just right for the title role. She has the youth, the freshness, and the naïveté of a Tess, and none of the practiced mannerisms of an actress engaged to 'interpret' the role. That's good because Tess is a character who should stick out like a sore thumb in many scenes, and Kinski's occasional shy awkwardness is just right for the story of a girl who attempts to move up in social class on sheer bravado." - Roger Ebert. "Miss Kinski powerfully resembles the young Ingrid Bergman, and she is altogether ravishing.... [She's] more passive than Hardy's Tess but linked just as unmistakably with natural forces." - Janet Maslin, New York Times. "Seen in the context of Polanski's career, something rich and strange, shaded into terror by the naturalistic absurdism that is the basis of the director's style. It's the familiar Polanski tale of an innocent adrift in a hostile, chaotic environment, though it is realized here with more subtlety and sympathy than he had managed in a decade." - Dave Kehr

DAILY (except Mon) 1:00, 4:30, 8:00 MON 1:00, 4:30 A JANUS FILMS RELEASE

If Jean-Louis Trintignant (born 1930) never established the global profile of tough guy contemporaries like Jean-Paul Belmondo and Alain Delon — perhaps because of his lighter, more relaxed, effortlessly charming style — he probably starred in more international hits than any European actor of his generation. Michael Haneke's AMOUR, winner of the Palme d'Or at this year's Cannes Film Festival and starring Jean-Louis Trintignant

DECEMBER 7-20 TWO WEEKS



CEMBER 18 TUE (2 FILMS FOR 1 ADMISSION)

soldiers, JLT's "Boris Vorasso" holes up in a

village where he seduces multiple women with

contradictory stories about local resistance

hero "Jean Robin" - but then does the real

"Robin" show up? From the author of Last Year

TRANS-EUROPE EXPRESS

(1968, Alain Robbe-Grillet) Trintignant stumble in and out of a train compartment, where a

director (Robbe-Grillet himself), his assistant

(Mme R-G), and a producer are hashing out

a drug smuggling plot and - perfect casting!

they start visualizing with JLT in the lead

complete with occasional critical interjections

DECEMBER 18 TUE (SEPARATE ADMISSION)

(1956, Roger Vadim) In a still-to-be-fashionable

St. Tropez, free-spirited 18-year-old Brigitte

Bardot is ogled by moneybags Curt Jurgens, falls

for Christian Marquand, but marries his younger

brother JLT out of spite — then things get complicated. Smash star-making vehicle for sex

kitten Bébé, "An open violation of conventional

morality." - Catholic Legion of Decency.

DECEMBER 19/20 WED/THU

THE OUTSIDE MAN

(1973, Jacques Deray) In L.A. for a mob hit, JLT finds that Roy Scheider is on \emph{his} trail. Mortal

from non-English-speaker JLT, plus Ann-Margret

and a shoot-out in a mortuary. Script by regular

Buñuel collaborator Jean-Claude Carrière. "The

masterpiece of Deray, post-Melville master of Série Noire." — Thom Andersen, PFA.

from a moving train, sees a man shot who gives him \$15,000, is apparently nabbed by cops,

pushes a man out of a moving car... then finds

he's joined by Robert Ryan's gang to kidnap a

government witness. Based on a David Goodis

novel. WED 3:05, 7:40 THU 3:05, 9:40

WED 1:00, 5:30, 9:55 THU 1:00, 5:30

AND HOPE TO DIE

(2 FILMS FOR 1 ADMISSION)

AND GOD CREATED

THE MAN WHO LIES

at Marienbad. 3:10. 7:15

RINTIGNANT

AND THE CULTURAL SERVICES OF THE FRENCH EMBASSY

WITH ADDITIONAL SUPPORT FROM THE ACADEMY OF MOTION PICTURE ARTS & SCIENCES

Special thanks to Emmanuel Libet, Béatrice Arnaud, Muriel Guidoni-Deregnaucourt (French Cultural Services, New York), Anne-Catherine Louvet (Institut Français, Paris), Andrea Kalas, Judy Nicaud (Paramount), Mark McElhatten (Sikelia Productions) Sarah Finklea, Brian Belovarac (Janus Films), Eric Di Bernardo, Adrienne Halpern (Rialto Pictures), Chris Chouinard, Nick Varley (Park Circus), The Film Desk, Martina Knabe (Betafilm, Germany), Andrew Youdell, Fleur Buckley (BFI, LONDON), CAMILLA CORMANNI, PAULA RUGGIERO, LUCIANA CAPRARA (ISTITUTO LUCE CINECITTÀ, ROME), MANUELA MAZZONE LOPEZ



DECEMBER 7/8 FRI/SAT THE CONFORMIST

Trintignant tries to purge memories of a past nosexual encounter and murder, joining the Fascists in a desperate attempt to fit in Bertolucci's masterpiece, adapted from the

FRI 1:00, 3:10, 5:15, 7:20, 9:30



IL SORPASSO

(1963, Dino Risi) Shy law student JLT gets the ride of his life when shameless hot dog Vittorio Gassman drags him off in his convertible on a girl-chasing trip, whipping past priests and comedy from the underrated Risi "The most unassuming sort of masterpiece." - Nick rton, Village Voice. 5:20

DECEMBER 8 SAT (SEPARATE ADMISSION) THE GREAT SILENCE

(1968, Sergio Corbucci) Amid mountainous from psycho - even by his standards - Klaus Kinski's bounty hunters, while JLT's "Silence," mute thanks to a childhood neck-slashing, signs on to avenge African American Vonetta McGee's husband. With chilling Pyrénées locations



(2 Films For 1 Admiss **THREE COLORS: RED**

barks retired judge JLT when Irene Jacob returns his injured dog, but then he spends his time eavesdropping on wiretapped conversations, while she talks to a boyfriend on the phone whom she seemingly never sees - and will she meet the law student who lives across the way? With Emmanuelle Riva (Hiroshima Mon Amour), JLT's future Amour co-star. 1:10, 5:20, 9:30

CONFIDENTIALLY YOURS

of his wife and her lover, real estate man Trintignant holes up in a basement apartment while his ever-loving secretary Fanny Ardan sets out to crack the case. Truffaut's swan song was shot in 40s-style b&w by Nestor Almendros. SUN **3:10, 7:20** MON **3:10**

DECEMBER 11 TUE (2 FILMS FOR 1 ADM **SEE HOW THEY FALL**

(1994, Jacques Audiard) Two completely separate story lines: 50ish salesman Jean Yanne becomes a man on a mission when his cop buddy is shot down; while seedy hustler/ unsuccessful gangster JLT can't seem to shake a puppy-doggish hanger-on. "Wildly stylish Neo-Noir." — $L.A.\ Times.$ **1:00, 4:30, 8:00**

RENDEZ-VOUS

(1985, André Téchiné) New to Paris, promiscuous actress wannabe Juliette Binoche is befriended by nice guy Wadeck Stanczak, but is really intrigued by his dangerously intense, guilt-ridder commate Lambert Wilson. But then director JLT thinks she'd be just right for his "Juliet." Best Director, Cannes. 2:50, 6:20, 9:50



owner's son Trintignant ain't easy for Romy Schneider, with his frequent unexplained absences and frightening outbursts of insane ealousy. But artisanal printer Henri Serre (Jules and Jim's Jim) is a friend to turn to. Gripping WED 1:30, 5:35, 9:40 THU 1:30, 5:35

LE TRAIN

(1973, Pierre Granier-Deferre) 1940, and on a refugee train lighting out just ahead of the blitz, radio repairman/father-to-be JLT and German/ Jewish woman of mystery Romy Schneider play out a cattle-car Brief Encounter. Adapted from a Simenon novel. WED 3:40, 7:40 THU 3:40



VIOLENT SUMMER CLUCE the war still rages, young draft evader JLT meets widowed-with-child Eleanora Rossi Drago (Antonioni's Le Amiche) and a tentative romance begins. But can they escape the approaching war? "The stars convey sensuous magnetism." - NY Times. Print courtesy Luce Cinecittà. 7:40 ONLY

(1963, Dino Risi) See description for



Helmeted police look elsewhere as a

raging mob awaits the emergence of charismatic left-wing deputy Yves Montano from his SRO "Ban the Bomb" address and then... "Just an accident" exhales legal honcho François Périer as he leaves it to tintedeyeglassed magistrate Trintignant (Best Actor, Cannes) to wrap things up nicely. But the crowds are painting big white Z's in the street.. cademy Award, Best Foreign Film.



ECEMBER 16/17 SUN/MON A MAN AND A WOMAN NEW 35mm PRINT

(1966, Claude Lelouch) Race car driver JLT and script girl Anouk Aimée meet at their kids' poarding school, and then the flashbacks and the can't-get-it-out-of-your-head Francis Lai theme begin, in the undeniably romantic nternational smash hit. Cannes Palme d'or Oscar, Best Foreign Film. Co-presented by the Academy of Motion Picture Arts & Sciences. SUN **3:15*, 7:20** MON **3:15**

MY NIGHT AT MAUD'S

(1969, Eric Rohmer) Catholic enginee Frintignant debates "Pascal's Wager" with a Marxist pal, then progresses to discussions of more personal matters as he's forced to crash one snowy night chez divorcée Françoise Fabian. Oscar nominations, Best Foreign Film

SUN 1:10. 5:15. 9:20 MON 1:10. 5:15. 9:30



Best Actress, Berlin) descends on street artist lacqueline Sassard (Accident), but later at St. Tropez, architect JLT completes the triangular relationship, and the complications begin. "Moody, quiet, highly personal." - Roger Eber

(1968, Claude Chabrol) On a Paris bridge

wealthy Stéphane Audran (then Mme, Chabro



LES BICHES

7:40 ONLY



THE FILMS OF DOUGLAS FAIRBANKS ARE RELEASED BY THE COHEN FILM COLLECTION.

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WHEN THE **CLOUDS ROLL BY**



OUT AGAIN

{ For full descriptions, go to filmforum.org/fairbanksfest }



OF BAGDAD

1:00, 4:00, 7:00

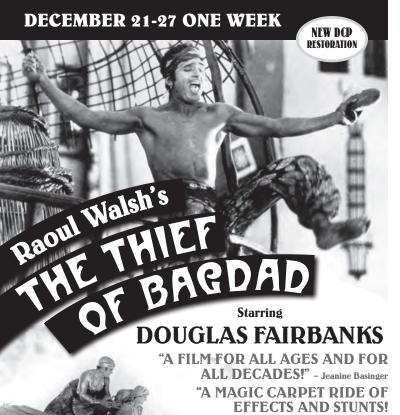
THE THIEF

DECEMBER 30 SUN DON Q, SON OF ZORRO (1925, Donald Crisp) 3:10 JANUARY 7 MON MOLLYCODDLE JANUARY 14 MON THE THREE MUSKETEERS **MUSKETEERS**

DECEMBER 23/25 SUN/TUE

ROBIN HOOD





IMAGINATIVE AND EXTRAORDINARY!" - Kevin Brownlow

> **Music Composed, Conducted** and Arranged by CARL DAVIS

(1924) "HAPPINESS MUST BE EARNED." In a Bagdad influenced by the Arabian Nights, the Ballets Russes, Art Nouveau, and Fritz Lang, Doug Fairbanks' "what I want, I take" thief, jumping effortlessly from earthenware jar to jar, wins princess Julanne Johnston by posing as a prince himself. But then, after a treasure hunt competition with the princess' other suitors, he's got to save her by thwarting a $power\ grab\ by\ a\ Mongol\ prince.\ A\ flying\ horse,\ the\ Caverns\ of\ Fire,\ The\ Valley\ of\ Monsters,\ the\ Flight$ of a Thousand Stairs, and that magic carpet (suspended from a 90-foot-high crane by piano wires): a festival of wonders, with incredible, still-spectacular-to-this-day sets - designed by art directinggenius William Cameron Menzies (Gone With the Wind) - seeming to shimmer in the air. Playwright/ critic Robert Sherwood called it at the time "the farthest and most sudden advance that a movie has made." This new DCP restoration - culled from two 35mm negatives and incorporating the color tints and tones of the original release prints — features a full orchestral score by maestro Carl Davis (Napoleon), combining his own music with the iconic Orientalia of Rimsky-Korsakov, "Fairbanks's sheer pantaloons were suggested by the trousers worn in the Diaghilev-Bakst ballet Scheherazade... His movements are beautiful, fluid, and graceful, the exaggerated movements of a dancer, perfectly suited to the stylized fantasy and enormous scale of the production." - Jeffrey Vance "No film of Fairbanks's presented a greater spectacle than

> Thief of Bagdad, his magnum opus. Having dazzled audiences with his enormous sets for Robin Hood, he chose to outdo himself. On the one hand, Thief is the movie you want to see as a kid, when its wonderful special effects can work their best magic. On the other hand, its magnificent design, its sophisticated sense of Arabian Nights fantasies, and its tongue-in-cheek star may be best appreciated by adults." - Jeanine Basinger. "A dizzy conglomeration of Manhattan chic, Art Deco, and rampant Chinoiserie guaranteed to amaze the eyes." -Geoff Brown, Time Out (London).

> > DAILY (except SUN/TUE) 1:00, 4:00, 7:00 SUN/TUE 1:00, 7:00 A COHEN FILM COLLECTION RELEASE

DECEMBER 21-27 ONE WEEK – LATE SHOWS ONLY

"RELENTLESS, SURREALISTICALLY CRUEL AND CRAZY! A film I've seen several times - IT NEVER DISAPPOINTS.'



FRANCO NERO

A RIALTO PICTURES

FILM FORUM

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RETURN SERVICE REQUESTED

Nero dragging a coffin through the inches-thick mud of a crummy town, seemingly populated only by whores and a bartender - and fought over by bandidos and red-hooded clansmen. Nero's starmaking role, and the original of 30+ $\,$ official and unofficial seguels. But what's in that coffin? HD. "Enough mud-wrestling prostitutes, whippings, ear-loppings, explosions and scenes of wholesale slaughter to keep any muchacho happy." - Time Out (London). 10:00

(1966) Enter horseless, dark-clad, blazingly blue-eyed Franco

ENTERTAINMENT minutes leading up to the finale were shot, stop-watch in hand, to a pre-composed score, all in the SUPERVISED BY dramatically-lit Technicolor which won DP Jack Cardiff an Oscar as JACK CARDIFF well. "An immersion in the sheer pleasure of artifice... The casting AND THELMA contributes to this aura of make-believe, as does the visual SCHOONMAKER excitement of the sisters' faces illuminated by the light reflected **POWELL** from their habits, or the orchestration of color, light, and motion into a slowly building symphony of reds, blues, deep greens, and blinding whites." - Kent Jones. "With each fade to black, you can see Deborah Kerr's eyes become, subliminally,

DECEMBER 28 - JANUARY 3 ONE WEEK

Perfect for any holidays you can imagine!"

ERNST LUBITSCH'S

"EFFERVESCENT!

(1939) "GARBO LAUGHS!" In Paris

to sell off Grand Duchess Ina Claire's state-confiscated jewels, bumbling

Soviet emissaries Iranoff, Buljanoff, and

Kopalski (Sig Rumann, Felix Bressart,

and Alexander Granach) are just reveling

in that room service ("You know what

happens when you ring three times? A

maid comes in!") at the über-capitalistic Hotel

Clarence, so the Kremlin sends off grim "envoy

extraordinary" Greta Garbo ("The last mass trials

were a great success. There are going to be fewer

but better Russians.") to get them sweating borscht.

But then Count Melvyn Douglas seduces her with

champagne, an unintended pratfall, and the joie du chapeau. Garbo's first comedy proved

to be her greatest success, thanks to the fabled "Lubitsch touch" and a cynically satirical

script by Billy Wilder, Charles Brackett, and Walter Reisch. "Weds the understated virtuosity

of Lubitsch's direction to the unabashed wisecracking script." - Michael Sragow. "From

the moment she steps off a train in her commissar's costume, Garbo's exquisite gravity of

expression and metronomic doomsday delivery of her lines are as profoundly hilarious as

anything in the history of talking pictures. Reviewers of the time debated solemnly whether

the movie was harder on the Communists or the Capitalists, but there was little disagreement

on the quicksilver brilliance of Garbo's portrayal of an icy ideologue melted by bourgeois

affability... The instant shift in her great drunk scene from light farce to light pathos without

missing a beat of conviction is a moment of rare sublimity." - Andrew Sarris

JANUARY 4-10 ONE WEEK

'RUN, DON'T WALK...

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BRINGS A SUGAR-RUSH

MICHAEL POWELL AND

EMERIC PRESSBURGER'S

ON THE BIG SCREEN

OF PLEASURE!"

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STUNNING

DCP

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STUDIOS GLOBAL

twin gimlet gleams in the dark... Kathleen Byron's final appearance in the film, gaunt and wraithlike, is still one of the scariest moments in British cinema history." – Pete Bradshaw The Guardian

DAILY (except Mon) 1:00, 3:10, 5:20, 7:30, 9:40 MON **1:00, 3:10, 5:20, 9:10**

(1947) New assignment for Deborah Kerr's Sister Clodagh and her order of Anglican nuns, including

Dame Flora Robson and troubled Kathleen Byron: create a convent, school and hospital in a forme

palace once home to a prince's concubines - 9,000 feet up in the Himalayas. And as the winds

whistle and a bell clangs above dizzying drops, and as Sabu cavorts, native girl Jean Simmons

shuns rehabilitation, and short-shorts clad agent David Farrar makes cynical remarks, the sense of

repressed sensuality and chilly mountain bleakness becomes palpable. Shot mostly on Alfred Junge's

incredible, Oscar-winning studio-built settings, Powell & Pressburger's adaptation of the Rumer

Godden novel climaxes with Powell's first pre-Red Shoes experiment in "composed film" — the 10-12 $\,$

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JANUARY 11 - 31 THREE WEEKS

ON THE BOWERY

NUARY 11/12 FRI/SAT (2 Films for 1 Admission) ON THE BOWERY

(1957, Lionel Rogosin) Three days in the life of Ray Salver resh-faced arrival on America's #1 Skid Row (including some of today's SoHo), in non-scripted improv starring actual Bowery denizens. Best Documentary, Venice **SPEND NEW YEAR'S** Film Festival and Best Documentary Oscar nom. **EVE WITH NINOTCHKA** "Ouintessential chunk of NYC history." - J. Hoberman. Free glass of bubbly for all FRI 1:00, 4:20, 8:45 SAT 1:00, 4:20 7:30 and 9:40 ticketholders or Monday, December 31.

THE CONNECTION

(1961, Shirley Clarke) Junkies waiting for a fix do improvs, rant to the camera, play jazz, then suggest to "documentarist" William Redfield that he might want to get high himself. Adapted from Jack Gelber's Living Theater hit, Critics' Prize, Cannes, FRI 2:20, 6:45, 10:10 SAT 2:20



UARY 12 SAT SHADOWS & PULL MY DAISY

SHADOWS (1960, John Cassavetes): Anthony Ray digs new girlfriend Lelia Goldoni, but prejudice kicks in when he meets her much darker brother. Cassavetes' first feature. Preserved by UCLA Film & Television Archive. PULL MY DAISY (1959, Robert Frank & Alfred Leslie): the quintessential Beat movie, written and narrated by Jack Kerouac, starring Allen Ginsberg, Larry Rivers, Gregory Corso, Delphine Seyrig, et al. 7:00, 9:10

JAN 13/14 SUN/MON (2 FILMS FOR 1 ADMISSION) THE COOL WORLD

(1963, Shirley Clarke) Teenaged Hampton Clanton has big ambitions: to get a gun and take over Harlem gang The Royal Pythons. From Warren Miller's novel, with featuring Dizzy Gillespie SUN 1:00, 4:50, 8:40

SWEET LOVE, BITTER (1966 Herhert Danska)

Vérité predecessor to Bird, as down-and-out prof Don Murray befriends legendary comic Dick Gregory's "Eagle," a drugged-out sax player based n Charlie Parker. With Mal Waldron score featuring Chick Corea. SUN 3:00, 6:50 MON 3:00

JANUARY 14 MON (SEPARATE ADMISSION) ME AND MY BROTHER & The Sin Of Jesus

Me and My Brother (1965-68, Robert Frank): Frank's first feature mixes fiction and doc to portray the intertwining lives of poet Peter Orlovsky, his near catatonic brother Julius, and Jover Allen Ginsberg, Cowritten by Sam Shepard. The Sin of Jesus (1961, Robert Frank): an egg-sorting woman shrugs off even the appearance of Christ, From Isaak Babel story. 9:00



GREETINGS

(1968, Brian De Palma) ... begins that letter from the draft board, while Jonathan Warden looks for love, Peep Artist" Robert De Niro picks his window, and JFK conspiracy nut Gerrit Graham plots bullet trajectories on his nude sleeping girlfriend. Plotlessly hilarious

Vietnam-era comedy. 1:00, 4:40, 8:20 HI. MOM!

(1970. Brian De Palma) In laid-back Greetings follow-up Vietnam vet Robert De Niro chases Jennifer Salt, makes stag movies, bombs buildings — and, dressed as a cop, ushers in patrons for a hilarious/terrifying off-Broadway

performance piece, "Be Black Baby." 2:50, 6:30 JANUARY 15 TUE (SEPARATE ADMISSION)

KUCHAROPOLIS

From Bronx-raised twins Mike (born 1942) and George (1942-2011) Kuchar, mega-classics of their late teens/ early 20s, including I Was a Teenage Rumpot (1960, George & Mike), Sins of the Fleshapoids (1965, Mike), Pussy on a Hot Tin Roof (1961, George & Mike), Hold Me While I'm Naked (1966, George), and more. 10:10



DUTCHMAN

(1966, Anthony Harvey) Fear and loathing on an NYC subway car, as psychotic Shirley Knight ridicules mildmannered African American Al Freeman Jr. to the boiling point. Based on Leroi Jones' two-character play.

WED **1:00. 4:20. 7:45** THU **1:00, 4:20** THE INCIDENT (1967, Larry Peerce) World's longest subway ride, as ounks Martin Sheen and Tony Musante (in their debuts)

terrorize late night passengers on a Grand Central bound express from the Bronx. Shot on a train mock up, with vintage locations stolen with hidden cameras WED 2:15, 5:35, 9:40 THU 2:15, 5:35, 9:35



CITY SYMPHONIES

isual music inspired by this crazy burg, including Twenty-four Dollar Island (1927, Robert Flaherty), A Bronx Morning (1931, Jay Leyda), Skyscraper Symphony (1929, Robert Florey), NY, NY (1958, Francis Thompson and the early avant-garde Manhatta (1921, Paul Strand & Charles Sheeler). Courtesy Unseen Cinema: Early American Avant-Garde Film, 1894-1941. 7:45

JANUARY 18/19 FRI/SAT (2 FILMS FOR 1 ADMISSION) **KILLER'S KISS**

(1955, Stanley Kubrick) Jamie Smith falls hard for Pleasureland hostess Irene Kane (aka author/critic Chris Chase), but club boss Frank Silvera has his own plans. Arms, heads, and legs go flying in the axeswinging mannequin factory showdow FRI 3:20, 9:10

SAT 3:10, 6:50, 10:30 **SOMETHING WILD**

(1961, Jack Garfein) Co-ed Carroll Baker escapes to the LES following a brutal rape in the park. Will similarly lostsoul/garage mechanic Ralph Meeker (Kiss Me Deadly)

prove savior or ...? Sizzling NYC summer shot by the great Eugene Schüfttan, with Aaron Copland score RI 1:10, 4:50 SAT 1:00, 4:40, 8:20

JANUARY 18 FRI (SEPARATE AI **CITY SYMPHONIES**



BLAST OF SILENCI

BLAST OF SILENCE

(1960, Allen Baron) Le Samourai, Gotham style: writer director Baron as a hired killer, taking his time setting up the hit. "Mixes a tense, stark photographic style and eerie location footage with a non-stop voiceover that reeks of alienation " - Michael Sragow The New Yorker. SUN **1:00, 4:20, 7:45** MON **1:00, 4:20**

THE THIEF

(1952, Russell Rouse) Eerily dialogue-less tour de force as spying scientist Ray Milland's desperate flight leads to sudden death. With a locker assignation at the old Penn Station and a chase atop the Empire State Building. SUN 2:35, 6:00, 9:20 MON 2:35, 6:00

JANUARY 21 MON (SEPARATE ADMISSION) IN THE STREET

raphy, most shot on the sly, from Spanish Harlem to Coney Island: In the Street (1948, HelenLevitt, JaniceLoeb, written by James Agee), Mulberry Street (1957, Joseph Cornell & Rudy Burckhardt), The Wonder Ring (1955, Stan Brakhage & Joseph Cornell), Weegee's New York (1952), and more. 9:10



MAIDSTONE

(1970, Norman Mailer) A political fundraiser on the eponymous Hamptons estate goes improvisationally mok, as Rip Torn attacks candidate Mailer with a hammer, and mayhem, ear-biting, and real names ensue, while cameraman Pennebaker keeps rolling. 3:35, 7:35

(1971.D.A.Pennebaker.RichardLeacock)Godard's1AM

(One American Movie), with Rip Torn in a Brownsville lassroom, Leroi Jones on the street, Jefferso Airplane on a rooftop, Abandoned by JLG, repurposed into 1PM (One Pennebaker Movie). 1:45, 5:45



(UCLA FILM ARCHIVE), JULIAN SCHLOSSBERG, MARK BALSAM (WESTCHESTER FILMS), PAUL GINSBURG (UNIVERSAL PICTURES), BRIAN BLOCK (CRITERION PICTURES),
OTTO DEAN (WALKER ART CENTER), HADEN GUEST, DAVID PENDLETON (HARVARD FILM ARCHIVE), MIKE MASHON, ROB STONE (LIBRARY OF CONGRESS), CAITLIN ROBERTSON
(20TH CENTURY FOX), GARY PALMUCCI (KINO LORBER), VINCENT PAUL-BONCOUR (CARLOTTA FILMS, PARIS), JONATHAN HOWELL, JOSÉ LOPEZ (NEW YORKER FILMS), MARILEE WOMACK (Warner Bros.), Brian Butler, Michael Chaiken, Jill Drew, Mary Engel, Foster Hirsch, SI Litvinoff, Lukcas Persson, Bruce Posner, Lawrence Schiller, and Wade Williams

RUDY'S NYC mean Giuliani. Swiss-born Rudy Burckhardt (1914-1999) captured the cityscape in photos and on film. Program includes Pursuit of Happiness (1940), The Climate of New York (1948). Under the Brooklyn Bridge (1953), What Mozart Saw on Mulberry Street (1956), Eastside Summer (1959), Seeing the World (1937), and more. 9:45 ONLY



ANUARY 23 WED (2 FILMS FOR 1 ADMISSION)

CHAFED ELBOWS (1966, Robert Downey) George Morgan's breakdown at the World's Fair includes mother love, a cop impersonation, a trip to heaven, and becoming a rock band singer. The Underground's first real smash hit. 3:20, 6:30

PUTNEY SWOPE

(1969, Robert Downey) It's time to bring in the soul brothers when African American Arnold Johnson becomes an ad agency head after everybody gives him that token vote, and the vicious commercial parodies keep on coming, with Face-off Pimple Cream a stand-out. 1:00,4:40, 7:50



CAN HEAVEN BE FAR? "If Times Square is near, can Heaven be far?" Ken Jacobs. Program includes Jazz of Lights (1954, lan Hugo), Night Crawlers (1964, Peter E. Goldman), Square Times (1967, Rudy Burckhardt), Sodom and Gomorrah NY 10036 (1976, Rudy Burckhardt), Broadway by Light (1954, William Klein), and more. 9:40 ONLY

JANUARY 24 THU (2 FILMS FOR 1 ADMISSION) HALLELUJAH THE HILLS

Greenbaum pursue Sheila Finn/Peggy Steffans (they play the same person) in different seasons and different places, in an excuse for parodies of the New Wave samurai films, and silent slanstick. "The enthusiasm is nfectious." - Time Out. 1:00, 4:05, 7:20

ECHOES OF SILENCE

past Times Square and - almost - speaks to a girl. two women smoke, drink, and listen to bluegrass music in a bar: dialogueless slices of life on 42nd St and the Village. "Not a false note in it." - Roger Ebert.

JANUARY 24/25 THU/FRI (SEPARATE ADMISSION)

(1970, Robert Kramer) Epic of urban revolutionaries battling among themselves and against the fascist regime of futurist America, shot in gritty vérité b&w in a very Alphaville 60s NYC. "Surprisingly honest view of the life style of young American terrorists." Pauline Kael. THU 9:00 FRI 1:00



TRASH

(1970) The story of Joe and his girlfriend Holly out even busty Geri Miller can't get a rise ou of junkie Joe Dallesandro, whose quest for a fix leads him to bizarrely-accented Jane Forth's apartment and back to his scavenger roomma Holly Woodlawn, "A masterpiece... Brilliant, funny tragic, moving... Best film of the year." - Rolling tone. 1:20, 5:30*, 9:40

WOMEN IN REVOLT

Darling and Jackie Curtis give up men, becom esbians and attempt careers ("long befor the now extremely fashionable Women's Li novement" - Morrissey), only to wind up either on the casting couch, the Bowery gutters or i enthood with Mr. America. "A madcap soa opera, as hilarious as it is dirty." - Vincent Canb JANUARY 25 FRI

(PARK CIRCUS), ANDY LAMPERT, JOHN KLACSMANN (ANTHOLOGY FILM ARCHIVES),

M. M. Serra (Filmmakers Cooperative), Laura Coxson (Maysles Films), Dennis Doros (Milestone Films),
Kitty Cleary (Museum of Modern Art), Deutsches Filmmuseum (Frankfurt am Main), Cineric Inc., Frazer Pennebaker
(Pennebaker-Hegedus Films), Karen Konicek (Zipporah Films), Marian Luntz (Museum of Fine Arts, Houston), Todd Wiener

SCORPIO RISING & MY HUSTLER SCORPIO RISING (1964, Kenneth Anger

underground tour de force rhyming a biker's S&M antasies with the beat and lyrics of 50s rock 'n' roll Preserved by UCLA Film & Television Archive; funded by The Film Foundation. MY HUSTLER (1965, Andy Warhol): an aging queen rents a weekend Fire Islan

JANUARY 25 FRI

THE QUEEN (1968, Frank Simon) Behind the-scenes tsouris of "The Miss All-American Camp Beauty Pageant" at NYC's Town Hall, judged by Andy Warhol, et al. - as drag queens vie for the coveted of a burgeoning sub-culture, with a backstage intrigue

rivaling All About Eve. 9:30

Hustler. 3:30, 5:30, 7:30



NUARY 27/28 SUN/MON (2 FOR 1 ADMISSION) THE PLOT AGAINST HARRY

(1969, Michael Roemer) Deadpan, small-time Kosh Nostra mobster Harry Plotnick (Martin Priest) goes meshugga when he gets into the catering biz with ex-brother-in-law Leo (Ben Lang). Shelved following a augh-less preview, Harry emerged two decades late as a bona fide comedy classic. Print courtesy Library of Congress. SUN 1:00, 4:25, 7:50 MON 1:00, 4:25

SYMBIOPSYCHOTAXIPLASM: TAKE 1 Central Park for the leads in a possible feature, while another crew films the filming of the tests, and a third films the first two in the context of life in the park going

on around them. Avant-garde vérité that slipped off

"Direct Cinema," American-style cinéma vérité, was

pioneered by Robert Drew, D.A. Pennebaker, and Al

SUN 2:50, 6:15, 9:40 MON 2:50, 6:15

JANUARY 28 MON (SEPARATE ADMISSION) DIRECT CINEMA

and David Maysles, et al. Program includes Jane (1962, Robert Drew, Hope Ryden): Jane Fonda makes her B'way debut in a bona fide disaster; Jingle Bells (1964, Pennebaker): RFK and family and Sammy Davis r. go Xmas carolling at NYC public schools; and **With** Love From Truman (1966, Maysles Bros.): Capote, that is. 7:50 ONLY



UARY 29 TUE (2 FILMS FOR 1 ADMISSION)

DAVID HOLZMAN'S DIARY

(1967, Jim McBride) L.M. Kit Carson's David, drafted and newly jobless, films his life in and around his West 71st walk-up. Landmark mockumentary filmed in five days for \$2,500. **3:10, 7:00**

COMING APART

(1969, Milton Moses Ginsberg) Post-bad breakup with mistress Viveca Lindfors, married shrink Rip Torn stashes concealed camera in his flat-away-from-home to film his continuing encounters with other women, especially Sally Kirkland in an emotionally (and physically) naked performance. 1:00, 4:45, 8:35

JANUARY 30/31 WED/THU (2 FOR 1 ADMISSION)

MEAN STREETS (1973, Martin Scorsese) Guilt-ridden hood Harvev Keitel keeps a low profile, but out-of-his-friggin'-mind cousin Robert De Niro doesn't give a flyin' pasta fazool about those gambling debts. Plus Les Rues

a tour of Marty's old nabe WED 1:10, 5:20, 9:30 THU 1:10, 5:20 WHO'S THAT KNOCKING AT MY DOOR

deMeanStreets(2010,BruceGoldstein

(1967, Martin Scorsese) Little Italy denizen Harvey Keitel divides women into "nice girls" and "broads," but then must face the fact that the classy college girl he's been shyly romancing is no virgin. "A great moment in American movies." - Roger Ebert (1967

GUNS OF THE TREES

review). WED 3:30, 7:40 THU 3:30

JANUARY 31 THU (SEPARATE ADMISSION)

Carruthers (Shadows) and Argus Spear Juillard try to talk Frances Stillman out of suicide, Juillard roughly sits Carruthers down for a haircut, folk songs play in pre-amplified Appalachian style, Allen Ginsberg recites... 7:40 ONLY

JANUARY 31 THU (SEPARATE ADMISSION) CITY-GO-ROUND

The city under construction, plus portrait of pre-trendy

Williamsburg: Bridges Go Round (1958, Shirley Clarke) Skyscraper (1960, Shirley Clarke & Willard Van Dyke), Claw (1968, Manfred Kirschheimer), and Willamsburg, Brooklyn (1948-2003, Jonas Mekas). 9:10 ONLY



new 35mm

FEBRUARY 1-7 ONE WEEK



(1953) Brooklynite Richie Andrusco's on the run from the cops after the accidental shooting of his big brother - only trouble is, Richie's only seven, the "shooting" was just a dumb ketchup-splashed gag by his brother and cronies, and Mom won't be back from Grandma's till the next day. But with six bucks in his pocket and all of Coney Island for a

hide-out, how tough can things be, as Richie rides the merry-go-round, takes a cowboy photo, tries out his swings in the batting cage, scarfs down hot dogs, soda, watermelon, and corn on the cob, and gets hooked on the pony ride - he refinances by scouring under the boardwalk for two-cent deposit soda bottles and even his frantically searching big brother takes a break to ride The Parachute Jump. With a concealed custom-made 35mm camera (which Godard later asked to borrow), legendary photographer Engel - and crew including future wife Ruth Orkin, herself a photography titan — captured unknowing crowds, a phenomenal performance by pint-sized non-pro Richie, and a perfect time capsule of Coney in the waning years of its heyday. Oscar nomination for Best Screen Story; Silver Lion, Venice Film Festival. Co-written and co-produced by Ray Ashley. "A missing link in the history of modern cinema, a small, unexpected islet, midway between the first wave of Italian neo-realism and the future French New Wave. Between European modernity and the upcoming independent American cinema. Little Fugitive, like Open City, like Breathless, is one of these precarious films which made cinema move in a radical way." – Alain Bergala, Cahiers du Cinéma. "Our New Wave would never have come into being if it hadn't been for Morris Engel's fine movie The Little Fugitive. It showed us the way." - Francois Truffaut Plus

morning ride on the Third Avenue EI to the music of Duke Ellington. MON **1:00, 2:40, 4:20, 9:20** AN ARTISTS PUBLIC DOMAIN/

*FRIDAY'S 7:40 SHOW INTRODUCED BY MARY ENGEL, DAUGHTER OF MORRIS ENGEL AND RUTH ORKIN



DAVID KOEPP

CALENDAR MAILINGS & E-MAIL UPDATES

MEMBERSHIP CARD

DAILY (except Mon) 1:00, 2:40, 4:20, 6:00, 7:40*, 9:20 CINEMA CONSERVANCY RELEASE

D.A. Pennebaker's DAYBREAK EXPRESS (1953), an early TWO BY MORRIS ENGEL LOVERS AND LOLLIPOPS (1956) 6:00

*5:30 SHOW INTRODUCED BY PAUL MO (1971) Superstars Holly Woodlawn, Cand