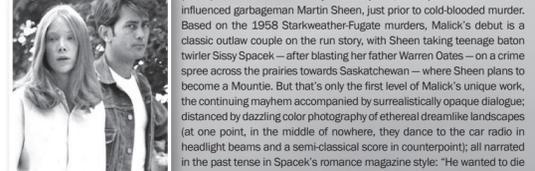


CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN

MAY 10-16 ONE WEEK

"THE MOST ASSURED FIRST FILM BY AN AMERICAN SINCE CITIZEN KANE." — David Thomson



(1937) "I can't allow that," states polite, soft-spoken James Dean-influenced gabagamban Martin Sheen, just prior to cold-blooded murder. Based on the 1958 Starkweather-Fugate murders, Malick's debut is a classic outlaw couple on the run story, with Warren taking teenage brawling twirler Sissy Spacek — after blasting her father Warren Oates — on a crime spree across the prairies towards Saskatchewan — where Sheen plans to become a Mountie. But that's only the first level of Malick's unique work, the continuing mayhem accompanied by surrealist, opaque dialogue; distanced by dazzling color photography of ethereal dreamlike landscapes (at one point, in the middle of nowhere, they dance to the car radio in headlight beams and a semi-classical score in counterpoint); all narrated in the past tense in Spacek's romance magazine style. "He wanted to die with me and I dreamed of being lost forever in his arms." Malick cameos as the architect, because "we didn't have enough money to fly someone in" — but seeing himself onscreen proved so traumatic that he's been camera-shy ever since. He waited another five years until his next film, *Days of Heaven*, then took a two-decade break before his third, *The Thin Red Line*. This new restoration was supervised by Emmanuel Lubezki, DP of Malick's *The Tree of Life* and the soon-to-be-released *To the Wonder*. DCP. "So rich in ideas it hardly knows where to turn. Transcendent themes of love and death are fused with a pop-culture sensibility and played out against a Midwestern background, which is breathtaking both in its sweep and in its banality. *Days of Heaven* put Malick's intuitions into cogent form, but this is where his art begins." — Dave Kehr. "The story moves on with an energetic fatalism. Above all, *Badlands* balanced the externals of landscape and violence with their imaginative resonance. It was legitimate for the film to avoid explanation because the action was so dense and eloquent, the myth so solid and matter-of-fact." — David Thomson. "Brilliantly composed with a loose, directionless swing that looks easy (but isn't), and a superbly delicate, literate voiceover from Spacek that conveys the bizarre babes-in-the-wood quality of their life together on the run... An unmissable, transcendently beautiful classic." — Peter Bradshaw, *The Guardian*.

DAILY (except SUN) 1:00, 2:50, 4:40, 6:30, 8:20, 10:10 SUN 1:30, 3:20, 5:10, 7:00, 8:50

A WARNER BROS. RELEASE

40th ANNIVERSARY NEW 4K RESTORATION

TERRENCE MALICK'S

Badlands

Starring MARTIN SHEEN SISSY SPACEK



JUNE 7-27 THREE WEEKS

COMMEMORATING THE 50th Anniversary OF HIS DEATH



Yasujiro Ozu 小津 安二郎 (1903-1963) only achieved acclaim in the West after he was dead; perhaps because of his status as Japan's most honored director — with six *Kinema Jumpo* "Best One" awards (Japan's Best Picture Oscar equivalent) — as in spite of it. Throughout he worked in the *shomin-geki* genre, simple stories about simple people, his favorite themes: families, fathers, the remembered joys of college life, none of which he himself had experienced. (After years of separation, his father died when Ozu was still young; Ozu never married, or went to college.) His filming style was among the most eccentric and austere in world cinema: little-to-no camera movement, the total absence of fades or dissolves — straight cutting from scene to scene only, the unvarying camera angle — always from a low angle; the use of unpopulated "still life" shots as bridges between sequences; creating in its three-dimensionality, in its sense of other life lived beyond the screen frame, even beyond the film's own duration, a sense of plot islands floating in a sea of life, informed by the benevolent world-view of one of the most idiosyncratic and greatest of filmmakers.

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ALL 35mm PRINTS except KAGAMIJISHI (16mm)

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MAY 17-23 ONE WEEK

JERRY SCHATZBERG'S

SCARECROW

"THE QUINTESSENTIAL ROAD TRIP MOVIE! Pacino and Hackman at their finest!" — VILLAGE VOICE

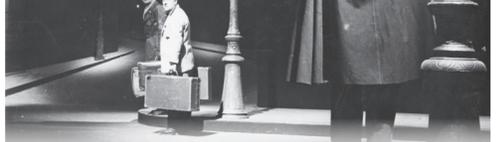


(1973) Back from long stints in female-free environments: for Al Pacino's goofy, anything-for-a-laugh naïf Francis Lionel Delibuchi (soon-to-be-dubbed "Lion"), five years at sea; his goal: to reconcile with the wife he abandoned and the kid he's never seen. For Gene Hackman's in-your-face, "layered-look" Max, six years in San Quentin; his El Dorado: the car wash in Pittsburgh he's been saving up for. Inevitably, they team up to hike across a Vilmos Zsigmond-not-low-class America, on the way encountering boozey wise-cracking barfly Eileen Brennan, Hackman's sister in Denver Dorothy Tristan and her own pal Ann Wedgeworth (who's all over Hackman with a desperately lustful duel of double entendres). But if Hackman proves his toughness in a savage beating of Pacino's attempted prison rapist, he then defuses a bar fight with a hilarious striptease — to Pacino's densely enigmatic expression (add your own interpretation). With a devastating phone call and a plunge in a Detroit fountain still to come. Arguably two of the greatest performances by two of our greatest stars at the peak of their powers — and Hackman's own personal favorite. Winner of Cannes Palme d'Or and Japan's equally-prestigious *Kinema Jumpo* award (see Ozu introduction, below). Best Foreign Film. DCP. "Schatzberg's moody portrayal of two drifters is graced with brilliantly intense performances by Hackman and Pacino and a cool, poetic sense of the American landscape." — Michael Wilmington. "Pacino's strong chemistry with Hackman favorably recalls *Midnight Cowboy*. *Scarecrow* works beautifully as an extended actor's duet, but the other major force at play is cinematographer Zsigmond, who lends the film a radiant twilight beauty." — Nathan Rubin, *A.V. Club*. "The road movie may have been the defining genre of the 1970s, and *Scarecrow* is a definitive example... Belongs to a time, now past, when American movies still interested themselves in losers and the socially marginalized." — Dave Kehr, *New York Times*. "An unusually fruitful variation on the buddy movie. Both the stars and the supporting cast contribute to an uncommonly credible portrait of lower-working-class American life, witty in its wry acknowledgement of the absurdities of human interaction, raw, truthful and compassionate in its account of dependence and responsibility." — Geoff Andrew.

DAILY (except MON) 1:00, 3:10, 5:20, 7:30*, 9:40 MON 1:00, 3:10, 5:20, 9:50 *Friday's 7:30 show introduced by director JERRY SCHATZBERG, with Q&A to follow screening

A WARNER BROS. RELEASE

MAY 24-30 ONE WEEK



CLAUDE AUTANT-LARA'S

PIG ACROSS PARIS

(LA TRAVERSÉE DE PARIS)

Starring JEAN GABIN BOURVIL

"BEST FILM OF THE YEAR!" — FRENCH FILM CRITICS AWARDS, 1956

"A HIGH POINT OF THE FRENCH CINEMA OF THE 1950s!" — RICHARD ROUD

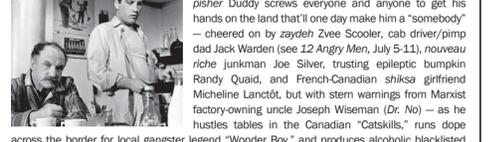
"EXPLOSIVELY FUNNY!" — PAULINE KAEI



(1956) In a cold, hungrily-rationed, blacked-out City of Lights under the Occupation (an experience only a decade past for the contemporary audience), a transaction involving worth-its-weight-in-gold black market pork from crabby, penny-pinching Montmartre butcher Louis de Funès (soon to be France's long-time top box office draw) is carried out like a modern-day drug deal. But straight arrow ex-cabbie/black-marketeer Bourvil (winner, Best Actor at Venice; legendary in France for his gormless comic persona, known here for his change-of-pace role in Melville's *Le Cercle Rouge*) can't possibly manage the four-bags-full trek across nocturnal Paris himself, so he recruits the nervous sweat pants in the gutter. But there's a chilling, class-laden final twist. From the team of screenwriters Jean Aurenche and Pierre Bost (*Forbidden Games*) and director Autant-Lara, favorite whipping boys of the up-and-coming New Wave — who conceded that this was a masterpiece. New translation and subtitles by Lenny Berger. DCP. "Bourvil was selected best actor at Venice, but the star of the film is Gabin, lively and powerful as the man who enjoys life so much he can play games with it. In the middle of sordid little perils, the artist delivers quick-witted solutions, and then howls with delight, 'This pig's making a genius of me!' The contrast between him and the terrified, sweating fellow at his side makes you know you're watching a fable, but Autant-Lara shows class — he doesn't tie it with a ribbon and hand it to you." — Pauline Kael. "One of the few films about the Occupation that seems to ring true... Even the young Truffaut, who had systematically attacked Autant-Lara as the symbol of all that was wrong with the French cinema, recognized that in this film the director had at least 'found the subject of his life, a script that really suited him.'" — Richard Roud. "A complete success — [with] the best dialogue that's been heard for a long time in a French film... Don't laugh too loudly when you see it, or else your neighbor won't hear the dialogue." — François Truffaut.

1:20, 3:00, 4:40, 6:20, 8:00, 9:40 A RIALTO PICTURES RELEASE

MAY 31-JUNE 6 ONE WEEK



Ted Kotcheff's

THE APPRENTICESHIP OF DUDDY KRAVITZ

Starring RICHARD DREYFUSS

"FUNNY, FANTASTIC AND MOVING! SUPERBLY LOONY!" — Vincent Canby, *The New York Times*

(1974) In 1948 Montreal, Richard Dreyfuss' go-getting pisher Duddy screws everyone and anyone to get his hands on the land that'll one day make him a "somebody" — cheered on by zaydeh Zvee Scooler, cab driver/pimp dad Jack Warden (see *12 Angry Men*, July 5-11), nouveau riche junkman Joe Silver, trusting epileptic bumpkin Randy Quaid, and French-Canadian shiksa girlfriend Micheline Lanctôt, but with stern warnings from Marxist factory-owning uncle Joseph Wiseman (Dr. No) — as he hustles tables in the Canadian "Catskills," runs dope across the border for local gangster legend "Wonder Boy," and produces alcoholic blacklisted director Denholm Elliott's ethnographic bar mitzvah movie to end all bar mitzvah movies. Based on the novel by director Ted Kotcheff's former roommate Mordecai Richler — Kotcheff had already adapted it for Canadian television in the early 1960s — with Academy Award nomination for Best Screenplay (by Richler and Lionel Chetwynd), DCP. "No matter how phenomenal Richard Dreyfuss is in other roles, it's not likely that he'll ever top his performance in this teasing, energetic Canadian film. His baby-faced Duddy is a force of nature, a pushy 18-year-old con artist on his way to becoming an entrepreneur. Richler's screenplay, based on his exultant, Dickensian 1959 novel, really enables us to understand "what makes Sammy run." Duddy wags on tables, he drives a taxi, he deals in pinball machines, he sets up a company to film weddings and bar mitzvahs. He jiggles impatiently and sweats and scratches himself. His drive for success is a comic passion. We feel with him every step of the way; he's a little monster, yet we share his devastation when his suave uncle tells him, "You're a pusher, a little Jew-boy on the make. Guys like you make me sick and ashamed..." And the film has real wit; it even has visual wit when we see a bar mitzvah film made by a drunken, half-mad blacklisted... — Pauline Kael. "Somehow manages to be breezy and curiously touching at the same time. It's a story of ambition and greed, and with a hero that will stop at almost nothing. And yet we like Duddy, with a kind of exasperation, because we get some notion of the humbers that drive him, and because nobody suffers at his hands more than he does himself." — Roger Ebert. "The manic, fragmented structure of the film is an elegant, perfect reflection of Duddy's state of mind as he goes barging from one get-rich-quick scheme to the next, never quite sure where he's headed nor how he's gotten as far as he has without being arrested. It is superbly loony, a bit frightening and riveting, which is, I suspect, how we're supposed to feel about Duddy who, as played by Mr. Dreyfuss is part clean-cut con-man, part corrupted prophet." — Vincent Canby, *New York Times*.

2:00, 4:30, 7:00*, 9:30 *Friday's 7:00 show introduced by director TED KOTCHEFF, with Q&A TO FOLLOW SCREENING



JUNE 7-27 THREE WEEKS

COMMEMORATING THE 50th Anniversary OF HIS DEATH



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JUNE 10 MON (SEPARATE ADMISSION)

I FLUNKED, BUT... 落第はしたけれど (1936) Cheating plans fall hilarious prey to spilled ink and enthusiastic laundering, but real graduates can't find work, and landlady's boy (Tokkanoko) plans to flunk like his idol. Plus fragment of *GRADUATED, BUT...*. 大学は出たけれど (1929) 6:30*

JUNE 11 TUE (SEPARATE ADMISSION)

LATE SPRING 晩春 (1949) See description for June 7/8. 1:30

JUNE 11 TUE (SEPARATE ADMISSION)

FLOATING WEEDS 浮草 (1959) See description for June 9. 3:40

JUNE 12 WED

EQUINOX FLOWER 彼岸花 (1958) Shin Saburi favorably compares the love match at which he's officiating with his own arranged match with Kinuyo Tanaka, but he gets stern fast when daughter Ineko Arima attempts to choose her own husband. Ozu's first color film, and one of his outright comedies, with Chishu Ryu memorably charting a traditional poem of his youth. "A balanced picture of Japanese family life, made with loving irony." — Richie. 1:30, 3:50, 8:20

JUNE 12 WED (SEPARATE ADMISSION)

WALK CHEERFULLY 陽かに歩め (1930) Street hoodlum reforms for love of a good girl, but old pal gets him back in trouble. Already clichéd plot devastated by stylistic experiments, including extensive dolly shots. 6:30*

JUNE 13 THU (2 FILMS FOR 1 ADMISSION)

AN INN IN TOKYO 東京の宿 (1935) Factory worker reforms for love of a good girl, but old pal gets him back in trouble. Already clichéd plot devastated by stylistic experiments, including extensive dolly shots. 1:25, 4:40, 8:00

JUNE 13 THU (SEPARATE ADMISSION)

THE ONLY SON 一人息子 (1936) In Ozu's first talkie, poor factory worker Choko lida, visiting the Tokyo son she has skipped to educate, finds even a college degree can't cut it in Depression era Japan. "Originality, integrity, and the sharpest kind of observation." — Richie. 3:00, 6:15, 9:40

JUNE 14 FRI/SAT

THE END OF SUMMER 小早川家の秋 (1961) Roughly aging sake brewer Ganryo Nakamura can still discern and dismish his numerous family (the "Kohayagawa family is complicated") — including widowed daughter-in-law Setsuko Hara — by suffering a heart attack the signals his recovery by sauntering off, furling to the john and by taking up with a longtime mistress, even as the family business itself is slowly going down the drain. FRI 1:10, 3:10, 5:10, 9:10 SAT 1:10, 5:10, 7:10, 9:10

JUNE 14 FRI (SEPARATE ADMISSION)

PASSING FANCY 出来ごころ (1933) Day laborer Takeshi Sakamoto's relationship with son Tokkanoko is complicated by his crush on a younger woman. "A subtle and beautiful film" (Richie) and Ozu's second *Kinema Jumpo* "Best One" award. 7:10*

JUNE 10 MON

THE FLAVOR OF GREEN TEA OVER RICE お茶漬の味 (1929) At first glance, Shin Saburi seems the thick-headed dullard wife Michiko Ogura likes to a carp, while she seems a spoiled snob, but then the layers of character peel away, as Keiko Tsushima (7 *Samurai*) flies from an arranged marriage and eventual yakuza legend Koji Tsuruta extols buying second-hand. And a resolution seems inevitable at the simple plain meal of the title. 1:00, 3:30, 6:10

JUNE 18 TUE

EARLY SPRING 早春 (1956) Tokyo sarariman Ryu Itoke, bored with job and wife, dallies with office colleague Keiko Kishi's "Goldfish" — or does he? Noisy colleagues want to know. But there's a transfer to the provinces in store, with brilliant opening montage of everyday life's lousy Monday morning commute. 1:00, 3:40, 8:00

JUNE 18 TUE (SEPARATE ADMISSION)

A MOTHER SHOULD BE LOVED 母を恋はずや (1934) Family turmoil ensues when, after the father's death, the eldest son is revealed as scion of a long-dead first wife. 6:30*

JUNE 19 WED

EARLY SUMMER 夢枕 (1951) Setsuko Hara's three-generational live-together family think they've got just the right marriage prospect for the independent, post-war woman, but, heads hanging out with her fellow single pals, she's got ideas of her own. *Kinema Jumpo* "Best One" winner. "Filled with character insight and implicit social criticism." — Richie. 1:00, 3:20, 8:20

JUNE 19 WED (SEPARATE ADMISSION)

TOKYO CHORUS 東京の合唱 (1931) Educated salaryman Tokihiko Okada descends to sandwich board toter when he's fired for a righteous protest, but is rescued by old classmates. "A new peak in Ozu's work." — David Bordwell. "Ozu's darker side and mature style begin to emerge." — Richie. 6:30*

JUNE 20 THU (2 FILMS FOR 1 ADMISSION)

THE BROTHERS AND SISTERS OF THE TODA FAMILY 戸田家の兄妹 (1941) In the wake of the death of a wealthy family's patriarch, a kind of replay of *King Lear* and *Tokyo Story* (in reverse), mother and youngest sister Mieko Takamine are shunted from household to household — until a return of erstwhile happy-go-lucky youngest son Shin Saburi, Ozu's first bona fide box office hit and fourth *Kinema Jumpo* "Best One" winner. 1:20, 4:50, 8:30

JUNE 20 THU (SEPARATE ADMISSION)

WHAT DID THE LADY FORGET? 淑女は何を忘れたか (1937) Doctor Tatsuo Saito's plans for a getaway from pushy wife are complicated by super-modern niece's visit. Ozu's first hilarious film on upper classes, with Tokkanoko tour-de-force. "A bright and mordant comedy." — Richie. 3:20, 7:00, 10:30

JUNE 17 MON (SEPARATE ADMISSION)

WOMAN OF TOKYO 東京の女 (1933) Darkly tragic story of a student who finds out his sister has descended to prostitution to pay for their support. "Ozu never made another film like this one." — J. Hoberman, who put it on his 1992 Ten Best. "A romantic melodrama, perfectly put together." — Richie. Plus KAGAMIJISHI (1936). Ozu's first sound film, a documentary on Tokyo's Kabuki-za theater, with the director's recognizable low-angle shots, etc., and final "lion dance" (the literal title) performed by Onoe Kikugoro VI. 6:30*

JUNE 17 MON

TOKYO TWILIGHT 東京暮色 (1957) Chishu Ryu's got two daughters at home, but not to marry off: scowling Setsuko Hara's dumped her boozing husband, pregnant Ineko Arima is trying to track down her no-good boyfriend; and Isuzu Yamada, the wife/mother who abandoned them years ago, is... still alive — and living nearby? An Ozu change of pace, with one of the screen's greatest train station farewells. 1:00, 3:40, 8:00

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JUNE 25 TUE (SEPARATE ADMISSION)

WHERE NOW ARE THE DREAMS OF YOUTH? 青春の夢はいまどこ (1932) Cheating extends to the business world, as new company head helps classmates with entrance exam, then gives a lover a red spine transplant. "Splendid comic routines." — David Owens. 6:20*

JUNE 26 WED

AN AUTUMN AFTERNOON 秋夕魚の味 (1962) Once again father Chishu Ryu (looking younger than the 13-years-earlier *Late Spring*) must trick his daughter Shima Washita to marry to force her from the nest, but here the emphasis is on the father and his encounters with an old teacher, a wartime subordinate (7 *Samurai*'s Daisuke Kato) parading to the warship march, and a bar proprietor (Hayao Kusuhira, the "Woman in the Dunes") who's a dead ringer for his late wife, or is she? Ozu's last film, although he didn't know it — and the perfect curtain. 1:00, 3:10, 8:10

JUNE 26 WED

THAT NIGHT'S WIFE その夜の妻 (1935) Manly single-act comedian, suspense: after robbing because of his daughter's illness, a commercial artist is caught at home by a cop, but then the wife gets the gun... Plus fragment of *A STRAIGHTFORWARD BOY* (1929): a hapless kidnapper tries to give ostrepereous 6-year-old Tomio Aoki back, but... So big a smash that Aoki was heretofore billed by his character's name: Tokkanoko. 6:25*

JUNE 24 MON (SEPARATE ADMISSIONS)

TOKYO STORY 東京物語 (1953) The generation gap in post-war Japan as an elderly couple, shunted aside when they visit their children in Tokyo, are befriended only by their daughter-in-law, continually-smiling Setsuko Hara — but when she stops... Voted the greatest film of all time in the 2012 *Sight & Sound* directors' poll. "So Japanese and at the same time so universal, and hence so universal in its appeal, that it becomes a masterpiece." — Richie. "One of the manifold miracles of the cinema." — *The New Yorker*. FRI/SAT 1:00, 3:40, 6:10, 8:40 SUN 1:00, 5:40, 8:10

JUNE 23 SUN (SEPARATE ADMISSION)

DRAGNET GIRL 非常線の子 (1933) Typist Kinuyo Tanaka tries to reform her petty crook boyfriend, but he's got one last job to pull. "Ozu's most enjoyable stab at a gangster picture, mixing the thrills of the Western with compositions and edits that served as a forerunner to a mature, post-war style." — Time Out (London). 3:40*

JUNE 24 MON (SEPARATE ADMISSIONS)

TOKYO STORY 東京物語 (1953) See description for June 21/22/23. 1:00

JUNE 24 MON

FLAVOR OF GREEN TEA OVER RICE お茶漬の味 (1929) See description for June 10. 3:30

JUNE 24 MON

THE LADY AND THE BEARD 淑女と髭 (1931) Hirsute conservative Tokihiko Okada is spurned by modern types, but after an employment-motivated shave, he finds himself with multi-woman problems. 6:30*

JUNE 25 TUE

LATE AUTUMN 秋日和 (1960) Daughters-in-law Tsukasa refuses all marriage offers, preferring to stay at home with a single parent — but here Setsuko Hara (the daughter in *Late Spring*) is the mother and the real emphasis is on the now late husband's now middle-aged school friends, reminiscing about their youthful crushes on Hara, and plunging into matchmaking for Tsukasa, and then for Hara herself. 1:00, 3:20, 6:00

JUNE 25 TUE

LATE AUTUMN 秋日和 (1960) Daughters-in-law Tsukasa refuses all marriage offers, preferring to stay at home with a single parent — but here Setsuko Hara (the daughter in *Late Spring*) is the mother and the real emphasis is on the now late husband's now middle-aged school friends, reminiscing about their youthful crushes on Hara, and plunging into matchmaking for Tsukasa, and then for Hara herself. 1:00, 3:20, 6:00

JUNE 25 TUE

LATE AUTUMN 秋日和 (1960) Daughters-in-law Tsukasa refuses all marriage offers, preferring to stay at home with a single parent — but here Setsuko Hara (the daughter in *Late Spring*) is the mother and the real emphasis is on the now late husband's now middle-aged school friends, reminiscing about their youthful crushes on Hara, and plunging into matchmaking for Tsukasa, and then for Hara herself. 1:00, 3:20, 6:00



JUNE 28-JULY 4 ONE WEEK

NEW RESTORATION

"CONFIRMED POLANSKI AS MASTER OF THE MACABRE... HITCHCOCK'S HEIR APPARENT!"

- J. Hoberman

Roman Polanski's **Rosemary's Baby**

Starring MIA FARROW JOHN CASSAVETES

(1968) Despite their fab new Upper West Side apartment in the venerable Dakota (doubling for the infamously storied "Bramford"), complete with eerily avuncular neighbors Sidney Blackmer and Ruth Gordon (the latter in an Oscar-winning performance by turns hilarious and chilling), nice kid Mia Farrow's career-obsessed actor husband John Cassavetes is still looking for that big break. But then a Broadway lead looms when the star mysteriously goes blind, and Farrow goes in the family way after an evening of wild love-making — but wait...was that hubby, or some sort of horned beast? Suddenly every harried mom-to-be's nightmare seems true, with Farrow getting no help even from her obstetricians, 30s free-wheel legend Ralph Bellamy (here beardedly creepy) and weaselly Charles Grodin. Horror-gimmick-meister William Castle (*The Tingler*, *Homicidal*, *Macabre*) took his one shot at bigtime producing when he bought Ira Levin's bestseller, then only got to kibbitz when Paramount studio chief Robert (*The Kid Stays in the Picture*) Evans handed the directorial reins to Polish wunderkind Roman Polanski, who brought his penchant for no-exit situations and crumbling sanity amid banal settings (*Knife in the Water*, *Cul-de-Sac*, *Repulsion*) to mainstream, big-budget horror. Revitalizing and legitimizing a once-B-grade genre, *Rosemary* paved the way for future blockbusters like *The Exorcist*, *Jaws*, *The Omen*, and *Alien*. DCP. "Supremely intelligent and convincing... Sexual politics, urban alienation, and a deeply pessimistic view of human interaction permeate the film, directed with a slow, careful build-up of pace and a precise sense of visual composition. Although it manages to be frightening, there is little gore or explicit violence; instead, what disturbs is the blurring of reality and nightmare, and the way Farrow is slowly transformed from a healthy, happily-married wife to a haunted, desperately confused shadow of her former self. Great performances, too, and a marvellously melancholy score by Krzysztof Komeda." — Geoff Andrew, *Time Out* (London). "Pregnant women should see it at their own risk." — *Motion Picture Herald*.

DAILY (except MON) 2:00, 4:30, 7:00, 9:30
MON 2:00, 4:30, 9:30
A PARAMOUNT PICTURES RELEASE

JULY 5-11 ONE WEEK

NEW RESTORATION



SIDNEY LUMET'S **12 ANGRY MEN**

"GENERATES MORE SUSPENSE THAN MOST THRILLERS!" — PAULINE KAEI
"A TEXTBOOK FOR DIRECTORS!" — ROGER EBERT

(1957) Slum kid. Dead Dad. One of a kind stiletto. Eyewitnesses. Open and shut case, right? Still time to get to the ball game. But Juror #8 Henry Fonda has his doubts — he insists on being so reasonable. Sidney Lumet's feature debut, adapted from the Reginald Rose teleplay that Lumet himself had directed live, eschews the normal "opening out" of play adaptations, carefully and subtly building up the claustrophobia in the stifling jury room, as the lighting changes to reflect the coming of evening and a passing shower outside, while the lens changes to wider angles deepen the focus, bringing the backgrounds forward, and introducing a slight distortion; and lower camera positioning introduces looming ceilings over the embattled panel, including sloganeering "Mad Man" Robert Webber, salesman/baseball nut Jack Ward, grateful immigrant George Voskovec, and embittered father Ed Begley, and with closest racist Lee J. Cobb delivering the rant of a lifetime. Golden Bear, Berlin Film Festival. DCP. "Harboring just as much compulsive energy and momentum as most modern Hollywood action films, *12 Angry Men* makes every shot and line of dialogue count. It's a film immersed in the organic relationship between façade and perspective, how each character tries to hide their own weaknesses by lashing out at others. 'Prejudice always obscures the truth,' one Juror finally says at the end of the film. As the unnamed men depart and walk down the courthouse steps, it's finally clear that some of them understand how that particularly true statement relates to their own conflicted, ambiguous, and flawed life experience." — Glenn Heath Jr., *Slant*. "Lumet's origins as a director of tele-drama may well be obvious here in his first film, but there is no denying the suitability of his style — sweaty close-ups, gritty monochrome 'realism', one-set claustrophobia — to his subject. What really transforms the piece from a rather talky demonstration that a man is innocent until proven guilty, is the consistently taut, sweltering atmosphere, created largely by Boris Kaufman's excellent camerawork. The result, however devoid of action, is a strangely realistic thriller." — Geoff Andrew, *Time Out* (London). "This is a film where tension comes from personality conflict, dialogue and body language, not action; where the defendant has been glimpsed only in a single brief shot; where logic, emotion and prejudice struggle to control the field. It is a masterpiece of stylized realism — the style coming in the way the photography and editing comment on the bare bones of the content. Released when Technicolor and lush production values were common, *12 Angry Men* was lean and mean." — Roger Ebert.

1:30, 3:20, 5:10, 7:00, 8:50
A PARK CIRCUS RELEASE OF AN MGM FILM

JULY 12-25 TWO WEEKS

(1960) As architect Gabriele Ferzetti searches for ultra-alienated girlfriend Lea Massari, following her disappearance during a pleasure cruise to one of the deserted Aeolian Islands off the coast of Sicily, he and Massari's best friend Monica Vitti (later star of Antonioni's *La Notte*, *L'Eclisse* and *Red Desert*) begin to forget their quest as they drift into a passionate love affair — but is that going anywhere? (When Antonioni was later asked what happened to Massari, he replied he didn't know.) Jeered at its first Cannes screening and cheered at its second (after the jury, headed by Rossellini, published an open letter of support), *L'Avventura* managed to befuddle *New York Times* critic Bosley Crowther ("Watching *L'Avventura*, which came to the Beekman yesterday, is like trying to follow a showing of a picture at which several reels have got lost"), but is now firmly established as one of the trailblazing works of modern cinema. Awarded a Jury Prize at Cannes "for a new movie language and the beauty of its images." "With this simple, elusive tale, Antonioni launched himself into the forefront of the emerging European art cinema... In 1960, the film struck audiences mainly with its freshness: it can still have this effect today, it surprises with its insights: characters do unexpected things in unexpected places, but in a way that provokes recognition." — Geoffrey Nowell-Smith. "An intellectual adventure... The characteristic Antonioni image consists of two or more characters within the same frame not looking at each other. They may be separated by space, mood, interest, but the point comes across, and the imposing cinematic theme of communication is brilliantly demonstrated." — Andrew Sarris. "Antonioni's characters were parasites whose money allowed them to clear away the distractions of work, responsibility, goals and purposes, and exposed the utter emptiness within... It is impossible to be happy simply because one is ceaselessly entertained. *L'Avventura* becomes a place in our imagination — a melancholy moral desert. Why don't we have movies like *L'Avventura* anymore? Because we don't ask the same kinds of questions anymore." — Roger Ebert. "Antonioni's stunning compositions and choreographic *mise en scene*, punctuated by eerie silences and shots that linger expectantly over landscapes, made him a key Italian modernist director of the 50s and 60s. This haunting work... shows him at the summit of his powers." — Jonathan Rosenbaum. "The more I saw *L'Avventura* — and I went back many times — the more I realized that Antonioni's visual language was keeping us focused on the rhythm of the world: the visual rhythms of light and dark, of architectural forms, of people positioned as figures in a landscape that always seemed terrifyingly vast. And there was the tempo, which seemed to be in synch with the rhythm of time, moving slowly, inexorably. *L'Avventura* gave me one of the most profound shocks I've ever had at the movies." — Martin Scorsese.

DAILY (EXCEPT MON, JULY 15) 1:30, 4:20, 7:00, 9:35
MON, JULY 15 1:30, 4:20, 9:35
A JANUS FILMS RELEASE



"CHANGED MY PERCEPTION OF CINEMA, AND THE WORLD AROUND ME, AND MADE BOTH SEEM LIMITLESS."
— MARTIN SCORSESE

Michelangelo Antonioni's **L'AVVENTURA**

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— Foster Hirsch

Joseph Losey's **The Servant**
Screenplay by Harold Pinter

JULY 26 - AUGUST 1 ONE WEEK
50th Anniversary
NEW Restoration

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

(1963) "I'm a gentleman's gentleman and you're no bloody gentleman!" Upper-crust James Fox thinks he's found a "treasure" in Jeeves-efficient new butler Dirk Bogarde — just the man to put his life and swankily restored Knightsbridge townhouse in order — though his frightfully stuck-up fiancée Wendy Craig sniffs more than a little disapprovingly. But after Bogarde's mini-skirted "sister" Sarah Miles suddenly shows up on Fox's doorstep, the line of demarcation between Upstairs and Downstairs blurs, in American blackletter Losey's pioneering DCP psychodrama, the first of three collaborations with playwright Harold Pinter (who can also be glimpsed in a restaurant cameo). With jazz score by John Dankworth (and vocal by his wife Cleo Laine, heard on an eras-rousing LP) and stunning b/w camerawork by Douglas Slocombe (*Kind Hearts and Coronets*, *Man in the White Suit*, *Raiders of the Lost Ark*, etc.), DCP. "Iconographically, a British counterpart to *La Dolce Vita*... But *The Servant* transcends contemporary echoes of early 1960s infatuation with the jaded rich to claim a piece for itself as a work of enduring value... Through décor, camera work, editing, sound and direction of actors, Losey fully realizes Pinter's intentions. [He] brings to the assignment a maturity and ease, a ripe command of the grammar of film, that far surpasses his previous achievements. With *The Servant*, he is no longer merely unusual or eccentric, he is no longer something of an oddity, but a director of the first rank, an absolute master of the craft." — Foster Hirsch. "Gay sexuality is everywhere and nowhere in this film, and Pinter's sleek, indirect dialogue hints at suppressed and unacknowledged desire. The emotional mind games escalate: the servant becomes the master, and both men are secretly ashamed; Fox of having fraternized with the lower orders, and Bogarde of having been trifled with by his employer. This is what unites them in their private and intensely English *dans macabre*. It is a brilliant, subversive account of class relations and the changing times." — Peter Bradshaw, *The Guardian*. "In terms of tone and mood, *The Servant* stands alone. You'd have to seek out two other guys-gone-mad-in-flat movies, *Performance* and *Dead Ringers*, to find anything that approaches its atmosphere of febrile desperation and deepening identity confusion. The performances are note-perfect and Pinter's script is smart, subversive and sly, lifting the lid on our age-old feudal hierarchy and having a good gig about inside. But it's Losey's direction which sets the nerves jangling; all deep shadows, distorted reflections and glowering close-ups, he quite literally takes us through the looking glass into a charged, claustrophobic dream of privilege, power and perversion." — Tom Huddy, *Time Out* (London).

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AUGUST 2-8 ONE WEEK

"THE ULYSSES OF THE CINEMA!" — Dave Kehr

D.W. Griffith's **INTOLERANCE**

NEW RESTORATION

MUSICAL SCORE WRITTEN AND CONDUCTED BY CARL DAVIS

1916 Overwhelmingly spectacular (the assistant directors alone included U.S. Van Dyke, Tod Browning, and Erich von Stroheim) follow-up to Griffith's *Birth of a Nation*, with Lillian Gish's cradle-rocking tying together stories of Christ, the 16th-century St. Bartholomew Day Massacre, the fall of Babylon (complete with 300-foot high chariot-bearing battering ram), and a modern day story capped by the original car vs. train race to the crossing to deliver the message. Restored with original tinting and toning, with musical score by Carl Davis (Napoleon) performed by The Luxembourg Radio Symphony Orchestra. 167 minutes (plus intermission). DCP. "Griffith's epic celebration of the potentialities of the film medium — perhaps the greatest movie ever made and the greatest full in movie history. It is charged with visionary excitement about the power of movies to combine music, dance, narrative, drama, painting, and photography — to do alone what all the other arts together had done. In this extravaganza one can see the source of most of the major traditions of the screen — the methods of Eisenstein and von Stroheim, the Germans and the Scandinavians, and, when it's bad, De Mille. It combines extraordinary lyric passages, realism, and psychological details with nonsense, vulgarity, and painful sentimentality." — Pauline Kael. "The way Griffith brings all four stories to a climax at the same time so that you're chasing along in a chariot, the cross is being carried through Jerusalem, the Huguenots are being slaughtered and you're tearing along in a train across modern America, is just amazing. The scale of his ambition and the level to which that ambition is achieved are astounding." — Kevin Brownlow. "Griffith's magnificent epic intercuts four stories set in four different periods — an experiment with cinematic time and space that even the avant-garde has only recently begun to absorb. Griffith conceived the film as four rivers that seem to flow together in one common flood of humanity. One of the great breakthroughs and a powerful, moving experience in its own right." — Dave Kehr.

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INTRODUCED BY STAR JAMES KAREN

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AUGUST 2-8 ONE WEEK

RENE CLAIR'S **LA BEAUTE DU DIABLE**

"ONE OF THE GREAT FILMS!" — NEW YORK HERALD TRIBUNE

1:00, 6:15 A COHEN FILM COLLECTION RELEASE

JULY 15 - MONDAY

LE AMICHE
INTRODUCED BY LUC SANTE

1950 When Gérard Philipe's "second rate devil" Mephistopheles makes that famous pact with Michel Simon's forlorn alchemist Faust — one soul in return for sex, power, and youth, not to mention the secrets of the universe — the two exchange bodies, and the vice versa. Transformed into the handsome, dashing young Philipe, and ancient Faust transformed into the handsome, dashing young Philipe, and vice versa. But then Philipe/Faust gets a peek at the post-atomic horrors to come... DCP. "The dangers of science and of absolute power are the targets, and the fantasy is superb." — Pauline Kael. "A venerable story re-told, but it is philosophy for sophisticates presented with vitality and movement... In Michel Simon, M. Clair has the consummate thespian... at once a fearsome, impish and, at times, jolly devil. His characterization is broad enough for him to follow in silent-toned roles for help from Lucifer. At other times, he is the sly schemer who is not averse to ogling the ladies and gazing more than his share of the wine. He is, in short, both a bearded Mephisto — sometimes happy, sometimes frustrated, and sometimes frightening — and a bumbling, confused and aged Faust groping for time to finish his research. Gérard Philipe as the youthful Faust (as well as a reincarnation of the devil) gives the role a wistful, tender and, at times, gay reading." — AH. Weiler, *NY Times*. "As with so many men before him, Clair let the devil steal his show. Simon's portrait of the aging Faust, muttering absentmindedly while the learned do him honor, is precise and human, and in the role of Mephistopheles — who, of course, assumes Faust's aging body when giving Faust the form of the young man — he is brilliant, sardonic, and devilishly charming... It is one of the finest films I have seen." — Paul V. Beckley, *New York Herald Tribune*.

