OCTOBER 5, 2001 – FEBRUARY 7, 2002 ADMISSION: $9.00 NON-MEMBERS/$5.00 MEMBERS

FILM FORUM 2

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CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN

OCTOBER 5 – 18 TWO WEEKS

MELINA MERCOURI

PRESENTED IN ASSOCIATION WITH THE NATIONAL GALLERY OF ART, THE EMBASSY OF GREECE AND THE MELINA MERCOURI FOUNDATION

Melina Mercouri (1925-1994) set new standards for volatility in the cinema; in comedy or tragedy she went all out: the most robust and carefree of playgirls; the greediest of thieves; the most passionate of adulterers; the most tortured and intense of artists. The daughter and granddaughter of politicians (Minister of the Interior, mayor of Athens), she opted early for a more bohemian life, conquering the Athens stage in "Mourning Becomes Electra," "A Streetcar Named Desire," and "The Seven-Year Itch" then going on to be a smash in Paris as well. After filming in Greece, England, France, and Italy, her fifth film *Never On Sunday* (the third of nine collaborations with her husband, director Jules Dassin) made her an international star — Greece's only one to date — and she would use that eminence to rally worldwide condemnation of the post-1967 repressive colonels' regime in her native land. In the wake of the return of democracy, she curtailed her film career to become Minister of Culture in the reformed government.

SPECIAL THANKS TO CONNIE MOUTZOURIPLAS, GREEK EMBASSY, WASHINGTON; PEGGY PARSONS, NATIONAL GALLERY OF ART; PAULINE TZEIRAKIS, MELINA MERCOURI FOUNDATION, ATHENS; JOHN KIRK, MGM DISTRIBUTION; MARINA KOTZAMANI, HELLENIC STUDIES DEPARTMENT, COLUMBIA UNIVERSITY; VOULA GEORGAKAKOU, GREEK FILM CENTER, ATHENS; DIMITRI GEMELOS, GREEK PRESS OFFICE, NEW YORK; RON HALPERN, STUDIOCANAL, PARIS; RICHELLE DASSIN; JULIE DASSIN; AND JULES DASSIN.

TOPKAPI

OCTOBER 5-9 FRI-TUE (MATINEE ONLY ON TUE)

NEVER ON SUNDAY
NEW 35mm PRINT!

(1960, JULES DASSIN) In the Athens seaport of Piraeus, an uptight American writer (played by director Dassin) — fired up by a little ouzo — gets divested of that darn idealism and puritanism by Melina Mercouri's fun-loving prostitute (Cannes Best Actress award and Oscar nomination), to the tune of *bouzouki*-playing Manos Hadjidakis' Oscar-winning theme song. "One of the great liberating films." – David Shipman. FRI-MON 3:45, 7:45 TUE 3:45

TOPKAPI NEW 35mm PRINT!

(1964, JULES DASSIN) The peak of that *echt* 60s genre, the big caper picture, as Mercouri and lover Maximilian Schell, backed by a hand-picked team, find their carefully laid plans to heist emeralds from the Topkapi Museum in Istanbul laid low by the bumblings of hanger-on Peter Ustinov — in an Oscar-winning performance — then decide to go ahead anyway! Pioneer of the genre Dassin (*Rififi*) keeps his tongue firmly in cheek but the suspense taut in this adaptation from intrigue titan Eric Ambler. The high-tech heist has been appropriated by everyone from Brian DePalma (*Mission: Impossible*) to Wallace & Gromit! FRI-MON 1:30, 5:30, 9:30 TUE 1:30, 5:30

Mercouri & Dassin in NEVER ON SUNDAY

TUESDAY, OCTOBER 9 AT 8:00 PM

AN EVENING WITH JULES DASSIN

The legendary director will appear in person to discuss his stage career (starting with the Yiddish theater of the 1930s), his film career (from servitude at MGM to his own independently produced films), the Hollywood blacklist, and his wife and muse Melina Mercouri, as well as his continuation of her lifelong dream: to bring the Parthenon Marbles back to Greece. Plus excerpts from many of his classic films including *The Naked City*, *Topkapi*, *Never on Sunday* and *Rififi*. 8:00 PM

OCTOBER 10/11/12 WED/THU/FRI

STELLA

(1956, MICHAEL CACOYANNIS) In her first film, Mercouri is a night club singer and full-time free spirit in revolt against the values of a patriarchal society, running through a series of lovers and even refusing marriage in the face of true love. The second film of the soon-to-be-eminent Cacoyannis (*Zorba the Greek*), and a decisive break with a cinema of gentility, via Mercouri's matchless vitality, exalting working class pride and legitimizing the often suppressed *rebetico* music of the *bouzouki*. 1:45, 5:40, 9:35

PHAEDRA

(1962, JULES DASSIN) Grand, doomed passion among the jet-setters, as shipping tycoon Raf Vallone sends second wife Mercouri ("luminous with fervor and honesty" – *NY Times*) to drag alienated son Anthony Perkins back from Parisian exile, with dire results for all concerned. Dassin teamed with avant-garde writer Liberaki to update Euripides, contrasting the accoutrements of *cosmopolitan* 60s life styles with age-old passions and old-world customs. 3:35, 7:30

PHAEDRA

OCTOBER 13-16 SAT-TUE

HE WHO MUST DIE
NEW 35mm PRINT!

(1957, JULES DASSIN) In a 1920s Greek village under Turkish rule, it's time for the traditional Passion Play, with Pierre Vaneck's stuttering shepherd slated for the Christ role, and prostitute Melina Mercouri (in her first collaboration with husband-to-be Dassin) as Mary Magdalene. But when refugees led by Rififi's Jean Servais flood in, those roles start to become real, to the consternation of local officials. Adapted from Kazantzaki's novel *The Greek Passion* and shot on location in Crete. 1:45, 5:40, 9:35

10:30 PM SUMMER
NEW 35mm PRINT!

(1966, JULES DASSIN) "*What would you do if you came face to face with a murderer?*" "*I would take him in my arms.*" Melina hits the bottle hard when she realizes hubby Peter Finch is dallying with travelling companion Romy Schneider, then decides to help out a local Spaniard on the run, in this brooding adaptation of the Marguerite Duras novel. 4:00, 7:55

STELLA

OCTOBER 17/18 WED/THU

A DREAM OF PASSION

(1978, JULES DASSIN) *Persona*/*Medea* in Greece, as famous actress Mercouri — in her last film — is berated during rehearsals for Euripides' play by temperamental director Andreas Voutsinas, while a camera crew for "The Creative Process" looks on. News of Ellen Burstyn's murder of her children spurs a speedy prison visit as a publicity stunt, which turns into mutual therapy sessions as Mercouri looks for artistic inspiration from a real-life exemplar. "Boldly inventive and shockingly convincing…takes chances right and left." – Gary Arnold. 1:30, 5:15, 9:00

THE REHEARSAL
U.S. THEATRICAL PREMIERE!

(1974, JULES DASSIN) In a New York warehouse, a theatrical troupe — including Laurence Olivier, Maximilian Schell, Arthur Miller, Olympia Dukakis, Lillian Hellman, and director Dassin — rehearses their reenactment of a famous atrocity under the colonels' regime: the November '73 massacre of students at Athens Polytechnic University. Powerful play within-a-film agitprop — most of whose incredible cast appeared gratis — unreleased theatrically for the best of reasons: the Greek junta actually fell days before its intended opening. This is its U.S. theatrical premiere. 3:30, 7:15

»»» OCTOBER 26 – NOVEMBER 1 ONE WEEK ONLY! «««

CHARLES LAUGHTON'S NIGHT OF THE HUNTER

STARRING ROBERT MITCHUM SHELLEY WINTERS LILLIAN GISH

(1955) "Leaning, leaning, leaning on the everlasting arms" sings both shotgun-toting child protector Lillian Gish and lurking psycho preacher Robert Mitchum, who sports a pocket switchblade, as well as fingers tattooed "Love" and "Hate." (Director Laughton told him "this character I want you to play is a diabolical shit." Mitchum: "Present.") Fairy tale and nightmare combine as Shelley Winters' orphans Sally Bruce and Billy Chapin odyssey through the American heartland, in this spellbinding folk tale adapted from the Davis Grubb novel by legendary critic and scenarist (*The African Queen*) James Agee (though Laughton purportedly completely rewrote his 350-page draft). Laughton's sole directorial effort is a hypnotic tribute to the visuals of D.W. Griffith, with memorable images including a startling A-frame ceiling above a timorous victim (underscored by Sibelius' *valse triste*); the undulations of an underwater corpse's hair; and the children's nightmarish downriver trip; all stunningly photographed by cinematographer Stanley Cortez, who considered it one of the two most exciting experiences of his long career (the other was Welles' *The Magnificent Ambersons*). Asked to select a model of film restoration for this year's New York Film Festival, Martin Scorsese chose this stunning new print — struck from the original camera negative (and with digitally restored sound) by the UCLA Film and Television Archive.

AN MGM DISTRIBUTION RELEASE. 1:00, 2:50, 4:40, 6:30, 8:20, 10:10

New 35mm Restoration!

NOVEMBER 2 - 15 TWO WEEKS

HAL ASHBY 7 FROM THE 70s

After winning an Oscar (for editing *In The Heat Of The Night*), Hal Ashby (1929-1988) started his directing career at 40, stepping in for mentor Norman Jewison on the 1970 comedy *The Landlord*. Though he directed into the 1980s (when his life was cut short by cancer), Ashby was the quintessential 70s director, one who spoke directly to the era — and living it, acquiring and breaking a coke habit en route. Like Bob Rafelson and Robert Altman, Ashby was a voice of the counter-culture, his films promoting radical change through individual awakenings and embracing of identities, especially in opposition to mainstream society. An actors' director, Ashby elicited career-highlight performances from Peter Sellers, Jane Fonda, Warren Beatty, Jon Voight, Jack Nicholson, Ruth Gordon, Bud Cort, Bruce Dern, and Shirley MacLaine, among many others.

PROGRAMMED BY MICHAEL SAYERS.

THANKS TO MICHAEL SCHLESINGER AND SUSANNE HOLZMAN, COLUMBIA PICTURES; RICHARD MAY, WARNER BROS.; JOHN KIRK, MGM DISTRIBUTION; AND ERIC DIBERNARDO, PARAMOUNT.

NOVEMBER 2 – 8 ONE WEEK

NEW 35MM PRINT!

Starring WARREN BEATTY JULIE CHRISTIE GOLDIE HAWN

(1975) "*You wanna f...?*" In the last two days before Nixon's 1968 election, hairdresser Warren Beatty (co-author of the scabrous screenplay with Robert Towne) motorcycles through Beverly Hills, hairdryer on hip, servicing, aside from girlfriend Goldie Hawn, the mistress (Julie Christie), wife (Oscar-winning Lee Grant), and daughter (Carrie Fisher) of moneybags Jack Warden — but can he keep it up? But after arguably the most embarrassing refrigerator opening in film history, and that house of cards collapses, it's clear he's "the fool on the hill." "The most virtuoso example of sophisticated, kaleidoscopic farce that American moviemakers have ever come up with" – Pauline Kael.

A COLUMBIA PICTURES REPERTORY RELEASE 1:20, 3:30, 5:40, 7:50, 10:00

NOVEMBER 16 – 29 TWO WEEKS

JACQUES DEMY'S LOLA

STARRING ANOUK AIMÉE

NEW 35mm RESTORATION!

(1961) A cigar-smoking man in a Stetson gazes out at the Nantes waterfront, then drives his high-finned American convertible past sailors out on a spree; dreamer Marc Michel wanders off from the bar of Elina Labourdette (Bresson's *Les Dames du Bois du Boulogne*), passing sailor Alan Scott and friends entering the cabaret where Anouk Aimée's Lola performs — dressed in an homage to Dietrich's *Blue Angel* double-Lola …And then, over the next two days, the meetings, link-ups, and unknowing near-misses begin: Lola dallies with Scott, then runs into childhood friend Michel, who, remembering her as "Cécile," rekindles an old love, but Lola still awaits, after 7 years, the return of the father of her child; while Scott spends an innocent afternoon with Labourdette's daughter Cécile (Annie Duperoux) at a local fair — but who's that re-appearing guy in the convertible? Demy's first film, shot in dazzling b&w Scope (sans artificial light) by the great Raoul Coutard, effortlessly evokes the most artlessly delicate of romantic atmospheres, while simultaneously orchestrating repeated patterns (Duperoux, Aimée, and Labourdette in a sense the same woman at different stages), interlocking relationships, and carefully choreographed outrageous coincidences, in the most rigorously controlled of *jeux d'esprit*…but wonder what happened to those two characters who went off to Cherbourg? "One of the most neglected of all the major works of the French New Wave!" – Jonathan Rosenbaum.

A WINSTAR CINEMA RELEASE. 1:00, 2:50, 4:40, 6:30, 8:20, 10:10

NOVEMBER 30 — DECEMBER 13 TWO WEEKS

JACQUES DEMY'S Bay of ANGELS

Starring JEANNE MOREAU

(1963) "*I didn't think women like you existed anymore.*" A couple of hours at a casino at the behest of copain Paul Guers begins as just a Saturday diversion for uptight bank clerk Claude Mann, but after he wins, his vacation gets diverted to Nice's *Baie des Anges* and a seat at the roulette table next to a platinum blonde Jeanne Moreau. And as they rollercoaster from scrounging for change to hotel suites, cars, and couture, and back again, amid reds, blacks, *pairs, impairs, manques, passes, transversales à cheval, carrés* and 35-1 shots, it seems life itself ("Here or Paris, it's all the same. You have to be somewhere.") is just a game of chance for Moreau — who's already shed husband, child, and wealth for the table. Demy's long-unseen second film is a triumph of style, from Raoul Coutard's mobile camerawork amid sunsplashed Riviera location shooting, to Moreau, resplendently Bette Davisish in white lacy *bustier* (Moreau at the costume meeting: "Well, if that makes Jacques happy…"), to her entrance flashing across a succession of mirrors in the penultimate shot. "Fast-moving, supremely assured, hypnotic." – Richard Roud. "A magical, whirling little film … almost an emanation of Moreau." – Pauline Kael.

A WINSTAR CINEMA RELEASE.

1:30, 3:10, 4:50, 6:30, 8:10, 9:50

NEW 35MM PRINT!

OCTOBER 19 – 25 ONE WEEK ONLY!

FROM THE DIRECTOR OF *BRAZIL!*

TERRY GILLIAM'S JABBERWOCKY

(1977) ***"Funnier than Monty Python and the Holy Grail!" – L.A. Times.*** Michael Palin's perpetually ingenuous cooper's apprentice Dennis Cooper dreams of the Big Time, as he tells wheeler-dealer Mr. Fishfinger (Warren Mitchell, star of BBC's *All in the Family* progenitor *Till Death Us Do Part)*, father of the fair(-ly hefty) Griselda, but after his own father disowns him on his deathbed, Dennis must trek to a wondrous medieval metropolis, then in the midst of a flesh-scarfing monster scare, to get a job. The Dark Ages don't get much darker than in Gilliam's solo debut follow-up to *The Holy Grail* — particularly excrementally, as guards relieve themselves from castle walls, Mr. Fishfinger hangs rearwards from his window, the sight of the monster scares a man's teeth white, and noble spectators enjoy repeated blood drenchings at a tournament; only the occasional shaft of light penetrates the gloomy, grimy throne room of Max Wall's King Bruno the Questionable, as merchants and prelates argue the good of the Monster for business and religion and John Le Mesurier's Chamberlain offers heroically deadpan comments amid the grotesqueries. But ultimately there must be a showdown with the genuinely fearsome Beast, featuring … guess who? Determinedly not for the squeamish, with director Terry Gilliam *(Brazil)* cameoing as Man With Rock ("It's a diamond!") and fellow Pythonite Terry Jones as the opening carrion.

Plus *Showtime*, a rare Gilliam short

AN IPMA RELEASE.

1:20, 3:30, 5:40, 7:50, 10:00

NEW 35mm PRINT!

NOVEMBER 9/10/11 FRI/SAT/SUN

HAROLD AND MAUDE

(1972) Death-obsessed teenager Harold (Bud Cort) meets 79-year-old Maude (Ruth Gordon) at a funeral, sparking one of the oddest romances in screen history. Ignored upon initial release, it became *the* cult movie of the 70s and beyond. 1:30, 5:45, 10:00

BEING THERE

(1979) Sheltered, TV-addicted simpleton/gardener Peter Sellers, evicted from his life-long residence, emerges reluctantly into the world and finds himself misinterpreted and mistakenly celebrated as a sage-like pundit. Sellers' Oscar-nominated performance was the most acclaimed (and most subtle) of his career. With a surprisingly radiant Shirley MacLaine and an Oscar-winning Melvyn Douglas as a dying industrialist inspired by Sellers' purity. 3:25, 7:40

HAROLD AND MAUDE

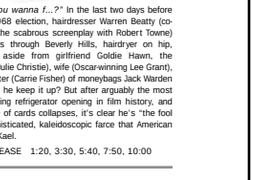
NOVEMBER 12/13 MON/TUE

BOUND FOR GLORY NEW 35MM PRINT!

(1976) From Woody Guthrie's autobiography — David Carradine as the folk singer turned folk hero in a trek through Depression-era America in search of employment (at first) and then justice for farm workers. Haskell Wexler won an Oscar for his cinematography. 2:15, 7:00

THE LANDLORD

(1970) Ashby's debut feature satirically tackles race relations and gentrification with Beau Bridges as a rich kid who buys a tenement in Brooklyn with plans to evict the occupants and use the building for himself. His scheme is derailed (and his life dramatically altered) through his encounters with tenants Pearl Bailey, Louis Gossett Jr., Diana Sands, et al. 4:55, 9:40



COMING HOME

NOVEMBER 14/15 WED/THU

COMING HOME

(1978) One of Hollywood's first attempts to deal with the subject of returning Vietnam vets — Jane Fonda as a loyal wife, volunteering at a local veterans' hospital while hubby Bruce Dern goes on active duty, meeting bitter paraplegic Jon Voight and finding her eyes opened to a world of new ideas and emotions. Oscar-winner for Best Actor (Voight), Actress (Fonda) and Original Screenplay. 1:00, 5:20, 9:40

THE LAST DETAIL

(1978) Navy lifers Jack Nicholson (as Billy "Badass" Buddusky) and Otis Young turn their escort of simp klepto Randy Quaid — given eight years for for a $40 theft — from Norfolk to the Portsmouth, NH, brig, into both a raucous paid vacation and last-minute education, in what was the American screen's most sustained onslaught of profanity to date. 3:20, 7:40