



**REVIVALS & REPERTORY**

APRIL 28 - MAY 11  
TWO WEEKS

# MELVILLE

Père de la Nouvelle Vague, interpreter of Cocteau, master of the crime/gangster genre, **Jean-Pierre Melville** (1917-1973) remained always separate and himself. After serving in the French army and then the Resistance during WWII (when J.P. Grumbach took his favorite author's name for his own *nom de guerre*), he redefined "independent" with his self-financed outside-the-industry adaptations, moving gradually to those austere evocations of a fantasy underworld that his surname evokes. Supported by Institut Français and French Cultural Services, New York.



**"MELVILLE WAS NOT JUST A FATHER FIGURE TO THE FRENCH NEW WAVE. HE WAS ASCETIC WARRIOR PRIEST!"**  
- J. Hoberman

**LE DOULOUS**  
(1962) First things first: back-from-the-slammer Serge Reggiani: a piece-of-cake heist. But why are the fics here already? Could there be a *doulos* — "squatter" in French underworld argot? A list gangster Jean-Paul Belmondo is a prime candidate for the title. But then the head-snapping plot twists start coming. "Brutal and subtly brilliant." — *Manohla Dargis, New York Times*. 35mm.

APRIL 28 FRI 12:30, 4:45, 9:20  
MAY 2 TUE 12:30  
APRIL 30 SUN 1:20  
MAY 1 MON 4:40  
MAY 2 TUE 12:30  
MAY 9 TUE 3:15  
MAY 10 WED 9:50

**LE SILENCE DE LA MER & 24 Hours in the Life of a Clown**  
(1949) Billed in a village home, "good German" Wehrmacht officer Howard Vernon gets the silent treatment, but still discourses on his deep cultural Francophilia — but there's a bitter disillusionment in store. Plus short, **24 Hours in the Life of a Clown** (1946), the great Gaby, with Melville narrating his first film. DCPs courtesy Institut Français.

APRIL 30 SUN 6:15  
MAY 1 MON 12:30  
MAY 4 THU 7:00  
MAY 7 SUN 12:30  
MAY 10 WED 4:50  
MAY 11 THU 12:30

**UN FLIC**  
(1972) Piano-playing Alain Delon and nightclub owner Richard Crenna (U.S. TV star and Rambo's mentor) both love Catherine Deneuve — only trouble is, one's a post-burn-out cop and the other's bent on the heat of a lifetime. Melville's final work features iconic minimalist performances from the star trio and two trademark heists. "A fitting final act." — *Village Voice*. DCP restoration, unless otherwise noted.

MAY 5 FRI 7:20 (35mm)  
MAY 6 SAT 4:50  
MAY 8 MON 4:30, 9:00  
MAY 11 THU 9:20

**LE CERCLE ROUGE**  
(1970) Impassive faces, snap-brim hats, dangling cigarettes, sunglasses after dark, raincoats without rain. We're unmistakably in the milieu of Melville, here bringing together four archetypal tough guys for their appointment with destiny: prisoner-in-transit Gian Maria Volontè; relentless inspector Bourvil; DT-plagued ex-cop Yves Montand; and super-cool Alain Delon, all joining forces for a meticulously-orchestrated jewel heist. "Makes you glad movies exist." — *A.O. Scott, New York Times*. DCP restoration, unless otherwise noted.

MAY 5 FRI 7:20 (35mm)  
MAY 6 SAT 4:50  
MAY 8 MON 4:30, 9:00  
MAY 11 THU 9:20

**"The Lubitsch Touch"**  
Commemorating the 125th anniversary of his birth

**"HOW WOULD LUBITSCH HAVE DONE IT?"** asked a sign in Billy Wilder's office. After making hit sex comedies and lavish spectacles in his native Germany, **ERNST LUBITSCH** (1892-1947) revolutionized American movies with a *sui generis* subtlety, visual wit, and sophisticated innuendo — the fabled "Lubitsch Touch" — as definitive a trademark as Hitchcock's "Master of Suspense." Years after Lubitsch's death, his former screenwriter Billy Wilder remarked, "For years we all tried to find the secret of 'The Lubitsch Touch.' If we were lucky, we'd sometimes make a film like Lubitsch. Like Lubitsch, not *reun* Lubitsch."

**JUNE 13 TUE THE DOLL**  
(1919) Puppeteer's daughter Ossi Oswalda impersonates a mechanical doll to woo baron's nephew Victor Janson, with Lubitsch pulling the strings in a prologue. Loosely based on the source story for Coppola and Aurian's operetta *La Poupée*. 35mm print courtesy Filmarchiv Austria. 6:40  
35mm print accompanied by STEVE STERNER

**ARMY OF SHADOWS**  
(1969) Lino Ventura, aided by compatriots including matron of disguise Simone Signoret, goes underground in face of the German Occupation. Not released here till 2006. It won the New York Film Critics award for Best Foreign Film that year. "A rare work of art that thrills the senses and the mind... worthy of that overused superlative 'masterpiece'." — *Manohla Dargis, The New York Times*. "You are in the hands of a master." — *Anthony Lane, The New Yorker*. DCP restoration, unless otherwise noted.

APRIL 30 SUN 6:20 (35mm)  
MAY 3 WED 1:00  
MAY 7 SUN 7:30  
MAY 11 THU 4:35

**LES ENFANTS TERRIBLES**  
(1950) Nemesis and crush object René Cosima dolebrates all-too-sensitive Edouard Dermit with a snowball at his boy's school, but his most intense relationship is with his own sister Nicole Stéphane, in an overwhelming performance. From Jean Cocteau's 1920 novel, but as Cocteau admitted, definitely Melville's film. 35mm print courtesy BFI, London.

MAY 3 WED 6:00  
MAY 7 SUN 2:35

**BREATHLESS**  
(1960, Jean-Luc Godard) "To become immortal, then to die." Jean-Paul Belmondo on the run, shooting cops and stealing cars — and cash from the handbag of Herald Tribune-hawking girlfriend Jean Seberg. When the first exit came in at 9 hours, Melville — improving the above quote in the role of "Parvulesco" — advised losing the subtitles, but JLG instead did the unheard of: cutting freely within shots; while the "je m'en fous" attitude proved the prototype of movie cool. 35mm.

MAY 5 FRI 10:00  
MAY 6 SAT 9:30

**SO THIS IS PARIS**  
(1926) Modern Dancers Lillian Tashman and André Beranger are already looking for extracurricular action when in barges jealous, married doctor Monte Blue and the four-way complications bring, resolved in "an astounding Charleston sequence — a kind of cubist nightmare of what 20s people thought they were really like (John Gillett)." 35mm print courtesy Library of Congress. 6:30  
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MAY 6 SAT 9:30

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(1932) Frenchman Philippe Holmes treks to the home of Lionel Barrymore, father of the German soldier he killed in the War, but then romance blossoms with the dead man's fiancée, Nancy Carroll. A rare Lubitsch drama. 35mm. "The best talking picture that has yet been seen heard." — *Robert E. Sherwood*. 12:30, 3:40, 7:45

**JUNE 9 FRI THE MARRIAGE CIRCLE**  
(1924) Doctor Monte Blue is happily married to Florence Vidor, Professor Adolphe Menjou who decides to marry to Marie Prevost — who happens to be the dead man's fiancée, Nancy Carroll. A rare Lubitsch drama. 35mm. "The best talking picture that has yet been seen heard." — *Robert E. Sherwood*. 12:30, 3:40, 7:45

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**JUNE 13 TUE NINOTCHKA**  
(1939) See June 3. TUE 2:30 THU 2:30, 8:30

**JUNE 15/16 TUE/THU THE SHOP AROUND THE CORNER**  
(1940) See June 3/4. 12:30, 4:40

**LE SAMOURAI**  
(1967) Alain Delon lies fully clothed in his monochromed apartment, then goes off to a day at the office: stealing a car, whacking a mec in a nightclub, creating an ironclad alibi, and outsmarting the cops. Two problems: his anonymous employers don't trust him and he's left a witness behind. "The closest thing to a perfect movie I've ever seen." — *John Woo*. 35mm print courtesy Institut Français.

APRIL 28 FRI 2:40, 7:00  
APRIL 29 SAT 12:30, 4:50, 9:20  
MAY 1 MON 10:00  
MAY 2 TUE 2:40  
MAY 4 THU 9:15  
MAY 6 SAT 12:30

**TWO MEN IN MANHATTAN**  
(1959) The French delegate is a no-show at the UN, as AFP (Agence France Presse) cameraman Pierre Grasset and reporter Melville (himself) cherchez a femme — there are four of them — with multiple betrayals and stinging revelations along the way, in 50s time capsule, party-location-shot New York. DCP.

MAY 1 MON 2:45  
MAY 2 TUE 4:50, 9:50  
MAY 4 THU 12:30  
MAY 8 MON 7:10  
MAY 10 WED 12:30

**WHEN YOU READ THIS LETTER**  
(1953) Juliette Gréco (legendary chanteuse and post-war existentialist icon) has to quit the convent to run the family store and support her kid sister — who's involved with a no-good low-life. And then rape, attempted suicide, blackmail, a faked car accident, a highly mistletoe love, and an ambiguous confession ensue. Rare 35mm print imported from France.

MAY 6 SAT 2:45  
MAY 9 TUE 7:25

**BOB LE FLAMBEUR**  
(1956) Through the night streets of Montmartre saunters silver-haired Roger Duchesne's Bob, ex-gambler and flambeur (rough talk or compulsive gambler), moving from poker to craps to the track to roulette to bacarrat and back, on the way to his last and greatest heist: the casino at Deauville. "The cinematic birth of cool." — *J. Hoberman*. 35mm.

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**JUNE 2 FRI ETERNAL LOVE**  
(1929) Swiss mountaineer John Barrymore gets reunited with true love Camilla Horn after being on opposite ends of a ménage à quatre, but then the avalanche looms. Silent with original synchronized musical score. 35mm print courtesy UCLA Film & Television Archive. Presentation funding provided by the Foundation and the AFI Challenge Grant for Film Preservation. 2:10, 5:15, 9:20

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(1942) "So they call me Concentration Camp Ehrhardt!" gloats Gestapo man Sig Rumanoff to a masquerading Jack Benny — in reality Joseph Turin, "that great, great Polish actor" — then proceeds to criticize Benny's Hamlet: "What you did to Shakespeare, we're doing to Poland." With Carol Lombard in her final role, as Benny's almost-straying wife. 35mm. SAT 2:30, 6:45 SUN 4:50, 9:00

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**LE DEUXIÈME SOUFFLE**  
(1966) En route to the border after a successful prison break, Lino Ventura (*Army of Shadows*) takes time for an electrifying highway robbery, but then finds, after ruthless cop Paul Meurisse has turned him into an unwitting informer, that reputation is worth more than life. "Melville's most elaborate and intricately plotted film noir." — *Tony Rayns*. 35mm print courtesy Institut Français.

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**JUNE 14 WED SEPARATE ADMISSION ROMEO AND JULIET IN THE SNOW & MEYER IN BERLIN**  
*Romeo and Juliet in the Snow* (1920): Alpino treatment of Shakespeare, complete with happy ending twist. 35mm print courtesy Deutsches Filmmuseum. *Meyer in Berlin* (1919) stars Lubitsch himself as a go-go-gangster schlemmer. 35mm print courtesy EYE Film Museum, Amsterdam. 7:50  
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**Jean-Pierre Melville's LÉON MORIN, PRIEST**  
U.S. PREMIERE OF THE COMPLETE DIRECTOR'S CUT NEW 4K RESTORATION

Starring JEAN-PAUL BELMONDO EMMANUELLE RIVA

"STRANGE, OFTEN THRILLING, ALWAYS SURPRISING."  
— *Manohla Dargis, The New York Times*

(1961) "Religion is the opiate of the people," begins the confession of Communist widow Emmanuelle Riva (the late star of *Resnais' Hiroshima*). *Mon Amour*: see "Special Screenings" at bottom right), provocative just to get some fun in the drab little village where she's been relocated during the Occupation. But then begins a seemingly inexorable turn towards God — or towards her handsome confessor Jean-Paul Belmondo (an erotically charged performance — BFI). Fed up with being "an auteur maudit known only to a handful of crazy film buffs," Jewish atheist Melville accepted an offer of real stars and an actual budget to adapt Béatrice Beck's autobiographical novel, a book he already considered "the most accurate picture I have read of life under the Occupation," then had to talk an initially reluctant Belmondo — he had read *Breathless* — into taking the title role. A kind of fresco of the Occupation, but its center is Riva's confusing, fascinating, tantalizing encounter with God and his servant Belmondo, his mutual underlying making even theological discussions sliver through with emotional undercurrents. Shot by the great Henri Decaë (400 Blows, *Élevator* to the Gallows, *Bob Le Flambeur*, etc.). This restoration of Melville's never-before-seen director's cut puts back 11 minutes excised from the original release version. DCP. Restored in 4K from the original camera negative by StudioCanal and L'Immagine Ritrovata. "Melville's extraordinary excursion into Bretonian territory... With an extreme emotional intensity, he forges links between the disparate themes of the Occupation, profane love, and spiritual quest." — *Time Out* (London). "Melville's eye for exacting detail here is expected. What is remarkable is the depth of feeling he exacts from the juxtaposition of ordinary moments with their extraordinary context." — *Manohla Dargis, The New York Times*.

DAILY (except SAT/SUN/MON) 12:30, 3:00, 7:00, 9:30  
SAT/SUN 3:20, 5:50, 8:20  
MON 12:30, 3:00, 9:30

A RIALTO PICTURES RELEASE

**QUENTIN TARANTINO'S RESERVOIR DOGS**  
NEW 35mm PRINT

**MAY 19-JUNE 1 TWO WEEKS 25TH ANNIVERSARY**

**"A DIZZYING ENTRY IN THE 'F— YOU!' SCHOOL OF MACHO BRAVURA... FUNNY, THRILLING AND UNABASHEDLY VIOLENT!"**  
— OWEN GLEIBERMAN

(1992) Harvey Keitel, Tim Roth, Steve Buscemi, Michael Madsen, QT, et al., are given color-coded pseudonyms as squawker protection and set up for a big jewel robbery by granite-faced Lawrence Tierney (erstwhile star of 40s B Noirs). And then, after the caper goes sour offscreen, the recriminations, torture of a captive cop, suspicions of a police mole, all erupt bloody. Originally intended as a slow 16mm near-home movie, things changed when Harvey Keitel got the script after it passed through multiple hands, immediately casting himself as Mr. White and executive producer. Time shifts, non-linear narrative, a pop song soundtrack used contrapuntally, richly colorful dialogue, hair-raising violence — yes, the Tarantino touches are there from the beginning, as well as the influences — from Kubrick's *The Killing*, Joseph H. Lewis's *The Big Combo*, Ringo Lam's *City on Fire*, Joe Sargent's *The Taking of Pelham One Two Three* (the color-coded criminals: see July 8, 16 and 21 on reverse), etc. — but then what recent film has been more influential than this? 35mm. "Sets off enough rocks to hold and shake us for every one of its 99 minutes." — *Jonathan Rosenberg*. "A small, modestly budgeted crime movie of sometimes dazzling cinematic pyrotechnics and over-the-top dramatic energy." — *Vincent Canby, The New York Times*. "Some of the most entrancing moments of our time have come down to the spectacle of raging machine-blowards hurling profanities and hell-raising wisecracks at each other... Like Huston and Kubrick, who used their intricate (but botched) heist plots to demonstrate the existential absurdity of a perfect crime, Tarantino has made a nihilist comedy." — *Owen Gleiberman*.

DAILY (except SAT, MAY 20, SUN, MAY 21 & 28) 12:30, 2:30, 4:40, 7:00, 9:30  
MAY 20 SAT 12:30, 2:30, 7:30, 9:30  
MAY 21 SUN 1:30, 3:30, 5:30, 7:30, 9:30  
MAY 28 SUN 2:10, 4:30, 6:40, 8:45

A PARK CIRCUS RELEASE

**JUNE 2 FRI THE MAN I KILLED (Broken Lullaby)**  
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*Romeo and Juliet in the Snow* (1920): Alpino treatment of Shakespeare, complete with happy ending twist. 35mm print courtesy Deutsches Filmmuseum. *Meyer in Berlin* (1919) stars Lubitsch himself as a go-go-gangster schlemmer. 35mm print courtesy EYE Film Museum, Amsterdam. 7:50  
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**JUNE 7 WED DOUBLE FEATURE BLUEBEARD'S EIGHTH WIFE**  
(1938) In classic "meeting cute," American millionaire Gary Cooper and impoverished Claudette Colbert buy, respectively, the top and bottom of the same pair of g's; but after love blossoms, she finds he's a seven-time divorcé. First screenwriting collaboration of Charles Brackett and Billy Wilder. 35mm. 12:30, 4:20, 7:50

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**JUNE 15 THU LADY UNDERMERDE'S FAN**  
(1925) May McAvoy's long-lost and now-notorious mom Irene Rich returns, but demands money for her aristocratic son-in-law for her silence, then tries to stymie Lord Ronald Colman's designs on her daughter — but there's that darn fan to be accounted for. Witty visual storytelling makes up for the absence of Oscar Wilde's epigrams. 35mm print courtesy Library of Congress. 6:40  
35mm print accompanied by STEVE STERNER

**JUNE 3/4 SAT/SUN THE SHOP AROUND THE CORNER**  
(1940) In Frank Morgan's Budapest emporium, clerks James Stewart and Margaret Sullivan battle in person without realizing they are on a lonelyhearts romance by mail. "Close to perfection — one of the most beautifully acted and paced romantic comedies." — *Pauline Kael*. "Lubitsch's masterpiece." — *Time Out* (London). 35mm. SAT 2:40, 8:20 SUN 3:20, 7:10

**JUNE 3 SAT THE OYSTER PRINCESS**  
(1919) Astonishing satire of mysticism, sex, American imperialism — and "fatted fever" — as Ossi Oswalda's daughter of U.S. oyster magnate "Mr. Quaker," falls for bankrupt prince Harry Liedtke. DCP courtesy Mumau Stiftung. 4:40  
35mm print accompanied by STEVE STERNER

