FILM FORUM

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## **BRUCE GOLDSTEIN**



## THE LITTLE GIANT NEW 35mm PRINT!

(Roy Del Ruth) Booze king Edward G. Robinson opts post-Repeal for Class and Mary Astor, in lightning-paced send-up of gangster movies, minorities, gays, drug addicts, Modern Art, and High Society. 1:00, 4:20, 7:40

**EMPLOYEES' ENTRANCE** (Roy Del Ruth) Relentlessly paced shop girl's 42nd Street, as department store Mussolini Warren William drives himself and everyone else to the limit, taking

time out to seduce innocent young Loretta Young.

## **GOLD DIGGERS OF 1933**

(MERVYN LEROY) The Pre-Code Busby Berkeley musical, as coinclad Ginger Rogers warbles "We're In The Money," Ruby Keeler falls for tunesmith Dick Powell and Joan Blondell fends off lecherous Brahmin Warren William. 1:00, 4:35, 8:10

## SITTING PRETTY

2:40, 6:00, 9:20

 $({\sf Harry\ Joe\ Brown})\ {\sf Budding\ songwriters\ Jack\ Haley\ and\ Jack\ Oakie}$ hitchhike to Hollywood for that big break, joined en route by singing, dancing Ginger Rogers, with "Did You Ever See a Dream Walking?" a musical highlight. **3:00, 6:35, 10:10** 

### FEBRUARY 10 SUN (2 FILMS FOR 1 ADMISSION) DINNER AT EIGHT

sections NYC's social strata: John and Lionel Barrymore, Wallace Beery, Billie Burke, Lee Tracy, and with nouveau riche Jean Harlow feeding Marie Dressler her exit line. Based on Edna Ferber, George S. Kaufman stage hit. 3:20, 7:30



(ERNST Lubitsch) Ménage à trois à Paris, as commercial artist Miriam Hopkins shacks up with both struggling playwright Fredric March and undiscovered painter Gary Cooper. Adapted by Ben Hecht from Noël Coward's play. 1:20, 5:30, 9:40



## HEROES FOR SALE

the trenches of WWI to the breadlines of 1933, encountering communism, drug addiction, Red Squads, police brutality and riots along the way. "One of the very few Depression films not to cop out." - William K. Everson. 1:00, 4:30, 9:40

## **PILGRIMAGE**

(JOHN FORD) Henrietta Crosman ruthlessly splits son Norman Foster from his pregnant girlfriend and greases the wheels for his shipment to the WWI trenches. But when, ten years later, she's off as a Gold Star Mother to visit his French grave, can she be reconciled? 2:40, 7:50

## FEBRUARY 18 · MONDAY CONVENTION CITY Dramatic Reading of the Lost Pre-Code Comedy!

Most notorious of all pre-Code movies, 1933's Convention Cit leeringly depicted the sexual shenanigans of sales co so bawdy - it was screened at stag parties, recalled co-star Joan Blondell — that it was jerked off TV screens in the 50s and soon disappeared altogether, making it the most recent lost film by a major Hollywood studio. Our reading of the stillroles of Blondell, Adolphe Meniou, Mary Astor, Dick



## THE TENTH VICTIM

INTRODUCED BY GEOFFREY O'BRIEN

nyrb CLASSICS (1965, Elio Petri) Ursula Andress sports the world's

deadliest bra as she notches her penultimate kill in "The Big Game," the 21st century's answer to overpopulation and aggression — kill 10 and you ome a millionaire! Next target, a blonde, sun worshipping Marcello Mastrojanni, who's also got one victim to go. Cartoonish, pop art satire



## FEBRUARY 25 · MONDAY PASSING FANCY

CO-PRESENTED BY THE JAPAN FOUNDATION

(1933, Yasujiro Ozu) A day laborer's relationship with son Tokkankozo (child star of Ozu's I Was Born But..., etc.) is complicated by his crush on a younger woman. "A subtle and beautiful film" (Donald Richie) and Ozu's second consecutive Kinema Jumpo "Best One" award - Japan's Best Picture Oscar equivalent. Japanese silent films were always narrated in person by a live benshi - often more popular than the films themselves - a tradition carried on tonight by

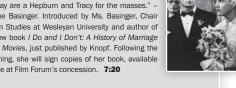
who will be accompanied by pianist JAPANFOUNDATION



## FEBRUARY 28 • THURSDAY

THE MARRYING KIND INTRODUCED BY JEANINE BASINGER (1952, George Cukor) In the chambers of a divorce court judge Aldo Ray and Judy Holliday look back on their marriage, and the flashbacks begin, with 4th of July Central Park picnic a highlight Screenplay by Ruth Gordon and Garson Kanin. "One of the more

honest portraits of an average marriage... Everything about it its sets, its costumes, its location shooting in Nev York City [the couple lives in the recently-opened Stuyvesant Town] - is grounded in reality... Holliday Jeanine Basinger. Introduced by Ms. Basinger, Chair of Film Studies at Wesleyan University the new book I Do and I Don't: A History of Marriage in the Movies, just published by Knopf. Following the screening, she will sign copies of her book, av



### MARCH 18 · MONDAY THE LOST WEEKEND INTRODUCED BY BLAKE BAILEY

(1945, BILLY WILDER) "Most men lead lives of quiet desp winner for Best Picture, Screenplay, Director and Actor. Among the famous sequences: the bat and mouse hallucination and the for Yom Kippur. Screenplay by Wilder and Charles Brackett, from the novel by Charles Jackson. "New York brutally stripped of all glamour." - Tom Milne. Introduced by Blake Bailey, author of Farther & Wilder

The Lost Weekends and Literary Dreams of Charles Jackson, published this week by Random House. Following the screening, Mr. Bailey will sign copies of his book in our lobby. Both Mr. Bailey's new book and Charles Jackson's original 1944 concession. 7:25





Special thanks to MIKE MASHON, ROB STONE (LIBRARY OF CONGRESS), TODD WIENER, STEVEN K, HILL (UCLA FILM & TELEVISION ARCHIVE), MARILEE WOMACK (WARNER BROS), MAY HADUONG (ACADEMY OF MOTION PICTURE ARTS & SCIENCES), PAUL GINSBURG, BOB O'NEIL, DAVE OAKDEN (UNIVERSAL PICTURES), CAITLIN ROBERTSON, SCHAWN BELSTON, JOE REID (2011) CENTURY FOX), CHRIS LANE, GROVER CRISD, RITA BELDEN (SONY PICTURES), HADEN GUEST (HARVARD FLAW ARCHIVE), CHRIS CHOUINARD, NICK VARLEY (PARK CIRCU

FLEUR BUCKLEY (BF1), GARY PALMUCCI (KINO LORBER), NANCY KAUFFMAN (George Eastman House), HOWARD GREEN (The Walt Disney Company), JOSEPH ADELMAN, RON HUTCHINSON

JEANINE BASINGER, ALLEN LEWIS RICKMAN, JAKE PERLIN, KENT JONES, GINA TELAROLI, MARK KAUSLER, BRIAN BLOCK, HOWARD MANDELBAUM, and RICK SCHECKMAN.

## CARTOON CUT-UPS OF 1933

CARTOON CONSULTANT: GREG FORD

ASSOCIATION

ELIBRAICI C. CONGRESS .IBRARY OF

A battery of inkblotty characters sing, dance, romance and of rarely retrospected gems, with Scrappy, Willie Whopper, Oswald, Flip the Frog and Cubbs C. luminaries. Curated by Greg Ford. 6:10

## FEBRUARY 12 TUE (2 FILMS FOR 1 ADMISSION) THE BITTER TEA OF GENERAL YEN

Stanwyck finds Chinese warlord Yen (Swedish actor Nils Asther) dangerously attractive. Banned in the British Empire. First movie to play Radio City Music

## THE EMPEROR JONES THE UNCENSORED VERSION

Hall. 1:00, 4:15, 7:30

(Dudley Murphy) The great Paul Robeson's Brutus Jones progresses from Pullman porter to Caribbean dictator, and then the hallucinations begin. Astoria-shot adaptatio of Eugene O'Neill's play. 2:45, 6:00, 9:15 FEBRUARY 13 WED (2 FILMS FOR 1 ADMISSION)

### QUEEN CHRISTINA (ROUBEN MAMOULIAN) As the cross-dressing 17th century Swedish

queen, Greta Garbo renounces all for an impossible love (John Gilbert, the star's ex-flame). Mamoulian instructed Garbo to empty her mind for the legendary final close-up. 2:55, 7:00

## THE SONG OF SONGS

ROUBEN MAMOULIAN) Naive country lass Marlene Dietrich poses nude for sculptor Brian Aherne out of love, but gets conned into marrying his patron, decadent Lionel Atwill. With Pre-Code close ups of the nude Dietrich - her statue, that is. 1:00. 4:55. 9:00



### FEBRUARY 14 THU (2 FILMS FOR 1 ADMISSION) **BOMBSHELL**

(VICTOR FLEMING) Jean Harlow's Lola Burns - the IF Girl supports sponging family, endless entourage and a major Hollywood studio, while fending off romantic con artist Franchot Tone and stop-at-nothing press agent Lee Tracy. 1:00, 4:40, 8:20

HOLD YOUR MAN (SAM WOOD) Sent to a reformatory after con man Clark Gable gets her "in trouble," tough cookie Jean Harlow slugs it out

vith drunken Dorothy Burgess and warbles "Onward Christian Soldiers" while plotting her getaway. 2:50, 6:30, 10:10 FEBRUARY 15 FRI (2 FILMS FOR 1 ADMISSION)

## BABY FACE THE UNCENSORED PRE-RELEASE VERSION (ALFRED E. GREEN) The Citizen Kane of Pre-Code, as Barbara

Stanwyck turns tricks out of her dad's dreary Erie, Pa.

speakeasy, then sleeps her way up the corporate ladder.

Plus Betty Boop as **Snow White**! **2:50, 6:00, 9:15** CHRISTOPHER STRONG (Dorothy Arzner) Pants and "silver moth" gown wearing, very independent aviatrix Katharine Hepburn dallies with married MP Colin Clive. Arzner was the only female director active in

Hollywood in the 30s. **1:15, 4:25, 7:35** 



### FEBRUARY 16 SAT (2 FILMS FOR 1 ADMISSION) 42nd STREET

Hotel. **3:00, 7:00** 

(LLOYD BACON) Running-on-nerves director Warner Baxter gives the pep talk to understudy Ruby Keeler after temperamental sta Bebe Daniels breaks that ankle. With three must-be-seen-to-bebelieved Busby Berkeley numbers. 1:10, 5:10, 9:10

FOOTLIGHT PARADE high-steppin' search through the opium dens for "Shanghai Lil" Ruby Keeler, aquatic ballet "By a Waterfall" ("truly delirious" - David Thomson), and a stop at the hot and horny Honeymoon



### FEBRUARY 17 SUN (2 FILMS FOR 1 ADMISSION) DUCK SOUP

(LEO McCAREY) Making the world safe for Marxism, Groucho's Freedonian President Rufus T. Firefly takes on Sylvania, while Chico hawks peanuts. Zeppo croons, and Harpo dives into the lemonade. 1:00, 4:00, 9:00

## INTERNATIONAL HOUSE RD SUTHERLAND) As the bidders for Dr.

Wong's "radioscope" gather in Wu Hu, China, Burns & Allen and Rudy Vallee do their shtik, Cab Calloway swings "Reefer Man" (!), and W.C. Fields flies in on his "auto-gyro," The Spirit of Brooklyn. **2:30, 7:30, 10:30** FEBRUARY 17 SUN (SEPARATE ADMISSION)

### SONS OF THE DESERT PLUS COMPLETE 1933 MOVIE PROGRAM!

(WILLIAM A. SEITER) Stan Laurel & Oliver Hardy use a fake doctor ordered-sea voyage to join in the horseplay of their lodge's annual convention — but then the wives find out what they're really up to. PLUS newsreel, travelogue, cartoon, two-reel comedy, and sing-along! 5:30 ONLY

## FEBRUARY 18 MON (2 FILMS FOR 1 ADMISSION) GABRIEL OVER THE WHITE HOUSE

(GREGORY LA CAVA) Mysteriously "possessed" by a heavenly spirit, party hack chief exec Walter Huston is suddenly transformed into a Super-President, single-handedly wiping out crime, unemployment, mortgage payments (!) - and Congress itself. Plus Betty Boop for President. 1:00, 4:20, 8:00

## THE POWER AND THE GLORY

original screenplay tells of the rise and fall of ruthless industrialist Spencer Tracy in complex, multi-flashback "narratage" cited by Pauline Kael as a Citizen Kane influence. With Colleen Moore. 2:50, 9:50



BETTY BOOP'S PRE-CODE VANITIES Out of the inkwell and past the Hays Office comes Movieland's sexiest cartoon character, reaching her apotheosis in 1933

## with risqué farces, notorious "party" reels, and jazzy collaborations with Don Redman and Cab Calloway. Curated by Greg Ford. **1:00, 4:25, 8:00**

**ROMAN SCANDALS** (FRANK TUTTLE) Time-tripping Eddie Cantor discovers Ancient Rome's badly in need of a New Deal, in musical toga dream complete with one of Busby Berkeley's most lurid numbers ever! Written by George S. Kaufman and Robert Sherwood. 2:35. 6:10

## FEBRUARY 19 TUE (SEPARATE ADMISSION)

ZERO FOR CONDUCT & LOT IN SODOM (JEAN VIGO) Incorrigible kids return to the world's crummiest boarding school and then things rapidly get surreal. Based on



## FEBRUARY 20 WED (2 FILMS FOR 1 ADMISSION)

## MAN'S CASTLE

(Frank Borzage) Dead-broke Spencer Tracy and homeless teenager Loretta Young find each other in a ramshackle East River Hooverville. Romantic fable grounded in the grittiest realities of the day. "A neglected masterpiece." - Dave Kehr. 1:00, 4:30, 8:00

## THE MAYOR OF HELL

(ARCHIE MAYO) Bureaucratic infighting and torch-bearing mayhem ensue, when even ex-gangster James Cagney, now Deputy Commissioner, thinks things stink for Frankie Darro and his reform school pals. 2:40, 6:10, 9:40

## **ZOO IN BUDAPEST**

(Rowland V. Lee) In Fővárosi Állat, orphan-on-the run Loretta Young is sheltered by Gene Raymond, but then the authorities come looking, Dazzlingly shot by Lee Garmes. "A lovely, romantic fantasy."

(MITCHELL LEISEN) In a deeply cloistered convent, nun Dorothea Wieck (Mädchen in Uniform) raises a foundling to be Evelyn Venable. But at 17, what if, guided by a kindly doctor, she sees the world and finds love? 3:10, 6:20

## THE TESTAMENT OF DR. MABUSE

(FRITZ LANG) At a busy intersection, all the cars start up but one Could Rudolf Klein-Rogge's Mabuse, soon to die in an asylum while compulsively churning out crime plans, still be spinning his



FERRUARY 22 FRI (2 Films FOR 1 ADMISSION)

## LADY FOR A DAY

NIK CAPRA) Warren William's gambler Dave the Dude

THE YEAR

I his gang of gives and dolls turn May Robson's and his gang of guys and dolls turn May Robson's haggard fruit peddler Apple Annie into a society dame in preparation for a visit by her hoity-toity daughter. Depression fantasy adapted by Robert Riskin from Damon Runyon story. 1:15, 5:05, 8:55

(Henry King) At the lowa state fair, dad Will Rogers has high hopes for his prize hog, mom Louise

Nominee
BEST
PICTURE OF
THE YEAR Dresser frets about her apple-brandy-laced mincemeat, while kids Janet Gaynor and Norman Foster find

### FEBRUARY 23 SAT (2 FILMS FOR 1 ADMISSION) MORNING GLORY SHERMAN) Stage-struck

Katharine Hepburn pitches herself to producer Adolphe Menjou and playwright Douglas Fairbanks Jr., only making an impression when she drunkenly performs Shakespeare at a party. But will she be just a "morning glory?" First of Kate's four Oscarwinning performances. Plus So This is Harris!, Best Live Action short of the year. 3:15, 7:25

## LITTLE WOMEN

(GEORGE CUKOR) Daddy goes off to fight the Civil War, leaving behind daughters Beth (Jean Parker), Meg (Frances Dee), Amy (Joan Bennett) and Katharine Henburn's tombovish budding writer Jo. Finest screen version of the Louisa May Alcott novel.

(FRANK LLOYD) On a luxurious ocean liner, an elegantly dressed couple conclude a romantic tête-à-tête to reveal a life preserver with the name Titanic. Noël Coward's stage hit chronicles two Upstairs/Downstairs couples from 1899 to 1933. Print courtesy Academy of Motion Picture Arts & Sciences. 4:55, 9:00

scene, plus wedding night card game with real-life wife Elsa



## FEBRUARY 21 THU (2 FILMS FOR 1 AD

**BRUCE** 

Pauline Kael. **1:30, 4:40, 7:50** 

## CRADLE SONG

FEBRUARY 21 THU (SEPARATE ADMISSION)

spider web, even after ...? Lang's last German film, 9:30 ONLY

## STATE FAIR

Print courtesy UCLA Film & Television Archive. 1:00, 5:10, 9:20 FEBRUARY 24 SUN (2 FILMS FOR 1 ADMISSION)

## CAVALCADE

## THE PRIVATE LIFE OF HENRY VIII (ALEXANDER KORDA) Historical pageant/bedroom farce, as Charles Laughton (first non-Hollywood Oscar winner) romances and dispatches six wives while



## I'M NO ANGEL

(Wesley Ruggles) In her second scandalous smash hit of th year, Mae West tells Beulah to peel her a grape and tames a den of lions, an all-male jury, and filthy rich Cary Grant. 3:40, 7:00

## **ECSTASY**

(Gustav Machaty) Frustrated by her indifferent husband, Hedy Kiesler (soon to be Hollywood's Lamarr) skinny dips, then runs naked through the woods, only to meet this construction man Notorious for the screen's first orgasm scene. **5:20, 8:40** 

(STEPHEN ROBERTS) Upper-class Miriam Hopkins is kidnapped by scuzzball Jack La Rue in High Pre-Code adaptation of Faulkner's



## MARCH 2 SAT (3 FILMS FOR 1 ADMISSION)

an ex-con-candid-cameraman. 1:15. 5:55. 10:35

## HARD TO HANDLE

(Mervyn LeRoy) Hustling PR man Cagney enters on the run from disgruntled dance marathoners and the pace doesn't let up through a fusillade of get-

### LADY KILLER (Roy Del Ruth) Cagney goes from movie palace usher to con

artist to movie star, but can't seem to shake those gangster buddies. But, while eschewing grapefruits, he still gives Mae Clarke the roughhouse treatment. 4:25, 9:05

## KING KONG

(MERIAN C. COOPER & ERNEST B. SCHOEDSACK) Robert

at Radio City Music Hall exactly 80 years ago. 1:30, 5:15, 9:00 MYSTERY OF THE WAX MUSEUM (MICHAEL CURTIZ) Nosy reporter Glenda Farrell stops at nothing to

find out exactly what's in those wax dummies, while, screaming

her greatest scream, Fay Wray unmasks the villain, in this return

## to two-tone Technicolor terror. 3:40, 7:25 MARCH 4 MON (2 FILMS FOR 1 ADMISSION)

(WILLIAM WELLMAN) Instead of burdening their penniless families Frankie Darro and pals decide to ride the rails, dodging train detectives in search of jobs and shelter. Plus Hearst newsreel coverage of FDR's inauguration exactly 80 years ago today.

## THIS DAY AND AGE

rid their town of rampant gangsterism, including grilling mobster MARCH 4 MON (SEPARATE ADMISSION)

## THE BOWERY

(RAOUL WALSH) George Raft and rival fire chief Wallace "skoit" Fay Wray, while no ethnic group is spared by bowery boy Jackie Cooper, in rowdy celebration of Gay 90s low life. 1:00, 4:20, 7:40

## SAILOR'S LUCK

DANCING LADY

she goes for the gold at a dance marathon run by lecherous Victor Jory. 2:50, 6:10, 9:30 MARCH 6 WED (2 FILMS FOR 1 ADMISSION)

### (ROBERT Z. LEONARD) A cast to stagger the ages: Joan Crawford, Clark Gable, film-debuting Fred Astaire, Franchot Tone, Nelson Eddy, Robert Benchley, even The Three Stooges — in MGM's glossy combo

of 42nd Street-type musical and typical Joan

urban-Cinderella yarn. 1:00, 4:45, 8:30

FLYING DOWN TO RIO Ginger Rogers and Fred Astaire, in their first pairing, dance their

way into our hearts via "The Carioca." 2:50, 6:35, 10:20

(MICHAEL CURTIZ) Tycoon Ruth Chatterton runs her car factory by day and dips into the male secretaria pool by night, until George Brent shows who's wearing the pants. "Startlingly bold in its sexual themes." - Dave Kehr, NY Times. **1:00, 5:10, 9:20** 

## reporter Ben Lyon finds it's Claudette Colbert, daughter of

(PHIL GOLDSTONE) Zita Johann's (The Mummy) Nora descend into a downward spiral of degradation, in lightning-fast melodrama told in a complex series of flashbacks. Print courtesy UCLA Film & Television Archive. 3:50, 8:00

# smuggling kingpin Ernest Torrence. 2:20, 6:30, 10:40



per second." During the nevermentioned Algerian war, French deserter turned Geneva photographer Michel Subor (Jules and Jim's narrator) agrees to a shoot with Anna Karina (the soon-to-be Mme. Godard in her debut), losing a \$50 bet







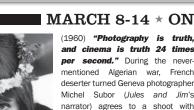


The cinema's first serial killer story and still perhaps the most terrifying, Lang's first sound film — and personal favorite ("I prefer M," he declared in Godard's Contempt) - met Nazi resistance under its original title, Murderers Among Us, until Lang let them know it was based on the reallife Düsseldorf murderer Peter Kürten — and not them. Erstwhile Brecht regular Peter Lorre became world-famous overnight as the squealing, helpless murderer, despite his inability to whistle (the dubbing was by Lang himself). Innovative in its use of sound and image juxtapositions as well as its ultimately sympathetic portrait ("I can't help myself!") of a sexual psychopath, M (the title derives from the shoulder chalk mark tagging Lorre as Mörder) proved on its original release too rich for the blood of the New York Times critic, who squeamishly tsked, "More horrible than anything that has so far come to the screen... too hideous to contemplate." Despite its world-classic status,  ${\it M}$  has been all too often seen through the years in multi-generational dupe prints, generally missing the final scene and frustratingly under-subtitled in typical early-

structured with the kind of perfection that calls to mind both poetry and architecture and that makes even Lang's disciples' classics seem minor by comparison." - Jonathan Rosenbaum. "M seems every bit a more substantial and technically complex work than Lang's previous landmark, 1927's Metropolis... as perfect an example of pure cinema in the sound era as one is likely to find." - Chris Cabin, Slant. DAILY (March 15-21, except Mon) 2:00, 4:30, 7:00, 9:30 MARCH 18 (MON) 2:00, 4:30, 9:30 MARCH 22-28 (FRI-THU) 5:30

RESTORED BY TLEFILMS RESTORATION & PRESERVATION SERVICES (BERLIN) IN ASSOCIATION WITH ARCHIVES FRANÇAISES DU FILM — CNC (PARIS) AND INPOSTFACTORY (BERLIN) A KINO LORBER RELEASE





that he won't fall in love with her en route. But his pals at the "information" bureau have a little political assassination lined up for him - or is it is a test to

see if he's a double agent? And is Karina mixed up with the FLN (Algerian liberationists) herself? One of Godard's starkest and most serious works, shot in infinite tones of gray via available light by the great Raoul Coutard (Breathless, Bride Wore Black, Z, etc. etc.), and complete with hair-raising torture sequences, their climax... waterboarding. Banned in France for three years for its graphic nature, as well as the explosive political overtones. "A fascinating experience, if only because M. Godard lives and breathes cinema to such an extent that everything he touches comes at once to life and affects us even in spite of ourselves. There are marvelous things in the film; little touches in the dialogue, sudden, telling moments in the acting, the often dazzling black-and-white camerawork of M. Coutard, the occasional Brechtian ruptures of tone which come off perfectly, notably during Bruno's escape from his Arab tormentors." - The Times (London). "Far more of a classic film noir than Breathless... the dazzlingly iconoclastic patchwork of his first film was altogether too brilliant and selfaggrandizing for a subject of such moral gravity. Simplicity and sincerity were all: Petit Soldat's audacity was built into the story." - Richard Brody, Everything is Cinema: The Working Life of Jean-Luc

and becoming the most relevant director of our time." - Roger Ebert.

1:10. 3:00. 4:50. 6:40. 8:30. 10:20 A RIALTO PICTURES RELEASE



**EXTREMISM AND TORTURE** AND TALK OF **CINEMA ALL** SUSPENDED IN AN **EXISTENTIAL** MIX."

**POLITICAL** 

Godard. "Breathless [seemed] a little dated [by the late 60s]. We [were] no longer quite that interested in a facile, flashy editing style; Godard himself educated us out of that infatuation... And gradually it [became] clearer that, starting with Le Petit Soldat, Godard was forging his own individualistic art



**NEWSREELS** 

CARTOONS.

SHORTS, TRAILERS

AT SELECTED

SHOWS

**MOST FILMS** 

IN 35mm!

ELLIOTT STEIN (1928-2012, OR HOOVER-OBAMA). AT AGE FIVE, HE SAW

(ING KONG IN ITS ORIGINAL RUN AT RADIO CITY MUSIC HALL — AS HIS

CARTOON CUT-UPS OF 1933

Hutchinson of the Vitaphone Project. **2:40, 6:10** 

(Yasujiro Ozu) See Special Events at left. 8:00

treatment of Warden Lawes' memoir.

half-mill bank robbery. 2:35, 7:00

to the chain gang for murder: then h

LAUGHTER IN HELL

**BLOOD MONEY** 

FEBRUARY 26 TUE (3 FILMS FOR 1 ADMISSION)

20,000 YEARS IN SING SING

(Rowland Brown) Bailbondsman George Bancroft

dallies with thrill-seeking heiress Frances Dee,

despite longtime mistress Dame-to-be Judith Anderson

(Rebecca), but then finds himself holding the bag after a

(EDWARD L. CAHN) Bad enough that Pat O'Brien's condemned

brother is the man in charge. Long thought lost, eye-opening

ediscovery with use of zoom lenses and path-breaking

just glad to see me?" Blockbuster adaptation of Mae West's

Pre-Code shenanigans ripped from Walter Winchell's column. "Far

from wholesome." - New York Times. 1:00, 4:15, 7:30

THE INVISIBLE MAN NEW RESTORATION!

JAMES WHALE) "You fool! Together we could have ruled

the world!" Faithful adaptation of the H.G. Wells classic and

43-year-old stage star Claude Rains' film debut — seen only in the

final moments. Still dazzling special effects allow him to perform

(Max OPHULS) In turn of the century Vienna, a dropped opera glass

sparks instant romance between Magda Schneider (Romy's mom)

a duel date with aggrieved husband Gustaf Gründgens (real-life

subject of Mephisto). Adapted from Schnitzler's play. 1:50

nd philandering lieutenant Wolfgang Liebeneiner. But he's got

ERMAN) "Is that a gun in your pocket or are you

scene of African-American lynching. 4:00. 8:25

FEBRUARY 27 WED (2 FILMS FOR 1 ADMISSION)

stage smash "Diamond Lil," with young Cary

Grant as the hunk she beckons to "come up

and see me sometime." 2:45, 6:00, 9:15

(Lowell Sherman) Constance Cummings is

befriended by protection racket boss Paul

Kelly, but falls for crooner Russ Columbo.

FEBRUARY 28 THU (2 FILMS FOR 1 ADMISSION)

an uncensored striptease. DCP. 1:00, 4:10, 9:20

ISLAND OF LOST SOULS

(ERLE C. KENTON) "Are we not men?" protests

Bela Lugosi, but that's not how those islanders

started out, and when his "experiments

don't quite take, Charles Laughton's quite

mad scientist brings out the whip. Adapted

from Wells' The Island of Dr. Moreau

MARCH 1 FRI (MATINEE ONLY)

(1931) Grieg's "The Hall of the

Mountain King," from Peer Gynt, whistled off-screen, little girls

2:35, 5:40, 10:45

LIEBELEI

**BROADWAY THRU** 

A KEYHOLE

SHE DONE HIM WRONG

(MICHAEL CURTIZ) Spencer Tracy takes the rap for moll Bette

Davis' self-defense killing, in Curtiz's brutal, semi-doo

PASSING FANCY

1:05, 5:30, 9:55

See description for Monday, Feb 11. 1:00, 4:30, 10:20

More rare sound shorts made at Brooklyn's Vitaphone Studios. Tonight's headliners include Ethel Waters, Ruth Ettiing, Edgar

Bergen and Charlie McCarthy, Abe Lyman and Orchestra

7-year-old Sammy Davis Jr., and many others. Introduced by Ron

**VITAPHONE VARIETIES OF 1933** 

## MARCH 1 FRI (SEPARATE ADMISSION)

THE STORY OF TEMPLE DRAKE



## PICTURE SNATCHER NEW 35mm PRINT!

(LLOYD BACON) Inspired by the famous Daily News front page of a woman frying in the electric chair, this "fast, snappy, tough" picture (*Herald-Tribune*) stars Jimmy Cagney as

rich-quick schemes. 2:50, 7:30

## MARCH 3 SUN (2 FILMS FOR 1 ADMISSI

Armstrong, with scream queen Fay Wray in tow, sets out in search of the Ultimate Attraction. Kong opened on this da

## WILD BOYS OF THE ROAD

## (CECIL B. DEMILLE) A fascist fantasy? Schoolboys find new ways to

LIEBELEI (Max Ophüls) See description for March 1. 9:30 MARCH 5 TUE (2 FILMS FOR 1 ADMISSION)

(RAOUL WALSH) Sally Eilers promises to wait for sailor James Dunn when shoreside leave romance blossoms, but he gets sore when

cavort on the wings of Rio-bound bi-planes, 4th and 5th-billed

## MARCH 7 THU (3 FILMS FOR 1 ADMISSION) FEMALE

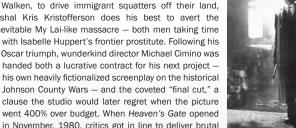
## I COVER THE WATERFRONT (JAMES CRUZE) Taking a break from inve

THE SIN OF NORA MORAN

## MARCH 22-28 ONE WEEK

"A MASTERPIECE! A majestic and lovingly detailed Western which simultaneously celebrates and undermines the myth of the American frontier." - Time Out (London)

(1980) When the handlebar-mustachioed fatcats of the Wyoming Cattleman's Association send a horde of hired guns, including Christopher Walken, to drive immigrant squatters off their land, federal marshal Kris Kristofferson does his best to avert the seemingly inevitable My Lai-like massacre - both men taking time out for visits with Isabelle Huppert's frontier prostitute. Following his Deer Hunter Oscar triumph, wunderkind director Michael Cimino was handed both a lucrative contract for his next project his own heavily fictionalized screenplay on the historical

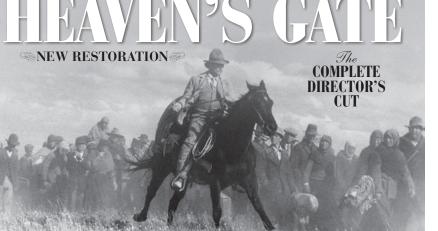


n November, 1980, critics got in line to deliver brutal body slams. Withdrawn after only a week, it reappeared four months later shorn of over an hour. Even post-press-furor, the public still stayed away and Gate recovered only \$1.5 million of its \$44 million budget. In Europe, far from the nti-Cimino hysteria, critics praised the longer version as a masterpiece and made it a cause célèbre — its critical support has swelled to even greater heights with the recent unveiling of this new 4K restoration (supervised by Cimino) at the Venice

Film Festival. DCP. "Like an opium vision of American bloodshed, re-creating and ballooning the Johnson County Wars into a self-mythologizing prophecy of corporate mercilessness Vilmos Zsigmond's mistily gorgeous cinematography is virtually an act of mourning in and of itself." - Michael Atkinson, Village Voice. "Heaven's Gate arrived during an era of particularly vicious American westerns... While ugliness defined and revived

the genre in the 1970s, Heaven's Gate represented a slight return to  ${\it classicism-to\ larger-than-life\ Panavision\ spectacle\ and\ crane}$ shot-managed majesty." – Joseph Jon Lanthier, Slant.







**MARCH 29-APRIL 4 ONE WEEK!** 

(1954) So is quintessential cool blonde Grace Kelly really cheating with old friend Robert Cummings? Suspicion's enough for hurting-for-money husband Ray Milland as he lines up the perfect murder - but who left out that darn pair of scissors? Enter carefullymoustachioed Chief Inspector John Williams. In

**GDACE KELLY RAY MILLAND** Hitchcock's only movie shot in 3-D ("a nine-day wonder and I came in on the ninth day"), he confined most of the action to one set and set his cameras in a pit to get low-angle shots designed to emphasize depth and to give the film a theatricality and claustrophobia à la Rope and Rear Window. Only on this stage the proscenium doesn't end at the screen, it extends into the audience! Dial M's stereo photography is most effectively used in the murder sequence, which takes on new and greater significance as the viewer is placed in the midst of the struggle:

a voyeuristic accomplice to murder as only

Hitchcock could have planned. This meticulous new digital restoration, scanned from the original camera negative, vividly brings out Dial M's color and stereoscopic photography as never before - creating the perfect 3-D experience. Each audience member will be provided with a pair of state-of-the-art 3-D

glasses. "Hitch receded actors behind a clutter of monumental bric-a-brac — a canny restraint allowing the stereo image to assert its own uncanny characteristics." - J. Hoberman. "A new digital restoration of one of the most significant films of the 1950s 3-D craze. Scanned from the original, dual-system camera negative, this new version should afford the most accurate viewing of the 3-D version in decades." - Dave Kehr, The New York Times

1:10, 3:20, 5:30, 7:40, 9:50 A WARNER BROS. RELEASE



(1957) That key to the executive washroom is the ultimate at top Madison Avenue ad agency La Salle Jr., Raskin, Pooley, and Crocket, but can Tony Randall's grey-flannel-suited Rockwell P. Hunter make it to the top before they lose their top account, "Stay-Put" lipstick? Or can he get Jayne Mansfield's Hollywood sex bomb Rita Marlow to endorse it; and then explain her quid pro quo to his understandably disgruntled fiancée Betsy Drake (then Mrs. Cary Grant)? Brashly vulgar satire of 50s vulgarity: advertising, TV, bust and celebrity mania, success ("It'll fit you like a shroud"), with botany buff boss John Williams (Dial M's Chief Inspector Hubbard), smirking ad jargon master Henry Jones, warmly maternal star minder Joan Blondell (Sex Bomb of 1933, the year Jayne was born), chest wig-doffing TV Ape Man Mickey Hargitay (Jayne's reallife hubby; their daughter is Mariska, the Law and Order: SVU star), to late-arriving lost love Georgie Schmidlap, played by... Relentlessly cartoonish treatment of George Axelrod's Broadway hit by the animator of Porky Pig and Daffy Duck. Number 3 on then-critic Jean-Luc Godard's Ten Best of 1957. DCP. "Continuously vibrating with comic energy, the Cinemascope screen is a playpen of jubilant brassiness compounded by superb performances. The director may loathe the fact that the

characters sell their souls, yet he can't help but admire the brio and creativity with which they do it, like the ravenous force with which Rock embraces his new stud persona or the slippery glibness his associate (Henry Jones) employs in navigating Madison Avenue's polluted waters." - Fernando F. Croce, Slant. "Will Success Spoil Rock Hunter? It already has, says Tashlin in his brilliant satire on the age of Eisenhower... As Lubitsch was to the 30s and Sturges to the 40s, so was Tashlin to the 50s: a filmmaker gifted with an uncanny insight into the ruling delusions of his day. Loud and beautifully vulgar in DeLuxe Color and CinemaScope, Rock Hunter is hilarious literally from the first frame." - Dave Kehr.

1:00, 2:50, 4:40, 6:30, 8:20 A 20th CENTURY FOX RELEASE

**APRIL 19-25 ONE WEEK** 

**APRIL 26-30** 

**FIVE DAYS** 



APRIL 12-18 ONE WEEK \* LATE SHOWS ONLY! \*

ROBERT RYAN ROBERT STACK

(1955) **"A wounded man is immediately killed**"

s pachinko kingpin Robert Ryan's ironclad law for his gang of dishonorably discharged ex-servicemen — so

why doesn't Ryan waste echt Ugly American recent

recruit Robert Stack after he takes a bullet during a

Tokyo Bay heist? A favorite of Godard and the Cahiers

crowd and the very first color and CinemaScope

picture shot on location in Japan. "Offers all of Fuller's

key themes and motifs in a characteristic thriller form:

dual identities, divided loyalties, racial tensions, life

(and cinema) as war." - Time Out (London). "The

pachinko parlors, Kabuki troupe, Great Buddha,

vhirling globe, and cherry blossoms have an almost

surreal relationship to the criminal activities of [the]

gang... The tracking shot of the factory robbery with

black-coated hunched and running figures has a

compelling visual sweep; and the climactic battle on

the globe is choreographed with the precision of a

Noh drama." - Blake Lucas and Alain Silver, Film Noir.

10:10 A 20th CENTURY FOX RELEASE

STARRING

## "CHILLING PERFECTION!" "A SUPREMELY **ENTERTAINING** LAST WORK!" - David Robinson, The Times (London) NEW 35mm PRINT! Jean-Pierre Melville's **Catherine Deneuve**

(1972) Piano-playing Alain Delon and nightclub owner Richard Crenna (U.S. TV star, Wait Until Dark, and Rambo's mentor) both love Catherine Deneuve — who doesn't? — only trouble is, one's a post-burn-out cop and the other's bent on the heist of a lifetime — and are they both looking past her at each other? Melville's

final work features minimalistically iconic performances from the star trio: a never more jadedly detached Delon; a never more chillingly icy Deneuve; and a surprisingly effective, smilingly insinuating Crenna; with two trademark heists, the first a near wordless bank job on a deserted, bleakly rain-sodden seaside street; and a nerve-shredding, timed-to-the-second drug snatch done via helicopter-to-train transfer — and back again. "The opening bank robbery (pale Hokusai lighting, blue sleekness and seaside melancholy, trenchcoats, masks) [distills] an entire oeuvre... Everything points to the disintegration of Melville's loyalty motif, honor all but evaporated from both sides of the game." – Fernando F. Croce. "Delon is at home in the shadowy underworld of dubious nightclubs and shady hotels, has an easy way with gangsters' molls, is quick on the trigger and given to beating up suspects when they are dragged to headquarters. Who can resist him with his world-weary nonchalance and his incipient brutality? He is a hero of our times." - Thomas Quinn Curtis, International Herald-Tribune. "The cold restraint with which Melville films the opening bank robbery and the central heist suggests emotion with an exquisite subtlety that borders on hysterical repression — and Delon, with his ice-blue eyes and mask-like stillness, serves the director's purposes perfectly, as does Deneuve,

who, as a platinum princess playing on both sides of the law, gives away nothing, either to her two men or to the camera. Melville's vision of modern-day corruption, which he kept in check under the regime of Charles de Gaulle (whom Melville had served in the French Resistance), was evidently liberated by de Gaulle's death, in 1970; here, Melville's chilly manner turns sardonic as he vents pent-up bile." - Richard Brody, The New Yorker.

"ONE OF CINEMA'S FINEST PHYSICAL COMEDIANS!

With and without dialogue, he charted simple stories

since the silent era." - Nic Rapold, The New York Times

and routines with a practical elegance rarely seen

1:10,3:10,5:10,7:10,9:10 A RIALTO PICTURES RELEASE



# BLASTIDETAIL

him out for the time of his \*#@!!\* de to turn their TDY as shore th, NH, brig, into a rau on. But when they befriend

\$40 theft from the camp co

ly naïve klepto d — given eight years for a rite charity — it's time for ation in boozing, who

on can



body, as if he were electrically prodded... In *The Last Detail*. you can see the kid who hasn't grown up in Nicholson's grin, and that grin has the same tickle it had when he played the giddy, drunken Southern lawyer in *Easy* Rider, but now it belongs to the ravaged face of an aging sailor. Buddusky is the aught of profanity to date. From the tor of *The Landlord, Shampoo,* and best full-scale part he's had." – Pauline Kael. "There is an unpretent in Robert Towne's script and Ashby

Ashby let his actors go, gui Ashby: Life of a Hollywood Rebel.

A SONY PICTURES REPERTORY RELEASE

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

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FILM FORUM thanks these upporters of our operating budget and our 2012-2013 capital renovation dget these past 12 months

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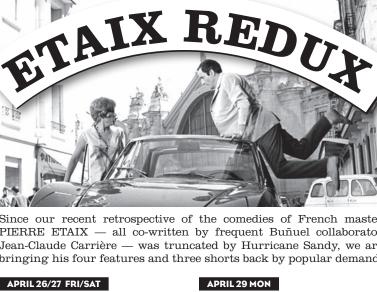
> (1923) Needing dough to marry hometown sweetheart Mildred Davis (she became the real-life Mrs. Lloyd that same year), lowly salesclerk Harold Lloyd cooks up a million dollar "human fly" publicity stunt for his department store. But things go sour when, with the real climber on the lam from a cop, Harold gets stuck climbing the building himself. Shot without trick photography on rooftop sets looming over a real downtown Los Angeles, the death-defying climb up the skyscraper — interrupted by Lloyd's übericonic encounter with a huge  $\operatorname{clock} - \operatorname{is}$ , nine decades on,  $\operatorname{still}$  one of the funniest and most suspenseful sequences in movie history, but only the topper to a succession of priceless gags. "Demonstrates Lloyd's ability to do more than milk a gag, but to top it... As he approaches the end of his horrible hegira up the side of the building, it becomes clear to the audience, but not to him, that if he raises his head another couple of inches, he's going to get murderously conked by one of the four arms of a revolving wind gauge. He delays the evil moment almost interminably with one distraction musical score or another, and every delay is a suspense-tightening laugh... Each new floor written and is like a new stanza in a poem; and the higher and more horrifying it gets, the conducted by funnier it gets." – James Agee, Comedy's Greatest Era.

3:10, 7:20 A JANUS FILMS RELEASE

MAY 1-9 NINE DAYS

ROBERTO ROSSELLINI'S

**CARL DAVIS** 



Since our recent retrospective of the comedies of French master PIERRE ETAIX — all co-written by frequent Buñuel collaborator Jean-Claude Carrière — was truncated by Hurricane Sandy, we are bringing his four features and three shorts back by popular demand.

YOYO (1965) In a humungous elephant reaches in a window to carry out a little boy in clown make-up. "Mon fils?" asks bored lord of the

manor Etaix in a title card - for this brilliant opening

is done silent with only eccentric sound effects and music - but with the Crash and the coming of talkies, things change... "An effervescent epic... a valentine t cinema." - Wall Street Journal. 1:10. 5:10. 9:20

## APRIL 28 SUN THE SUITOR

(1962) Under family pressure, astronomy geek Etaix decides to find a fiancée, while creating a shrine in his room to a Swedish chantootsie. But what is that monolingual Swedish au pair trying to tell him? Etaix's practically dialogue-less performance in his first feature is an homage to silent comedy, particularly

short **Rupture** (1961): in Etaix's first film, inanimate objects foil his attempts to write a "Dear Jeanne" letter. 1:10, 5:10, 9:20

### **AS LONG AS** YOU'RE HEALTHY (1966) "Life's tough" in four segments: insomn Etaix whiles away the night with a book on vampires

no seats at a packed cinéma, and then the commercials begin: shrink Etaix has it rougher thar his patients; and the bickering between a picnicking couple and a farmer escalates. Plus short En Pleine Forme (1966): Etaix on a camping trip. 1:10, 5:10, 9:20

## APRIL 30 TUE LE GRAND **AMOUR**

wedding, all the girls he could have married appear begowned beside him; his best friend gives worldly advice on how to handle that 15-year-itch; and, in a fabulous dream sequence, his bed suddenly

takes off down the road. "Delightfully imaginative Sprinkled throughout are passages that spin gloriously, The New York Times. Plus Oscar-winning short Heureux Anniversaire (1962): a massive traffic jam delays Etaix

n route to that special dinner. 1:10, 5:10, 9:20

"ROSSELLINI'S

FINEST FICTION

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