



JULY 20-26 ONE WEEK ONLY!

Fritz Lang's **METROPOLIS**

New 35mm print of COMPLETE RESTORED VERSION!

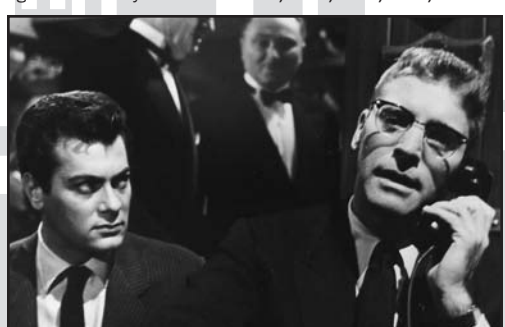
(1927) Amid the gleaming towers of a gigantic city of the future, Gustav Fröhlich, pampered son of the Big Boss himself, is smitten by a young woman (Brigitte Helm, in a sensational film debut) ushering workers' children on a topside field trip, and follows her back to the depths — where he discovers what really makes Metropolis run. And as slavishly regimented workers with numbers instead of names toil amid smoke-belching machinery, he has a vision of slaves lining up for sacrifice at the flaming mouth of the idol Moloch. But, anticipating unrest, the Boss makes plans to defuse it, inciting eccentric inventor Rudolph Klein-Rogge to fashion an *agent provocateur*, the "robot-Maria" (Helm again!). Inspired (or so the legend says) by his first glimpse of the Manhattan skyline, Fritz Lang's visionary work of science fiction redefined the term "super-production" — in the process nearly bankrupting the Ufa studios — with its thousands of extras; already-monstrous sets inflated to the gargantuan by cutting-edge camera trickery (including the first use of the legendary Schüfftan process, whereby miniatures and live action are filmed simultaneously); and eye-popping special effects extravaganzas, including the explosion of the "heart machine"; the Frankenstein-like genesis of the robot girl; and a cataclysmic, multitude-engulfing flood. A legend and a byword almost from first release, *Metropolis* was seen as Lang conceived it only by the earliest Berlin audiences ("positively overwhelming" raved the *Variety* critic after the premiere) — and then the cutting boards, by the U.S. distributor Paramount by Ufa itself, and so on, down to a 1984 "restoration" that ran only 87 minutes. This version collates the seven existing source copies, with 1,257 scenes restored via a laborious multi-step digital process. The result, generated back to a pristine 35mm print, is probably the most complete, integral version of Lang's work that will ever be seen — complete with the original orchestral score recorded in stereo: the definitive version of Lang's masterpiece.

A KINO INTERNATIONAL RELEASE. 1:30, 4:20, 7:00, 9:30

JULY 27/28 FRI/SAT

**SWEET SMELL OF SUCCESS**

(1957, ALEXANDER MACKENDRICK) "I love this dirty town!" "Match me, Sidney" barks sanctimonious, Winchellesque gossip columnist J.J. Hunsecker (a bespectacled Burt Lancaster) to sycophantic publicist Sidney Falco (Tony Curtis), who'll do anything in pursuit of that ever-elusive ink, in the quintessential portrait of The Great White Way. The stylized dialogue by Clifford Odets is now legendary, as are Elmer Bernstein's jazz score and James Wong Howe's glistering location-shot b&w cinematography, with midtown of the late 50s seen in the minutest detail. "Extraordinary for its depiction of a now-vanished New York," — Stuart Klawns, *NY Times*. "Captures the snappy texture of the world of Broadway." — Neil Gable, "Paints New York as a jungle of glitz and devouring egos." — *Godfrey Cheshire*. 1:45, 3:40, 5:35, 7:30, 9:25



SWEET SMELL OF SUCCESS

JULY 29 SUN (2 FILMS FOR 1 ADMISSION)

**LAURA NEW 35mm PRINT!**

(1944, OTTO PREMINGER) "I shall never forget the weekend Laura died." Clifton Webb's elitist critic Waldo Lydecker acidly narrates, as detective Dana Andrews, on the brink of necrophilia, falls in love with portrait of murdered Manhattan social-setter Gene Tierney, in "everybody's favorite chic murder mystery" (Pauline Kael). Preminger took over from Rouben Mamoulian (see Sept. 7-18). "Ripe with perverse sexual undertones." — Foster Hirsch. 2:55, 6:30, 10:05

**THE WOMAN IN THE WINDOW**  
(1944, FRITZ LANG) Professor Edward G. Robinson takes up Joan Bennett's "come up and see my sketches" invitation, then, after blackmail by low-life boyfriend Dan Duraya, and the ensuing murder, gets to watch his old buddy, D.A. Raymond Massey, "use the law to nail a man." "An exceptionally intelligent thriller." — David Shipman. 1:00, 4:35, 8:10

JULY 30 MON (2 FILMS FOR 1 ADMISSION)

**THE CAMERAMAN**

(1928, EDWARD SEDWICK) In his last silent masterpiece, Buster Keaton, as the neophyte newsreel photographer of the title, loses his swinsuit at Coney Island and his heart on the streets of Manhattan, lensing Mott Street Tong Wars while being upstaged by monkey great Jocko. 3:50\*, 7:00\*, 10:10

**SPEEDY**

(1928, TED WILDE) Jazz Age idols meet, as baseball-crazed sodas jerk/cabbie Harold Lloyd and passenger Babe Ruth hurtle to old Yankee Stadium. Extensive NYC location work is highlighted during a frenzied finale, as Harold races Gotham's last horse-drawn trolley right through Washington Square Arch! "No filmmaker has ever made such flamboyant use of New York." — Kevin Brownlow. *Silent*, with synchronized musical score. 2:10, 5:20, 8:30

JULY 31 TUE (2 FILMS FOR 1 ADMISSION)

**I WAKE UP SCREAMING**

(1941, H. BRUCE HUMBERSTONE) In what's often called the first true American film noir, sports promoter Victor Mature finds "protégée" Carol Landis dead, then is alternately menaced by hulking detective Laird Craig and seduced by victim's sister Betty Grable. 1:05, 4:25, 7:45

**SORRY, WRONG NUMBER**

(1948, ANATOL LINAU) Busy signal on 911? Compare to Barbara Stanwyck's plight as, bedridden in her Sutton Place review apartment, she frantically dials for help after overhearing husband Burt Lancaster's murder plans. 2:40, 6:00, 9:20



I WAKE UP SCREAMING

AUGUST 1/2 WED/THU (2 FILMS FOR 1 ADMISSION)

**PICKUP ON SOUTH STREET**

(1953, SAMUEL FULLER) Lowlife grifter Richard Widmark's routine subway snatch of Jean Peters' purse plunges him deep into the Cold War. "A marvel of middle class nuttiness." — Manny Farber. "If there is such a thing as tabloid art, this is it." — J. Hoberman. WED 2:55, 6:25, 9:55 THU 2:55

**KISS OF DEATH**

(1947, HENRY HATHAWAY) "I thought you was my pal!" Even the Tombs looks good to giggling squalor Victor Mature, after being tormented by kid-juggling psycho Tommy Udo (Richard Widmark's electrifying debut), forever enshrined in movie badkiddom as the guy who propels an old lady in a wheelchair down a flight of stairs. "A killer's kiss to the city." — *NY Post*. WED 1:00, 4:30, 8:00 THU 1:00, 4:30

AUGUST 2 THU (2 FILMS FOR 1 ADMISSION)

**A DOUBLE LIFE**

(1947, GEORGE CUKOR) In the role of Othello, matinee idol Ronald Colman (in Oscar-winning performance) lives his part with a vengeance, both on stage at the Lyceum and off, at waitress Shelley Winters' Mulberry Street apartment. With Oscar-winning Miklos Rozsa score. 8:20

**THE SEVENTH VICTIM**

(1943, MARK ROBSON) Boarding school grad Kim Hunter searches for her sister amid unrelentingly calm Greenwich Village devil worshippers. With pre-Psycho shower scene and a corpse in the subway. "One of producer Val Lewton's most effectively atmospheric Bs." — J. Hoberman. 6:30, 10:00

A DOUBLE LIFE



THE TAKING OF PELHAM 123

AUGUST 3/4 FRI/SAT

**THE TAKING OF PELHAM ONE TWO THREE**

(1974, JOSEPH SARGENT) "Screw the goddamn passengers! What do they want for their thirty-five cents? To live forever?" "This city hasn't got a million dollars!" kvetches the flu-plagued Koch-lokalike mayor to hovering spin doctors when he gets that ransom ultimatum: cough up the dough in an hour or 17 passengers on the downtown 6 train get wasted. Wiscracks and bullets fly as quick-witted TA cop Walter Matthau negotiates with the all-business "Mr. Blue" (Robert Shaw) via subway squawkbox, in John Godey bestseller, featuring terrific Gotham locations, knife-edge hilarity, a thrilling jazz score by David Shire, and third-rail bad jots. 1:10, 3:20, 5:30, 7:40, 9:50

AUGUST 5/6 SUN/MON

**THE LOST WEEKEND**

(1945, BILLY WILDER) Failed writer Ray Milland hits the sauce and bottom in Oscar winner for director and star — so harrowing that most viewers' first need was for a drink. Among the famous sequences: the bat and mouse hallucination and the desperate trek for money past actual Third Ave. pawnshops closed for Yom Kippur. "New York brutally stripped of all glamour." — Tom Milne. *NY Times* 2:50, 6:35, 10:20 MON 2:10, 6:00

**THE BIG CLOCK**

(1948, JOHN FARROW) Monomaniacal magazine mogul Charles Laughton orders *Crimeways* editor Ray Milland to track down a murderer — with all clues pointing to Milland himself. One of the great sequences of noir suspense. "Will remind you not only of *The Blue Dahlia* but of Graham Greene and Hitchcock, with a dash of Hammett and Ambler." — David Shipman. SUN 1:00, 4:45, 8:30 MON 4:10

**AUGUST 6 MON**

**THE CROWD**

(1928, KING VOGUE) "You gotta be good to beat that crowd." James Murray and Eleanor Boardman (real-life wife of the director) marry after a thrill-packed date in London, then weather kids, job loss, and marital troubles, in *Vidor's* landmark paean to "real people" — the most celebrated silent drama of film in NYC. Plus short *Meet Me Down at Coney Island* (1931). 8:10\*

**AUGUST 7 TUE (2 FILMS FOR 1 ADMISSION)**

**DEADLINE AT DAWN**

(1946, HAROLD CLURMAN) "Actress" Susan Hayward and cabbie Paul Lukas (uttering nutty *Sweet Smell*-worthy Clifford Odets dialogue) sail around the mean streets of Manhattan in the wee small hours to help clear sailor Bill Williams of a murder rap. Sole film directing job by stage legend Curman, based on Cornell Woolrich (aka "William Irish") novel. 2:30, 5:40, 8:50

**THE WINDOW**

(1949, TED TETZLAF) A tall-tale-telling tenement kid's eyewitness account of a sailor's murder is believed by nobody but the killers themselves. From a Cornell Woolrich story, with a special Oscar to child star Bobby Driscoll, whose body would be discovered twenty years later in the rubble of an abandoned New York building. "Edgar" for Best Mystery Film of its year. 1:00, 4:10, 7:20, 10:20

AUGUST 8 WED (2 FILMS FOR 1 ADMISSION)

**THE NAKED CITY**

(1948, JULES DEXSIS) "There are eight million stories in the naked city..." The seminal all-ocation noir. Following a young woman's murder on W. 83rd St., cops Barry Fitzgerald and Don Taylor track down leads from Stilleman's Gym to the Royal Theater to the City Morgue to Roosevelt Hospital, with final Williamsburg Bridge showdown. Oscar-winning camerawork from former Garbo lenser William Daniels. "New York in the era of streetcars, the Third Avenue El, fedoras, dance halls, chop-eyes joints and a functioning infrastructure." — William Grimes, *New York Times*. 1:00, 4:25, 7:50

**FORCE OF EVIL**

(1948, ABRAHAM POLONSKY) Big shot attorney John Garfield doesn't blink at being front man for mobsters until numbers-running brother Thomas Gomez wants out. Key scenes at Federal Hall, 28 Wall St., the George Washington Bridge, and a final East River rendezvous. "A washing of sizzle and greed imploding before your eyes." — Martin Scorsese. "Moody and brilliantly photographed in New York streets... almost as hypnotic as *Citizen Kane*." — Leslie Halliwell. 2:50, 6:15, 9:40

AUGUST 9 THU

**BLAST OF SILENCE**

(1960, ALLEN BARON) *Le Samourai*, Gotham style: writer/director Baron as a hired killer takes 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*. 3:50, 8:10

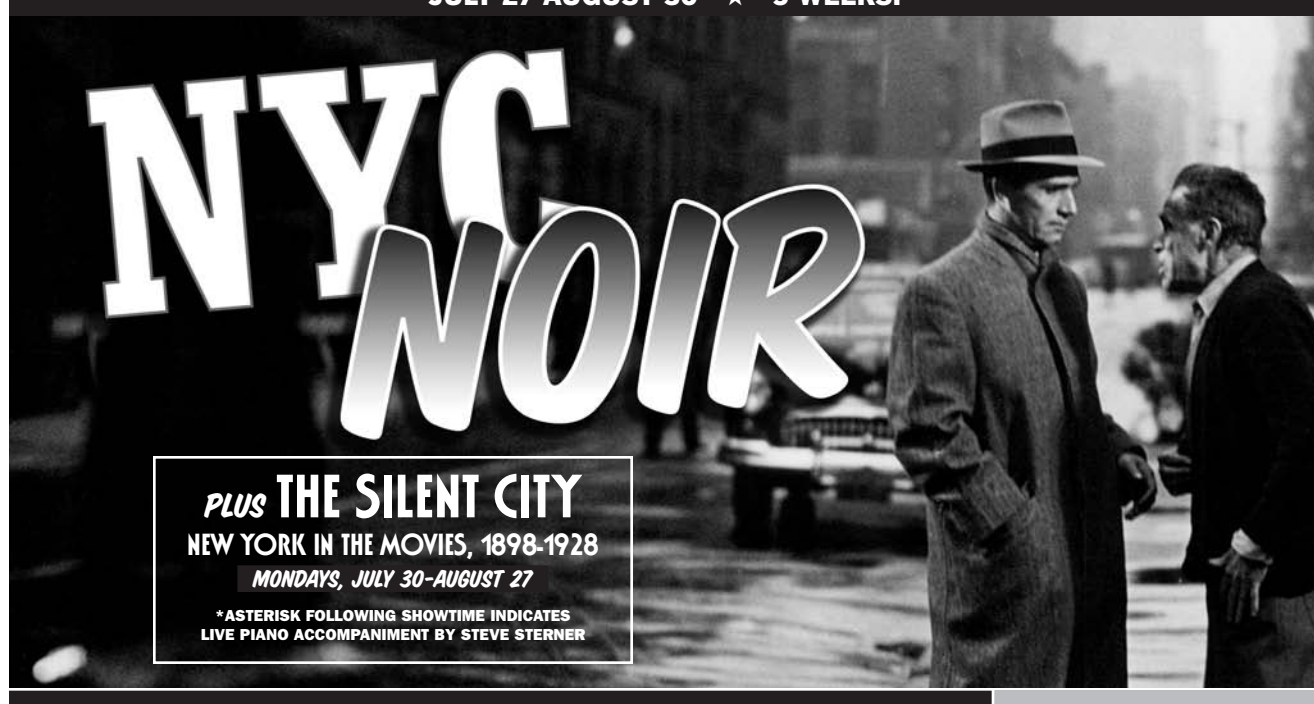
**COP HATER**

(1958, WILLIAM A. BERKE) When the third detective killed in the 87th Precinct is his partner, Robert Loggia's Steve Carell begins to question whether the murderer is the eponymous serialist. From the Ed McBain novel. 2:20, 6:40

**THE TATTOOED STRANGER**

(1950, EDWARD J. MONTAGNE) When a brutally-murdered tattooed woman is found near the pre-jogging, pre-Onassis Central Park reservoir, an NYPD homicide rookie trails a serial killer from Brooklyn to the Bronx. "One of the seediest films ever made." — Carl Macek. 1:00, 5:20, 9:40

JULY 27-AUGUST 30 ★ 5 WEEKS!



**NYC NOIR**

PLUS THE SILENT CITY  
NEW YORK IN THE MOVIES, 1898-1928  
MONDAYS, JULY 30-AUGUST 27  
\*ASTERISK FOLLOWING SHOWTIME INDICATES LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

PROGRAMMED BY BRUCE GOLDSTEIN

SPECIAL THANKS TO ROSS KLEIN (MGM); BOB O'NEIL, PAUL GINSBURG (UNIVERSAL PICTURES); MELANIE VALERA, BARRY ALLEN (PARAMOUNT); SUZANNE LEROY (SONY PICTURES); MARLENE WOMACK (WARNER BROS.); RICK YANKOVICH (CRITERION PICTURES); SCHAM BELSTON, CAITLIN ROBERTSON (TWENTIETH CENTURY FOX); ANNE MORRA, MARY KEENE (MUSEUM OF MODERN ART); CAROLINE YEAGER, PAT LOUGHEEY (GEORGE EASTMAN HOUSE); MARK MCELHATTEN (SHEKELA PRODUCTIONS); MARTIN SCORSESE; MIKE MASHON (LIBRARY OF CONGRESS); TODD WEINER (UCLA FILM ARCHIVE); AND RUSTY CASSELLTON.

THIS SERIES RATED EXCESSIVE SMOKING

AUGUST 10/11 FRI/SAT

**ROSEMARY'S BABY**

(1968, ROMAN POLANSKI) Despite their fab new Upper West Side apartment in the venerable "Bramford" (actually, the Dakota), complete with early avuncular neighbors Sidney Blackmer and Ruth Gordon (the latter in an Oscar-winning performance), Mia Farrow's career-obsessed art husband John Cassavetes is still looking for that big break. But then a Broadway lead looms when the star mysteriously goes blind, and Farrow gets in the family way after an evening of wild love-making — but wait... was that hubby, or some sort of horned beast? 1:30, 4:10, 7:00, 9:35

AUGUST 12/13 SUN/MON

**TAXI DRIVER**

(1976, MARTIN SCORSESE) "You talkin' to me?" Robert De Niro's insomniac hack Travis Bickle years for a rain that'll "wash all the scum off the streets," transforming himself into a mohawked, aimed-to-the-teeth avenging angel, meeting his own judgment day in the form of child hooker Jodie Foster and her pimp Harvey Keitel. "It came, it saw, it lodged itself in America's psyche." — J. Hoberman. SUN 3:35, 7:50 MON 1:00, 5:15

**MEAN STREETS**

(1973, MARTIN SCORSESE) Guilt-ridden hood Harvey Keitel keeps a low profile, but out-of-his-ginger-mind cousin Robert De Niro doesn't give a flyin' pasta fazzo about those gambling debts. In his breakthrough picture, Scorsese invests a typical gang story with a gritty street feel, with exterior shots in and around his Elizabeth St. home turf. SUN 1:30, 5:45, 10:00 MON 3:10

AUGUST 13 MON (2 FILMS FOR 1 ADMISSION)

**THE DOCKS OF NEW YORK**

(1928, JOSEF VON STERNBERG) Dock worker George Bancroft marries waterfront hooker Betty Compson after rescuing her from suicide, in Von Sternberg's expressionist masterpiece. "Von Sternberg's peak as a visual stylist." — David Shipman. 8:50\*

**REGENERATION**

(1915, RAOUF WALSH) Shot on the Bowers with actual bums, winos, hookers and thugs as extras, and capped with a spectacular cruise ship fire, this is "the most authentic-looking gangster film surviving from the entire silent period" (Kevin Brownlow). Plus D.W. Griffith's *The Musketeers of Pig Alley* (1912), with Lillian Gish and Lionel Barrymore. 7:30\*

AUGUST 14 TUE (2 FILMS FOR 1 ADMISSION)

**THE HOUSE ON 92ND STREET NEW 35mm PRINT!**

(1945, HENRY HATHAWAY) The picture that brought Hollywood movies back to the streets: as Reed Hadley's narration rat-tats, FBI agent William Eythe infiltrates Signe Hasso's mob of Yorkville Nazis. Semi-doc shot on the real case's actual locations, with 53 E. 93rd Street in the title. "For people who like their movies to move." — *Time Magazine*. 2:55, 6:35, 10:15

**THE DARK CORNER NEW 35mm PRINT!**

(1946, HENRY HATHAWAY) "I'm backed up in a dark corner, and I don't know who's hitting me." Maybe on the New York art scene: wise-cracking secretary Lucille Ball aids boss Mark Stevens, on the run from a phony murder rap and hired hit William Bendix — himself later menaced by Lydecker-esque Clifton Webb. 1:00, 4:40, 8:20

AUGUST 15 WED (2 FILMS FOR 1 ADMISSION)

**CAT PEOPLE**

(1942, JACQUES TOURNEUR) Ambiguities proliferate, as Balkan-descended fashion designer Simone Simon fears a panther metamorphosis if her passions are aroused. Memorably subtle horror sequences include a stalking at an indoor pool and the arrival of a New York bus! "As important as *Citizen Kane* in the development of a more mature American cinema." — Martin Scorsese. 2:40, 6:05, 9:30

**PHANTOM LADY**

(1944, ROBERT SODOMAK) Ella Raines and Franchot Tone desperately search for a condemned man's only hope to beat a wife-murder rap — the nameless woman he met in a bar. From a Cornell Woolrich novel, with "the essential ingredients of Woolrich's world, the desperate innocent at loose at night in a city of hot sweltering streets..." (Robert Porfiro). 1:00, 4:25, 7:50

MANHANDLED

AUGUST 21 TUE

**THE SLEEPING CITY**

(1950, GEORGE SHERMAN) Drugs, blackmail and murder at Bellevue — no, its not a Frederick Wiseman documentary — with Richard Conte going undercover as an intern, and speaking a "no particular city" prologue to appease an irate Mayor O'Dwyer. 2:50, 6:20, 9:50

**CRY OF THE CITY NEW 35mm PRINT!**

(1948, ROBERT SODOMAK) Hood Richard Conte and relentlessly pursuing cop — and childhood pal — Victor Mature take turns shragging off bullet wounds on the trail of stolen diamonds, with memorable encounter with "white and plump as a slug" shyster Barry Kroeger. With Shelley Winters. 1:00, 4:30, 8:00

AUGUST 22/23 WED/THU

**KILLER'S KISS**

(1955, STANLEY KUBRICK) In Kubrick's second feature, down-on-his-luck boxer Jamie Smith falls hard for Pleasureland (49th & B'way) 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 axe-swinging mannequin factory showdown. "For anyone who wants to get a flavor of mid-50s Times Square." — William Grimes, *NY Times*. 3:05, 6:30, 9:55

AUGUST 24/25 FRI/SAT

**WAIT UNTIL DARK**

(1967, TERENCE YOUNG) At 27B St. Luke's Place (actually, No. 4, a minute away from Film Forum), multi-disguised Alan Arkin (*Little Miss Sunshine*) and cohorts Richard Crenna and Jack Weston terrorize blind lady Audrey Hepburn to find tag stash. With one of the all-time jump-in-your-seat sequences. 3:20, 7:15

**CRY TERROR!**

(1958, ANDREW L. STONE) Psycho airline bomber Rod Steiger, on his way to a halfmill payoff, keeps James Mason hostage in an East Side apartment (albeit with B'way) and Mason's wife Inger Stevens captive at 440 Riverside Street (in Film Forum's vicinity). With a suspenseful West Side Highway drive and a chase into a PATH station. 1:30, 5:25, 9:20

AUGUST 30 THU (2 FILMS FOR 1 ADMISSION)

**WAIT UNTIL DARK**

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AUGUST 24/25 FRI/SAT

**REAR WINDOW**

(1954, ALFRED HITCHCOCK) Laid up with a broken leg in his apartment in the "low-rent district" (the West Village), news fop James Stewart wiles away the sweaty summertime hours between visits from uptown gal Grace Kelly by using that telephoto lens to zero in on the human comedy across his courtyard — but, hey, what's Raymond Burr up to? One of the Master's greatest successes: a witty, nerve-shredding entertainment and technical tour de force. From a Cornell Woolrich story. 2:35, 6:15, 9:55

AUGUST 26/27 SUN/MON

**REAR WINDOW**

See description for August 24 & 25. SUN 1:10, 5:15, 9:30 MON 1:00, 5:05

**THE WRONG MAN**

(1957, ALFRED HITCHCOCK) Returning at dawn to Jackson Heights, Stork Club bass player Henry Doyle finds himself trapped in a classic mistaken-identity case. Shot by Hitch in ruthlessly restrained semi-doc style on the locations of the actual case, with harrowing sequence of Fonda's booking and arraignment and memorable innocent-to-guilty dissolve. SUN 3:15, 7:30 MON 3:05

AUGUST 27 MON

**NYC TREASURES FROM THE LIBRARY OF CONGRESS**

Until 1912, movies were registered for copyright on strips of paper. Restored to film beginning in the 1940s, the Library of Congress Paper Print Collection preserves more than 3,000 turn-of-the-20th-century American movies, including scenic views of a long-vanished New York. The Library's chief film curator Mike Mashon presents this dazzling collection of NYC actuality footage from 1898 to 1906, along with other goods from the LoC's Collection. 7:30\*

**LONESOME**

(1929, PAUL FEOS) Glenn Tryon and Barbara Kent, two single-roomed Gotham dwellers, meet and lose each other at a Coney Island excursion, but then discover... Fejos' tour de force was "part of a movement away from nightclubs, newspaper offices and marble halls towards the ordinary Joes in the audience" (David Shipman). *Silent*, with talking sequences and synchronized musical score. 8:50



KLUTE

AUGUST 28 TUE (2 FILMS FOR 1 ADMISSION)

**KLUTE**

(1971, ALAN J. PAKULA) Smalltown detective Donald Sutherland, journeying to NYC to seek a friend's murderer, finds both were clients of high-priced callgirl Jane Fonda — and then things get ominous. Ruthlessly stylized photography by Gordon Willis (*Manhattan*), and a partly-improvised (and Oscar-winning) performance by Jane highlight glossy-noir thriller. "Challenges the historically male preserve of the private eye story." — Foster Hirsch, *Neo-Noir*. 3:45, 7:40

**BORN TO WIN**

(1971, IVAN PASSER) George Segal in his "most prodigious and imaginative performance" (Pauline Kael), as a heroin addict who haunts Times Square until a friend gets the obligatory "hot shot" in a hotel elevator. With Karen Black and a pre-Mean Streets Bobby De Niro. "An unjustly neglected and a pre-Mean Streets Bobby De Niro. "An unjustly neglected film." — Kael. "Makes you wonder what director Ivan Passer's been doing all your life." — J. Hoberman. 2:00, 5:55, 9:50

AUGUST 29 WED

**MIDNIGHT COWBOY**

(1969, JOHN SCHLESINGER) "Everybody's talking" at cowboygeared, straight-from-the-sticks stud wannabe Jon Voight — who immediately becomes the hustler hustled — while seedy tenement squatter Dustin Hoffman is "walkin' here" as he storms at a pesty cabdriver; but they form their own alliance within the grubby underside of Times Square. Oscars for Best Picture, Director, and Screenplay (Waldo Salt), among 7 Oscar nominations. 3:15, 7:30

**THE PANIC IN NEEDLE PARK**

(1971, JERRY SCH



# FILM FORUM



## MAMMOULIAN

SEPTEMBER 7-18 12 DAYS!

"Mamoulian's films are choreographed rather than directed. Movement, for Mamoulian, is the essence of cinema." — TOM MILNE

**ROUBEN MAMOULIAN** (1897-1987) was one of the cinema's greatest innovators. Coming triumphantly from the stage (already director of *Porgy and Bess*, *Oklahoma*, and *Carousel*—not bad Americana for the Tbilisi, Georgia, Armenian), Mamoulian was never interested in just "photographing people talking." From his debut in the earliest days of sound, when cameras were housed in miniature bungalows and actors were tethered to primitive microphones, he demanded camera movement and sound recorded on multiple tracks; then moved to dramatic ellipses, make-up changes effected within the shot, completely artificially-generated sound tracks, city sounds orchestrated into melody, songs spread across multiple soloists and time and space; and even in his later, understated musicals, expressionistic use of lens changes and color distortion, and stereophonic sound that pinballs across the screen within a single phrase. As David Thomson has written, "Mamoulian blended movement, dancing, action, music, singing, decor and lighting into one seething entity."

SPECIAL THANKS TO BOB O'NEIL, PAUL GINSBURG (UNIVERSAL PICTURES); SUZANNE LEROY (SONY PICTURES); MARLENE WOMACK (WARNER BROS.); RICK YANOVSKI (CANTERON PICTURES); SCHWIM BELTON, CATLIN ROBERTSON (TWENTIETH CENTURY FOX); TONY WENNER (UCLA); DENNIS DOWNS, ARI HELLER (MILSTONE); MARY PAVANO FOUNDATION; DELPHINE SELLES-ALVAREZ (FRENCH CULTURAL SERVICES); PATRICK CAZALS; AND ELYSE TOPALIAN.

**SEPTEMBER 9/10 SUN/MON**  
(2 FILMS FOR 1 ADMISSION)  
**BLOOD AND SAND** New 35mm Restoration!  
(1941) The rise and fall of matador Tyrone Power, as he has to choose between wife Linda Darnell and aristocratic bullfighting grito Rita Hayworth. Critic Pauline Kael's play by play is climaxed as red wire spurts from his ruptured wineskin, while Hayworth and Anthony Quinn perform a sultry Paso Doble in a smoky tavern. Oscar-winning color cinematography. SUN 3:20, 7:30 MON 3:20

**SEPTEMBER 7/8 FRI/SAT**  
(2 FILMS FOR 1 ADMISSION)  
**LOVE ME TONIGHT**  
(1932) "That son of a gun is nothing but a talker," but isn't it romantic? Poser Maurice Chevalier, out to collect from a deadbeat vicar, carries off his aristocratic masquerade long enough to hotly pursue Princess Jeanette MacDonald — all to rapturous Rodgers & Hart melodies. "Thrilling and innovative... Mamoulian's lively experiments with rhythm, framing, and superimposition are very much his own." — Dave Kehr. "The most enchanting of all musical films." — David Robinson. 1:00, 4:40, 8:20

**SEPTEMBER 12 WED**  
(2 FILMS FOR 1 ADMISSION)  
**GOLDEN BOY**  
(1939) William Holden (in his first starring role) disappears with his Italian date Lee J. Cobb (27 at the time) by trading in his violin for boxing gloves, courtesy of promoter Adolphe Menjou, with Menjou's mistress Barbara Stanwyck providing distraction and support. Somewhat bowdlerized version of Clifford Odets' Broadway smash. 1:00, 4:35, 8:10

**SEPTEMBER 13 THU**  
(2 FILMS FOR 1 ADMISSION)  
**HIGH, WIDE, AND HANDSOME**  
(1937) The earliest of oil strikes in 1980 Pennsylvania, with Randolph Scott struggling to get that pipeline built even as corrupt railroaders try to sabotage, as Irene Dunne sings "The Folks Who Live on the Hill", and a circus rides to the rescue. Score by Jerome Kern and Oscar Hammerstein. "Has an epic authenticity not usually associated with musicals." — Tom Milne. "An extraordinary fusion of Brecht and Broadway." — Richard Roud. 2:55, 6:30, 10:05

**DR. JEKYLL AND MR. HYDE**  
(1932) Fredric March in Oscar-winning performance as Robert Louis Stevenson's doctor/monster, with Cockney streetwalker Miriam Hopkins ("shiny-eyed with sexual mischief" — Pauline Kael) in his thrall. Jekyll's transformation into Hyde was achieved in a single shot, with succeeding color filters before the camera revealing different layers of March's makeup. "Magnificent. The climax of Mamoulian's evolved and highly wrought imagery." — David Thomson. 2:50, 6:30, 10:10

**SEPTEMBER 17/18 MON/TUE**  
(3 FILMS FOR 1 ADMISSION)  
**BECKY SHARP**  
(1935) Condensed version of Thackeray's three-decker classic, with Miriam Hopkins recasting her stage role as Becky, cynically rising through Napoleonic era British society. Mamoulian concentrated on the color design, aided by Broadway legend Robert Edmond Jones' sets, highlighted in the ball before Waterloo scene, when the departing officers flood the screen with red. This is the first three-strip Technicolor feature. MON 3:50, 8:15 TUE 3:50

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**SEPTEMBER 16 SUN**  
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(1937) Color! CinemaScope remake of Lubitsch's *Ninotchka* proved to be Mamoulian's unplanned swan song, as playboy Fred Astaire introduces stern Commie apparatchik Cyd Charisse to the delights of Paris, to the tunes of Cole Porter. Plus Astaire and Janis Paige's ear-bending homage to "Stereophonic Sound"; and Peter Lorre leading the three Commissars in song and dance. 3:30, 7:35

**SEPTEMBER 19-25 ONE WEEK!**  
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"Full of sharp, absurdist humor." — PAULINE KAEI  
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**SEPTEMBER 11 TUE**  
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**APPLAUSE**  
(1929) "What wouldn't I do for that man!" laments blowy, washed-up burlesque queen Helen Morgan — only 29, but already legendary for creating "Julie" in *Show Boat* — but it's a Mother Love story after all. A debutant Mamoulian forced long takes, location shooting, overlapping sound tracks, and a dazzlingly mobile camera on a recalcitrant crew. "One of the most shockingly alive and heartrending films ever screened." — Michael Feingold, Village Voice. 2:35, 7:00

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(2006) *Porgy and Bess*, *Love Me Tonight*, *Oklahoma*, *Summer Holiday*, *Carousel*... French documentary Patrick Cazals shows how Mamoulian's bi-coastal careers as a Broadway and Hollywood director intersected; archival footage includes a fascinating interview with the then-octogenarian director himself. "Confirms with sharp insights that Mamoulian was an underrated and highly cultivated filmmaker." — Jonathan Rosenbaum, Chicago Reader. 4:10, 8:35

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(1939) William Holden (in his first starring role) disappears with his Italian date Lee J. Cobb (27 at the time) by trading in his violin for boxing gloves, courtesy of promoter Adolphe Menjou, with Menjou's mistress Barbara Stanwyck providing distraction and support. Somewhat bowdlerized version of Clifford Odets' Broadway smash. 1:00, 4:35, 8:10

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(1937) The earliest of oil strikes in 1980 Pennsylvania, with Randolph Scott struggling to get that pipeline built even as corrupt railroaders try to sabotage, as Irene Dunne sings "The Folks Who Live on the Hill", and a circus rides to the rescue. Score by Jerome Kern and Oscar Hammerstein. "Has an epic authenticity not usually associated with musicals." — Tom Milne. "An extraordinary fusion of Brecht and Broadway." — Richard Roud. 2:55, 6:30, 10:05

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