

A NONPROFIT CINEMA SINCE 1970

FILM FORUM 2

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CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN ASSOCIATE: HELEN DEW

BUY TICKETS ONLINE!

OCTOBER 10 - 16 ONE WEEK!
NEW 35mm PRINTS!
"THE CINEMA'S GREATEST ESSAYIST!"
- Time Out (London)

TWO BY CHRIS MARKER

BOTH FILMS RELEASED BY NEW YORKER FILMS



LA JETÉE and SANS SOLEIL

(1962) In the aftermath of World War 3, in the dark underground that is apparently all that still exists, a recumbent man in heavy goggles travels back through time, ever searching for that one moment that will make it all clear — but what happens when he gets there? Marker's half-hour masterpiece — "the story of a man marked by an image of his childhood" (remake by Terry Gilliam as Twelve Monkeys with Bruce Willis!) — is told in a haunting series of stills, climaxing in "an extraordinary epiphany" (David Thompson, Time Out, London). "The perfect science fiction piece." — Georges Sadou. "The greatest science fiction movie I've ever seen." — Pauline Kael.



(1962) An image of three happy children on a windy day in Isoland links up with women at a cat memorial in Japan; the words of 19th-century author Sei Shonagon against jets in flight; ancient ceremonies versus the super-high-tech world of contemporary Tokyo; Hitchcock's Vertigo re-created on the exact Bay Area locations where it was shot, an exchange of glances at a market in Guineabou caught in a 24th of a second; a soldier tearfully embracing the president he would despise with a year — the connections and juxtapositions are extreme, but seemingly effortless in the context of Marker's "documentary" — or is it? "Marker sums up a lifetime's travels, speculations, and passions." — Tony Rayns, Time Out (London). "As entertaining as Woody Allen's Zeitig, as smart as Godard's Passion... It's the flow of language that binds together the film's disparate vignettes. Sans Soleil's Tokyo is a comicbook futurism more startling than Blade Runners." — J. Hoberman, Village Voice.

LA JETÉE AND SANS SOLEIL SHOWN TOGETHER AT 2:00, 4:30, 7:00, 9:30

OCTOBER 17 - 30 TWO WEEKS!

GRAND JURY PRIZE VENICE FILM FESTIVAL

"One of the 20 great films of all time!"
- 2002 BFI Sight & Sound Critics and Filmmakers Poll

"Bresson's supreme masterpiece and one of the greatest movies ever made!"
- J. Hoberman, Village Voice

NEW 35mm PRINT!

NEW TRANSLATION & SUBTITLES!

OCTOBER 31 - NOVEMBER 13 TWO WEEKS!

GEORGES FRANJU'S

Eyes Without A Face

"PERHAPS THE MOST ELEGANT HORROR MOVIE EVER MADE!" - PAULINE KAEI

(1959) A mysterious, plastic-raincoated woman drives through the night, stopping to dump a corpse in the river, its face concealed by a hat; later she stalks a young female student through the streets of Paris. A distinguished surgeon lectures to a rapt audience on the difficulties of the "heterograft," then goes to police headquarters to identify the body of his daughter, horribly disfigured in a car crash — but the edges of the facial wound of this corpse are so clean they might have been cut with a scalpel. And who's that huddled face down on her bed on the — looked — top floor of the doctor's house? For his second feature, Georges Franju, cofounder of the Cinémathèque Française and award-winning documentarist, invested a script by Pierre Boleau and Thomas Narcejac (authors of Clouzot's Diabolique AND Hitchcock's Vertigo) with "exquisite, dread images... a vague, floating, almost lyric sense of horror" (Pauline Kael) in a savage parody of the scientific method gone to its Faustian limits (the film was originally released in the U.S. as The Horror Chamber of Dr. Faustus). With the great Pierre Brasseur (Children of Paradise) as the doctor; Alicia Vaili (The Third Man) as the nurse/mistress with her own secrets; and the ethereal Edith Scob, haunting in her simultaneously beautiful and creepy mask. Scob floats through operating room and dog kennel in her high-collared, almost indecent white coat as doves fly past — made all the creepier by the stark black cinematography of Eugen Schufftan, creator of the special effects for Fritz Lang's Metropolis. Not for those squeamish about scalpels, graphic facial surgery, or angry dogs, but "although the plot is as wildy fantastic as anything Hollywood ever dreamed up, Franju invests it with a weird poetry in which the influence of Cocteau is unmistakable" (Phil Hardy, Encyclopedia of Horror).



A REALITY PICTURES RELEASE OF A JANUS FILM
1:00, 2:50, 4:40, 6:30, 8:20, 10:10



NOVEMBER 14 - 20 ONE WEEK! | "FELLINI'S FIRST GREAT FILM!" - MARTIN SCORSESE | 50TH ANNIVERSARY! | New 35mm Print!



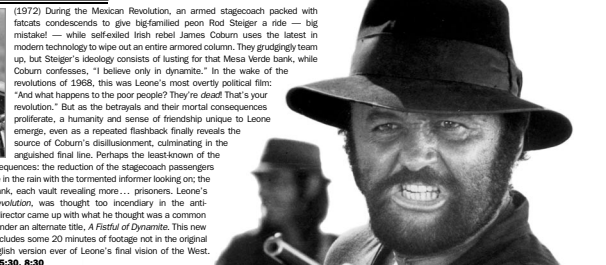
FEDERICO FELLINI'S

i Vitelloni

NOVEMBER 21 - 27 ONE WEEK!



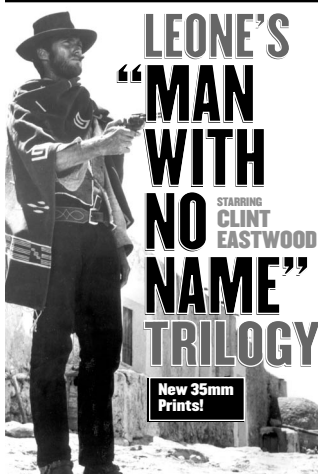
(1972) During the Mexican Revolution, an armed stagecoach packed with fatcats condescends to give big-famed peon Rod Steiger a ride — big mistake! — while self-exiled Irish rebel James Coburn uses the latest in modern technology to wipe out an entire armored column. They gradually learn up, but Steiger's ideology consists of lust for that Mesa Verde bark, while Coburn confesses, "I believe only in dynamite." In the wake of the revolutions of 1968, this was Leone's most overtly political film: "And what happens to the poor people? They're dead! That's your revolution. But as the betrayals and their mortal consequences proliferate, a humanity and sense of friendship unique to Leone emerge, even as a repeated flashback finally reveals the source of Coburn's disillusionment, culminating in the anguished final line. Perhaps the least-known of the Leone classics, but packed with tour de force sequences: the reduction of the stagecoach passengers to close-ups of chattering mouths; the massacre in the rain with the tormented informer looking on; the wordless, relentless procession through the bank, each vault revealing more... prisoners. Leone's original title, Once Upon a Time... The Revolution, was thought too incendiary in the anti-establishment climate of the early 70s, so the director came up with what he thought was a common American expression: Sucker was later issued under an alternate title, A Fistful of Dynamite. This new version, based on a recent Italian restoration, includes some 20 minutes of footage not in the original U.S. release, making it the most complete English version ever of Leone's final vision of the West. AN MGM DISTRIBUTION RELEASE 2:00, 5:30, 8:30



SERGIO LEONE'S DUCK, YOU SUCKER

THE COMPLETE, UNCUT VERSION IN ENGLISH! NEW 35mm RESTORATION!

NOVEMBER 28 - DECEMBER 4 ONE WEEK!



LEONE'S "MAN WITH NO NAME" TRILOGY

New 35mm Prints!



A FISTFUL OF DOLLARS

(1964) Clint Eastwood can take a joke, but unfortunately his male can't, and mayhem ensues in the first of Sergio Leone's "Man with No Name" series, with the non-conformist hero hiring himself out to each of the trigger-happy factions battling in the same desolate, seemingly unpopulated desert town. The beginning of the "spaghetti Western" cycle, and the start-making role for establish "Ramblin'" second lead Eastwood. The producers of Kurosawa's Yojimbo sued for plagiarism, though, as Leone pointed out, the story was essentially Goldoni's 18th-century play The Servant of Two Masters — plus killings. 1:30, 3:30, 5:30, 7:30, 9:30

DECEMBER 1/2 MONTH!
FOR A FEW DOLLARS MORE New 35mm Print!
(1960) Weak moment for Clint Eastwood's Man with No Name, as Lee Van Cleef's ex Red officer proves range can beat speed in a gunfight — but then they team up to hunt ruthless killer Gian Maria Volonté and all that bounty money. Most periodic of the trilogy, with highlights including Volonté's electrifying prison breakout (in stark red repeat in Melville's Le Corbeau); Eastwood leaving camp — by bounty money talks — of the body count; and Van Cleef striking a match off the hunched back of... Klaus Kinski! 1:30, 4:00, 6:30, 9:00



THE "Man With No Name" Marathon

A FISTFUL OF DOLLARS 4:20 & FOR A FEW DOLLARS MORE 6:20
THE GOOD, THE BAD AND THE UGLY 1:00, 8:50



THE GOOD, THE BAD AND THE UGLY

(1966) "If you're gonna shoot, shoot Don't talk." Lee Van Cleef's icy bounty hunter "The Bad" El Waltho's Mexican bandito "The Ugly" and Clint Eastwood's con man "The Good" contend with each other and with battling Civil War armies in their relentless search for buried gold. Leone's epic Western (accompanied by — Healy, "Hill, With... perhaps Ernst Mannoni's greatest score) conjures up opera, horse opera, the bullfight arena, and the bloodiest of back huns. For this new version, MGM took the recent Italian restoration, including more than 15 minutes not in the already-classic original U.S. release, and brought Eastwood and Wallach back to the sound studios to dub themselves for these previously un-Englished sequences. 1:00, 4:30, 8:00

ALL THREE FILMS RELEASED BY MGM DISTRIBUTION

DECEMBER 5 - 11 ONE WEEK!



FRED ZINNEBANN'S FROM HERE TO ETERNITY

WINNER OF 6 ACADEMY AWARDS, INCLUDING BEST PICTURE
STARRING BURT LANCASTER MONTGOMERY CLIFT
DEBORAH KERR FRANK SINATRA
A COLUMBIA PICTURE RE-RELEASED BY SONY PICTURES REPERTORY
1:30, 4:00, 6:30, 9:00