

ORSON WELLES

CONTINUES



THROUGH APRIL 15 8 WEEKS

MARCH 9/10 TUE/WED (2 FILMS FOR 1 ADMISSION)

COMPULSION (1959, ROMANO FLEISCHER) Fictionalized version of the Leopold-Loeb case, with Welles arriving late as the Clarence Darrow figure, his summing up for the defense of thrill-killers Dean Stockwell and Bradford Dillman an electrifying tour de force. Collects Cannes Best Actor Award to Stockwell, Belmont, and Welles. **1:20, 5:30, 9:40**

MARCH 10/11 WED/THU (2 FILMS FOR 1 ADMISSION)

THE LONG HOT SUMMER (1958, MARTIN RITT) "You're gonna like me," smirks itinerant handyman and alleged-bum-kidder Paul Newman to Mississippi baron Welles, in this wisecracking adaptation of William Faulkner stories, featuring Joanne Woodward as Welles's daughter (the first Newman-Woodward screen pairing), with Angela Lansbury. **3:20, 7:30**

MARCH 12/13/14 FRI/SAT/SUN (2 FILMS FOR 1 ADMISSION)

TOUCH OF EVIL (1998 RESTORATION) (1958, ORSON WELLES) Mexican narc Charlton Heston, on an Yankee honeymoon with gringa bride Janet Leigh, finds himself pressed into service by memorably blasted police chief Welles when a car bomb explodes two Texana daytrippers. With a legendary opening crane shot that follows the actors for blocks; Marlene Dietrich the delectable, dark-wigged midwife; and an elaborate chase through the canyons of Venko, California. **1:20, 5:25, 9:10**

OTHELLO (1952, ORSON WELLES) As Othello lies dead, a horrified Iago is hoisted above the crowd in an iron cage — and then the play begins. Shakespeare's classic of jealousy and retribution becomes one of Welles's most dazzlingly visual works, from its baroque Venetian beginning to the stunning murder sequence in a Turkish bath. Despite perhaps Welles's most chaotic shooting schedule (see *Film Forum*, March 24), it took the Grand Prix at Cannes. **3:40, 7:35**



ORSON WELLES: 'THE STRANGER'

FILM FORUM 2

THE MOVING IMAGE, INC.
209 WEST HOUSTON STREET, NEW YORK, NY 10014



FILM FORUM

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MARCH 15 MON (2 FILMS FOR 1 ADMISSION)

MAN IN THE SHADOW NEW 35mm PRINT! (1957, JACK ANKOU) Modern bigtime rancher Orson Welles's henchmen go a little too far disciplining a dracero migrant worker, but Sheriff Jeff Chandler isn't falling for the resulting cover-up. **1:00, 4:30, 8:00**

I'LL NEVER FORGET WHAT'S IN HIS NAME

(1957, MICHAEL WISNOM) Organization man O'Neil Reed takes an awe to his desk as an emphatic way of getting out of the rat race; but as cop-chomping boss Orson Welles chortles critically, the question remains — can he stick to those ideals? **2:35, 6:05, 9:35**

MARCH 16 TUE (2 FILMS FOR 1 ADMISSION)

A MAN FOR ALL SEASONS (1966, FRED ZINNEMANN) Crimsongarbed Welles guest stars as Cardinal Wolsey, while Paul Scofield's Sir Thomas More risks his head opposing Robert Shaw's Henry VIII, in this multi-Oscar'd (5 in all, including Film, Actor, and Director) adaptation of Robert Bolt's stage classic. **3:05, 7:10**

MARCH 16 TUE (2 FILMS FOR 1 ADMISSION)

THE SAILOR FROM GIBRALTAR (1967, TONY RICHARDSON) Welles as the fezzed "Louis from Marseilles" canvases as Jeanne Moreau, sailing the seas in search of the title matrine; runs off with Ian Bannen, a British clerk bound with his Italian hold-up and mistress Vanessa Redgrave (?!). Screenplay co-written by Christopher Isherwood, from the Marguerite Duras novel. **1:15, 5:20, 9:25**

MARCH 17 WED (2 FILMS FOR 1 ADMISSION)

JOURNEY INTO FEAR (1942, NORMAN FOSTER) Joseph Cotton's armaments expert is saved from murder by his disappearance during a magic act, trapped on a blacked-out ship with his nemesis, then held at gunpoint on a window ledge in a driving rain. Strains its bizarre semi-spot of vintage Eric Ambler intrigue, supervised and part-directed by Welles, who also cameoed in heavy make-up as Turkish secret police chief Colonel Haki. **2:00, 5:30, 9:00**

MARCH 17 WED (2 FILMS FOR 1 ADMISSION)

BLACK MAGIC (1949, GEORGE RATZIG) Welles's real life 18th-century con man/magician/hypnotist Capliostro helps in part-directed by Welles, who also cameoed in heavy make-up as Turkish secret police chief Colonel Haki. **2:00, 5:30, 9:00**

MARCH 17 WED (2 FILMS FOR 1 ADMISSION)

HOUSE OF CARDS NEW 35mm PRINT! (1969, JOHN GUZZANINO) Down-the-hills American boxer/writer George Peppard and essayist Inger Stevens find themselves up against imposing millionaire Orson Welles and his gang of neo-Fascists — out to conquer Algeria for a new European empire? **3:30, 7:30**

MARCH 20 TUE (2 FILMS FOR 1 ADMISSION)

IT'S ALL TRUE (1993, RICHARD WILSON, MYRON MIZEL, & BILL KROHN) Re-construction of Welles's aborted 1942 South American project, with his dazzling color footage of Rio's Carnival, the "bleeding of the bull," and the almost complete semi-documentary story of four fishermen's nearly 2000-mile sea voyage to Rio on a tiny raft; plus surviving participants exploding the myth of Welles's irresponsibility. "A must-see... a long, seductive footnote to cinema legend." — Vincent Canby, NY Times. **2:50, 6:25, 10:00**

MARCH 20 TUE (2 FILMS FOR 1 ADMISSION)

FILMING OTHELLO (1978, ORSON WELLES) Sitting at the editing table, Welles recounts his own footage and reminiscences about his barely-finished 1952 adaptation of the Shakespeare play, including the single scene that took two years to shoot; his staging of Cassio's murder in a Turkish bath when costumes didn't arrive; and his three lagoes, three Desdemonas and four Cassios. "A good filmmaker is one who presides over accidents." — Welles. **1:00, 4:35, 8:10**

MARCH 19/22 FRI-MON (2 FILMS FOR 1 ADMISSION)

THE STRANGER NEW 35mm RESTORATION! (1946, ORSON WELLES) *"I Married a Nazi War Criminal,"* as War Crimes Commissioner Edward G. Robinson tracks the supposed mastermind of the Final Solution to a quiet Connecticut village, the home of boys' school prof Welles and all-American bride Loretta Young, as well as an looming 124-foot clock tower, scene of the hair-raising climax. Welles's return to Hollywood directing after his firing from RKO was his only film to be "very profitable." **1:00, 4:35, 8:10**

MARCH 19/22 FRI-MON (2 FILMS FOR 1 ADMISSION)

THE LADY FROM SHANGHAI NEW 35mm PRINT! (1948, ORSON WELLES) *"If I'd only known where I'd wind up, I'd never have left anything 'stray."* Footloose Irish caber with the eponymous name, Welles gets mixed up in murder with crooked and disabled lawyer Everett Sloane and his sultry wife Rita Hayworth (Mrs. Welles at the time), as Byzantine plot complications ensue, highlighted by the legendary Hall of Mirrors finale. "A reversion to the classic Citizen Kane" deeply shadowed photography, egregiously close-ups, settings heavy with association. — Dyls Powell. **2:50, 6:25, 10:00**

MARCH 26/27/28 FRI/SAT/SUN (2 FILMS FOR 1 ADMISSION)

MR. ARKADIN (CONFIDENTIAL REPORT) (1955, ORSON WELLES) *"On December 25 an airplane was sighted off the coast of Barcelona. It was flying empty."* Citizen Kane in reverse, as thief Robert Arden is recruited by mysterious millionaire Orson Welles to research his own past, the witnesses providing a memorable progression of grotesquery from "Machos Menards" lies among menagrace to Michael Redgrave's swish antique dealer, to Katrina Paxinou's retired crime boss. **1:20, 5:25, 9:30**

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THE TRIAL (1962, ORSON WELLES) Arthur Penkiss's Josef K enters a nondescript door and an immense crowd rises to its feet: two detectives beat a third in a tiny room by a single bulb; and in a gigantic office the desks stretch on, and on... Welles's idiosyncratic view of Kafka's classic of meaningless persecution unfolds against locations in Zagreb and in the vast, deserted Gare (now Musée) d'Orsay in Paris. With Jeanne Moreau, Romy Schneider and Welles himself, on-screen and dubbing 11 different characters. **3:10, 7:15**

MARCH 26/27/28 FRI/SAT/SUN (2 FILMS FOR 1 ADMISSION)

THE SOUTHERN STAR NEW 35mm PRINT! (1969, SIOBHAN HEVERS) Africa 1912 — and who's got the eponymous diamond? Can George Segal? Native Johnny Seikoff? Or the ostrich? They all pursued by bad guy Welles and even worse Ian Hendry in this semi-spoof adaptation of a Jules Verne adventure. With Ursula Andress. Shot by New Wave great Raoul Coutard. **3:10, 7:15, 9:30**

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A SAFE PLACE NEW 35mm PRINT! (1971, HELEN JACKSON) That's what young New Yorker Tuesday was searching for in this dreamlike fantasy — funded by a major studio after Jaglom's edit on *Easy Rider* — as she gravitates between Jack Nicholson and Phil Proctor (Frisch Taggart), watched over by magicians Welles. **1:20, 5:20, 9:20**

MARCH 26/27/28 FRI/SAT/SUN (2 FILMS FOR 1 ADMISSION)

SOMEONE TO LOVE (1958, HEVER JACOM) In his final (posthumous) role, Welles mused on film, feminism, and marriage as one of a group of far-from-common English bohemians Tony Power and Erik Hawking, with unerring youngling Cecilia Ayler in tow in the title role. **3:10, 7:10**

MARCH 30 TUE (2 FILMS FOR 1 ADMISSION)

THE DOMINIC AFFAIR (1959, GIOVANNI AGUZZA) Grand Hotel for rich people in a London airport locked in fog, with Welles as a post-accented, mountainous impresario among an all-star cast including Elizabeth Taylor, Richard Burton, Maggie Smith, and Oscar-winner Margaret Rutherford. **2:20, 5:55, 9:30**

MARCH 31 WED (2 FILMS FOR 1 ADMISSION)

ROSABELLA: ORSON WELLES IN ITALY (1993, GIANFRANCO GAZZI & CINO GOMI) Italian style. Welles's 20 years in Italy are chronicled via rare film footage and interviews with friends and colleagues, including his third wife Paola Mori; plus footage from Kane, Macbeth, and the unfinished *Dan Quixote*. Digital projection. **2:30, 6:45, 9:00**

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"Ricotta" & "Lord Mountdrago" In "Ricotta," the Pasolini episode from *Rodogung* (1962), Welles is an over-jaded American director filming the Passion at Cinetrità. In "Lord Mountdrago," a sequence from the British portmanteau film *Three Cases of Murder* (1955), Welles is a pompous Foreign Secretary who ruins the career of a fiery Welsh parliamentarian — only to be haunted in three deviously fun dream sequences. Digital projection. Plus *Hearst* of Age (1934), Welles's first short. **1:00, 4:35, 8:10**

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ORSON WELLES: THE ONE-MAN BAND (1995, VASSILU SLOVOC) So what did happen to all those reportedly aborted or uncompleted projects from the most famous of auteurs' maulings? With the aid of Welles's gorgous companion Oja Kodak, excerpts from *The Deep*, *The Dreamers*, *Merchant of Venice*, *Moby Dick*, *Churchill*, *The Magic Show*, and others have been compiled from recently cleared material to prove that Welles maintained his creativity and passion to the end. **3:45, 7:20**

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APRIL 9-15 ONE WEEK NEW 35mm PRINT!

CAROL REED'S THE STRANGER

BASED ON THE STORY BY GRAHAM GREENE

"ONE GREAT SCENE AFTER ANOTHER! ONE GREAT SHOT AFTER ANOTHER! I'VE SEEN IT 50 TIMES AND IT'S STILL MAGIC!" — ROGER EBERT

starring GUY PENE DUMÉNIL, ALIDA VALLI, AND ORSON WELLES as Harry Lime

(1949) *"In Switzerland they had brotherly love, five hundred years of democracy and peace. And what did that produce? The cuckoo clock."* In rubble-strewn postwar Vienna, its occupation divided among four powers, Joseph Cotton's pulp Western writer Holly Martins arrives to meet up with his old friend Harry Lime only to find that he's dead — or is he? And as this supremely naive Cotton, a monoglot stranger in a strange land, descends through the levels of deception, and as he discovers his old and his friend's corruption, the moral choices loom. With his Vienna locations, including the gigantic Prater ferris wheel and the dripping sewers, shot over a five-week period of double shifts (8PM to 5AM, then 10AM to 4PM), this is a triumph of atmosphere, with its tilted camera angles ("I suggest that something crooked was going on" — Reed), its Robert Krasker-shot shadows, and Anton Karas's unforgettable title theme. And with its starts in perhaps their most iconic roles: berated Trevor Howard as the most of Brittish military, Alida Valli, after her unsuccessful Hollywood period Hitchcock's *The Paradiso Cases*, here truly engaging and Garboesque; and Welles's Harry Lime arriving in one of the greatest star entrances ever, and adding the famous "cuckoo clock" speech to Graham Greene's original script. With the whole topped by its legendary, almost endlessly drawn-out, final shot, impeded by Reed over Greene's original objections. Three Oscar nominations, for Director and Editing, winning for Krasker's Cinematography, the Grand Prix at Cannes; and the only film on both the AFI and BFI Top 100 lists of, respectively, the greatest American and British films (#1 for the Brits), as well as being named The Greatest Foreign Film of All Time... by the popular *A RIALTO PICTURES* RELEASE 1:30, 3:30, 5:30, 7:30, 9:30

APRIL 2-5 FRI-MON (2 FILMS FOR 1 ADMISSION)

F FOR FAKE NEW 35mm PRINT! (1976, ORSON WELLES) A skilled magician in real life, Welles the filmmaker keeps the rabbits comical, starting with already-shot footage by Francois Reichenbach on art forger Elmyr de Hory who effortlessly tosses off a Picasso drawing on screen) and Howard Hughes' "memories" hoaxer Clifford Irving, then adding his own visual and verbal sleight-of-hand. "One of the most dazzling, equivocal and personal films ever made." — Jack Roll, Newsweek. **FRI/SAT/SUN 1:10, 4:05, 7:00, 9:55 MON 1:10, 4:05**

APRIL 2-5 FRI-MON (2 FILMS FOR 1 ADMISSION)

THE IMMORTAL STORY (1968, ORSON WELLES) To make the perennial tall tale of the title come true, aging Macaco merchant Welles hires a too-petty sailor to sleep with his (also hired) wife Jeanne Moreau; but then the elaborate setup starts to take on a life of its own. Welles's first color film, adapted from an Isak Dinesen story, with music by Erik Satie. **FRI/SAT/SUN 2:50, 6:45, 9:40 MON 2:50**

APRIL 5 MON (EVENING ONLY)

MACBETH (1948, ORSON WELLES) In the gloomy, claustrophobic atmosphere of a studio-shot (Rhapsodical) primitive work, a feudal lord (Welles in the title role) decides to go for the kingdom, with horrifically faded results. Originally mutilated by its studio — with the original Scottish brogues redubbed into American accents — but here fully restored by the UCLA Film & Television Archive. "Pure cinema." — Geoff Andrew, *Time Out* (London)

APRIL 5 MON (EVENING ONLY)

RETURN TO GLENASCALL (1952, HILTON EWERTON) In this Oscar-nominated short, Orson Welles, on a drive in the Irish countryside after a hard day's work on *Othello*, picks up a man with car trouble, who then relates a strange "story told in Dublin." With an introduction by Peter Bogdanovich, shot in 1992, aka Orson Welles's Ghost Story. **BOTH FILMS AT 6:40, 9:25**

APRIL 6 TUE (2 FILMS FOR 1 ADMISSION)

PRINCE OF FOXES NEW 35mm PRINT! (1949, HEVER KOPE) During the Italian Renaissance, Welles's Cesare Borja (real-life model for Machiavelli's Prince) goes too far when he orders Tyrene Power to break up Wanda Hendrix's marriage to elderly fairy Aymer. Spectacular location filming among the towers of Viterbo. **1:10, 5:20, 9:40**

APRIL 6 TUE (2 FILMS FOR 1 ADMISSION)

THE BLACK ROSE NEW 35mm PRINT! (1950, HEVER HARVAAR) In medieval Cathay, Welles's Mongol warrior "Bayan of the Hundred Eyes" leads the hordes, aided by far-from-common English bohemians Tony Power and Erik Hawking, with unerring youngling Cecilia Ayler in tow in the title role. **3:05, 7:25**

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