

A NONPROFIT CINEMA SINCE 1970

FILM FORUM 2

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CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN ASSOCIATE: HARRIS DEW

SEPTEMBER 15 / 24 FRI / SAT

WUTHERING HEIGHTS NEW 35MM PRINT! (1939) On the Yorkshire moors, fiery stable boy Laurence Olivier and marionette Merle Oberon find passion, but it just isn't meant to be. Wyler's immortal reply to Olivier's query as to what he wanted after an unimpeachable take: "I want it better." Oscar nominations for Wyler and Olivier, with Citizen Kane's Gregg Toland winning for photography. Wyler won the NY Critics' directing award over *Gone With the Wind*. **3:10, 7:30**

THE LITTLE FOXES NEW 35MM PRINT! (1941) Bette Davis at her nastiest, out-scumming her pack-offers family, as industry comes to the postbellum South, and—in one of Wyler's most take-no-prisoners shots—ignoring hubbie Herbert Marshall's deep-in-the-background heart attack. Nine Oscar nominations, including two for Supporting Actress: Patricia Collinge and newcomer Teresa Wright. **1:00, 5:10, 9:20**

CAZUQUE WYLER AND ANNY LEWIS WILLIAM WYLER'S DAUGHTERS AND GRANDDAUGHTER, WILL INTRODUCE THE 7:20 SHOW ON FRIDAY



THE LITTLE FOXES

SEPTEMBER 15 / 16 SUN / MON

THE BEST YEARS OF OUR LIVES NEW 35MM PRINT! (1946) Back from the war, Sergeant Fredric March (Best Actor Oscar) lubricates his bank job with booze; ex-soldado jerk, ex-flyboy Dana Andrews finds his wife wants him as little as he wants her, but then meets March's daughter Teresa Wright; and hapless seaman Harold Russell—an actual war amputee who'd never acted before (and yet won two Oscars)—faces the girl he left behind. An overwhelming box office and critical hit that nabbed 7 Oscars, including Best Picture and Director. **1:00, 4:15, 7:30**

SEPTEMBER 17 TUE
THE GOOD FAIRY (1935) Unsung classic of the comedy-rich 30s, as Margaret Sullivan's wide-eyed movie ushettee Luisa Ginglebush plays "good fairy" to struggling lawyer Herbert Marshall. Sullivan and Wyler battled throughout production—then wed. Screenplay by Preston Sturges. **1:00, 4:30, 8:00**

COUNSELLOR-AT-LAW (1933) John Barrymore as his peak, as an uptown Jewish lawyer who finds that, as his personal and professional crises come, he can't escape his downtown background. Wyler directs at breakfast pace. **2:55, 6:25, 9:55**



THE BEST YEARS OF OUR LIVES

SEPTEMBER 18 / 19 WED / THU

DODSWORTH NEW 35MM PRINT! (1936) Midwest car mogul Walter Huston cashes in the business to take wife Ruth Chatterton on a retirement Grand Tour, but when she dallies with Eurotrash David Niven and Paul Lukas, Huston finds diversion of his own with down-to-earth artist Mary Astor. 7 Oscar nominations, including Huston for Actor, and Wyler's first for Picture and Director. **3:15, 7:00**

DEAD END NEW 35MM PRINT! (1937) Along the East River, ritzy apartments bump against crummy tenements, as unemployed architect Joe McCrea yearns for stuck-up socialite Wendy Barrie while slum-raised Sylvia Sidney yearns for him, and the Dead End kids isolate hood Humphrey Bogart, returning to Mom and old flame Claire Trevor. **1:25, 5:10, 8:50**



WUTHERING HEIGHTS

SEPTEMBER 20 / 21 FRI / SAT
THE LETTER (1940) "I still love the man I killed." Lead flies on a rubber plantation in Malaya, but was Bette Davis defending herself from rape or eliminating a cheating lover? Husband Herbert Marshall (bullet recipient in the 1929 version) nervously plays loyal, and quietly intense counsel James Stephenson buries his doubts, but always-sinister Gale Sondergaard has her own ace in the hole. From the Somerset Maugham play. **3:30, 7:20**

SEPTEMBER 22 / 23 SUN / MON
THE COLLECTOR NEW 35MM RESTORATION! (1965) Intense, claustrophobic masterpiece, as London butterfly buff/lover Terence Stamp adds Samantha Eggart to his collection. Powerful performances from an essentially two-person cast. Adapted from the John Fowles best seller. **SUN 1:00, 5:15, 9:30 MON 1:00, 5:10**

SEPTEMBER 23 MON (SEPARATE ADMISSION)
THE CHILDREN'S HOUR NEW 35MM PRINT! (1936) College pals Audrey Hepburn and Shirley MacLaine, now running a girls' boarding school, face career-ending accusations from an essentially two-person cast. Adapted from the John Fowles best seller. **SUN 1:00, 5:15, 9:30 MON 1:00, 5:10**

SEPTEMBER 24 TUE
THE BIG COUNTRY NEW 35MM PRINT! (1958) Visiting Eastern doc Gregory Peck, having doubts about his marriage with Carroll Baker after meeting neighbor Jean Simmons, battles tough guy foreman Charlton Heston in an epic brawl, while having a swell view of the action as rival ranchers Charles Bickford and Oscar-winning Burt Lancaster off in a blood feud over those water rights. Wyler's last and biggest Western. **1:20, 4:20, 7:20**

SEPTEMBER 25 WED / THU
THE WESTERNER NEW 35MM PRINT! (1938) Accused of horse stealing, drifter Gary Cooper has to do some fast talking when he's brought up before legendary hanging Judge Roy Bean (Walter Brennan, winning his third Supporting Actor Oscar in 5 years); and, after the near-obligatory range war, they're off in heroic quest, with an open house showdown for the climax. **1:05, 4:20, 7:40**

SEPTEMBER 26 THU
HELL'S HEROES (1930) Three outlaws (Charles Bickford, Raymond Hatton and Fred Kohler) come upon a dying woman and her newborn baby in the desert. **3:00, 6:15, 9:30**

SEPTEMBER 27 / 28 FRI / SAT
THE HERRES (1941) In 19th century Gotham, wealthy Ralph Richardson dumps cold water on plain Jane daughter Olivia de Havilland (Oscar, Best Actress) self-esteem issues, but then she finds love with handsome younger man Montgomery Clift—or does she? See why this suppressed-intensity adaptation of stage play and Henry James's *Washington Square*. **1:00, 5:20, 9:40**

SEPTEMBER 29 / 30 SUN / MON
BEN HUR (1925) Hard-headed fisherman Walter Huston buries his wife on bluffs above the sea, then goes to the personals—but when mail order bride Helen Chandler arrives, she only has eyes for sensitive son Tom Brown. **6:30, 9:30**

SEPTEMBER 30 MON (SEPARATE ADMISSION)
A HOUSE DIVIDED (1931) Hard-headed fisherman Walter Huston buries his wife on bluffs above the sea, then goes to the personals—but when mail order bride Helen Chandler arrives, she only has eyes for sensitive son Tom Brown. **6:30, 9:30**



WILLIAM WYLER CENTENNIAL 1902-2002
ALL 35mm PRINTS!

SPECIAL THANKS TO COUNTESS WYLER JOHN KAY (WHO PROVIDED MOST OF THE NEW 35MM PRINTS IN THE SERIES), IRIS RAMES, LARIAN TAYLOR (MON DISTRIBUTOR), ROHARD MA, LARA DAVIS-SMITH, MELANIE WOLKOFF (WYLER HEIR), ANN GOODMAN (COURTESY PICTURES), MICHAEL SCHLESINGER, SUSANNE HOLMAN, BREWSTER CREEP (COLUMBIA), BARRY ALLEN, TOM MOZZI (PARAMOUNT), PAUL GOODMAN, BOB WALKER, AND DAVE DANCER (UNIVERSAL); TOOD WENDES (UCLA FILM AND TELEVISION ARCHIVE); AND MICK MANN (LORNEY CONGRESS). THIS SERIES WOULD NOT HAVE BEEN POSSIBLE WITHOUT THE THRELESS EFFORTS OF WILLIAM WYLER'S GRANDDAUGHTER, AMY LEE. *127 nominations and 39 wins, including 36 (1) acting nominations, with 12 wins; and 12 directing nominations, with 3 wins.

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ANDREI RUBLEV

THE MOST COMPLETE VERSION EVER!

NEW 35mm PRINT!

OCTOBER 11-17 ONE WEEK

(1966) An epic of medieval times as 15th century icon master Rublev (Anatoly Solonitsyn) observes the ambiguities and horrors of his era (including a hair-raising sack of Vladimir by the Tatars), until in a tour-de-force sequence, a novice's attempt to cast a monstrous bell restores his faith in life and art. Tarkovsky's most spectacular and accessible work returns, complete in all eight episodes, plus literary arboreal prologue—with subtitles clarifying key sequences and identifying many of the icon portraits seen in color in the transcendent climax. This is the most complete version ever exhibited in this country—a full 20 minutes longer than previous theatrical prints. "Epic in scale and scope... as much about the role of the artist in society as it is about the emergence of the Russian nation."—Derek Malcolm, *The Guardian*.

A KINO INTERNATIONAL RELEASE. 2:00, 7:30

SOLARIS

NEW 35mm PRINT!

OCTOBER 18-24 ONE WEEK

(1972) Within the debris-strewn corridors of a decrepit space station, Kris Kelvin (Donatas Banionis) struggles with the enigma of a sentient planet, accompanied by an embodiment of his own past. Adapted from a novel by Polish writer Stanislaw Lem—at one time the world's best-selling sci-fi— with the scenes on Earth and "Earth" Tarkovsky's own additions, this is perhaps the director's ultimately most positive work, its moving resolution held until the last seconds of the last shot. "Delivers you from the mundane to the sublime. An extended, cinematic poem, Solaris transforms Lem's 1961 novel into a toasty-influenced, religious treatise on the human race. ... Though one of the director's most plot-coherent and accessible films, its plot is still a mere conduit for mood, atmosphere and philosophy. His pictures, and his sounds—such as the symphonic drip of raindrops in a wooded pond—tell more than just the immediate story; they rejuvenate the mind."—Desson Howe, *Washington Post*

A KINO INTERNATIONAL RELEASE. 2:00, 5:30, 8:40

"Unfurly like a long, sensuous episode of *The Twilight Zone*."

— J. Hoberman, *VILLAGE VOICE*

QUAI DES ORFÈVRES

(JENNY LAMOUR)

Starring LOUIS JOUVET

Two Weeks
OCTOBER 25 - NOVEMBER 7

"Stunningly well-made entertainment!"
— PAULINE KAEI

New Subtitles and Translation!
NEW 35mm RESTORATION!

From the Director of
"WAGES OF FEAR" and "DIABOLIQUE!"

winner Best Director,
VENICE FILM FESTIVAL, 1947

HENRI-GEORGES CLOUZOT'S

(1947) Another latter post-war Christmas is in the air as saucy go-getter Suzie Delair (the voluptuous sult) — Pauline Kael) warms up an entertainment-starved Paris music hall audience with a swing of her ineffably euphemistic "trialela," part of the arsenal of charms she uses in her bread-and-butter to the big time. It also means suggestive publicity photos taken by sympathetic lesbian photographer Simone Renant, and a nocturnal meeting with wealthy movie financier Charles Dullin ("the dirtiest old man on celluloid" — David Shipman). Still, she swears fidelity to her budding, originally jealous accompanist husband Bernard Blier (father of director Bertrand), who, convinced she's already hit the casting couch, issues an all-too-public death threat against the old fogey. So when Dullin winds up into more trouble, Blier becomes Suspect No. 1 at the "Quai des Orfèvres," France's Scotland Yard equivalent. Enter the legendary Louis Jouvet ("the greatest theater man of his generation and one of the half-dozen great screen actors" — Shipman) as the gruff, slightly seedy, toothbrush-mustached Maigret-like Inspector Antoine, who begins to take apart Blier's meticulous alibi... Brilliantly transforming a classic whodunit plot, Gallie Master of Suspense Henri-Georges Clouzot takes us from the wings and dressing rooms of the Parisian music hall and circus worlds to the drab, artless corridors and holding cells of the Quai's Criminal Investigations Department, in a blend of social realism and psychological cruelty that became his trademark. One of the unortodox masterpieces of the post-war French cinema, but rarely seen here since its original U.S. release as *Jenny Lamour*, *Quai des Orfèvres* (pronounced *Quay Or-FEV-ree*) is a Film Noir tour-de-force that won Clouzot the coveted Best Director prize at Venice, long before his more famous international triumphs *The Wages of Fear* and *Diabolique*. This new StudioCanal restoration refurbishes the chiaroscuro scene of Armand Thirard's brooding images and Max Douy's vivid production design, with brand new subtitles by Larry Berger assisting the linguistic richness of Clouzot's dialogue. "A stunningly well-made entertainment... in this country it never got the audience it deserved." — Pauline Kael.

A RALPH PICTURES RELEASE OF A JANUS FILM.
1:10, 3:15, 5:30, 7:40, 9:50