┏ AUGUST – NOVEMBER 2013 ADMISSION: \$12.50 NON-MEMBERS / \$7 MEMBERS

FILM FORUM

209 WEST HOUSTON ST. NEW YORK, NY 10014 BOX OFFICE: (212) 727-8110 E-MAIL: filmforum@filmforum.org

TUESDAYS

AUGUST 13-

SEPTEMBER 3

 (\mathbf{H})

Double feature tribute

to the late animation and special effects genius

RAY HARRYHAUSEN

(1920-2013) COMING SUNDAY,

SEPT 8:

THE 3 WORLDS

OF GULLIVER,

part of our 11 am

FILM FORUM JR. series

(see above right)

A Nonprofit Cinema Since 1970





BRUCE GOLDSTEIN



CLOSE ENCOUNTERS OF THE THIRD KINI AUGUST 9/10 FRI/SAT

CLOSE ENCOUNTERS OF THE

THIRD KIND NEW 35MM PRINT! (1977, STEVEN SPIELBERG) musical notes heard around the world, Richard Dreyfuss' mashed potato sculpture of the Devil's Tower, a three-year-old boy who's not afraid of the light, François Truffaut's handsignaling UFO hunter. Watch the skies Director's cut. 1:00. 4:00. 7:00

AUGUST 9/10 FRI/SAT (SEPARATE ADM EVIL DEAD II (1987, SAM RAIMI) 9:40 ONLY



UGUST 11 SUN (2 FILMS FOR 1 ADMISSIO **PLANET OF THE APES**

(1968, FRANKLIN J. SCHAFFNER) Misanthropie astronaut Charlton Heston is in for a big surprise when he lands 350 light years from Earth. "One of the most entertaining science fiction fantasies ever to come out of Hollywood," - Pauline Kael DCP restoration. 1:10, 5:20, 9:30

FANTASTIC VOYAGE

(1966, RICHARD FLEISCHER) It's 1995 and five miniaturized people – including Stephen (Ben Hur) Boyd, nasty Donald Pleasence, and Raquel Welch in form-fitting diving suit - are injected into a dying scientist's bloodstrean "A visual delight in the psychedelic tradition." Phil Hardy. DCP restoration. 3:20, 7:30



AUGUST 12 MON **SOLARIS**

(1972, ANDREI TARKOVSKY) Within the debris-strewi corridors of a decrepit space station, Donatas Banionis struggles with the enigma of a sentien planet, accompanied by an embodiment of his own past. Based on Stanislaw Lem's novel. 1:00. 4:10. 7:15

AUGUST 9-SEPTEMBER 5 FOUR WEEKS



PROGRAMMED BY BRUCE GOLDSTEIN

SPECIAL THANKS TO CH

AUGUST 15 THU (2 FILMS FOR 1 ADMISSION) THE THING FROM **ANOTHER WORLD**

(1951, Christian Nyby & Howard Hawks) As Arctic research scientists start to outline the form of a flying craft entombed in the ice, they realize they're standing in a circle-it's a flying saucer! But what if its ice-encased life form thaws out 1:00. 4:10. 7:20

IT! THE TERROR FROM BEYOND SPACE

REPERTORY CALENDAR

(1958, Edward L. CAHN) A blood-drinking Martian stows away on an earth-bound spaceship, in the B movie blueprint for Alien "Cahn's forceful direction brings the intriguing

AUGUST 15 THU (SEPARATE ADMISSION)

ORIGINAL JAPANESE VERSION!

(1954, Ishiro Honda) H-Bomb tests unleash

Japan's most iconic Jurassic-era monster, ir

the uncut, undubbed, uncensored original

"Raymond Burr" version. English subtitles

into a really pissed-off giant moth, DCP

AUGUST 17 SAT (2 FILMS FOR 1 ADMISS

estoration. 1:00, 5:10, 9:20

thriller." - Dave Kehr. 3:10, 7:20

PEEPING TOM

AUGUST 18 SUN (SEP

IN SPOOKS

DCP. 1:15 ONLY

THE TINGLER

HOMICIDAL

THE MAD MAGICIAN

(1954, JOHN BRAHM) Double-crosse

by his manager and dumped by wife Eva

Gabor, illusionist Vincent Price seeks revenge,

in low-rent House of Wax. Plus 3-D short

SPOOKS (1953) with Moe, Larry, and Shemp.

AUGUST 18 SUN (2 FILMS FOR 1 ADMISSION)

(1959) See August 12. 3:00, 6:20, 9:40

THE THREE STOOGES

(1960, ALFRED HITCHCOCK) "Mother's not

quite herself today." Embezzler Janet

Leigh heads South of the Border, stopping

for a little rest and shower at taxidermy buff

Anthony Perkins' Bates Motel, but then ... DCP

(1960, MICHAEL POWELL) The bodies pile up as

camera assistant Carl Boehm moonlights

photographing scantily clad women, while

working on his own "documentary" with

the world's most lethal tripod. "A seductive

PEEPIN

HOMICIDAL

PSYCHO

- with an extra 40 minutes deleted from the

GODZILLA ゴジラ

2:50, 6:30, 10:10

ALIEN



THE THING FROM ANOTHER WORL

THE MOON

bumbling scientist sets the tone of this semispoof rendition of H.G. Wells' classic



SNATCHERS (1956) (1956, DON SIEGEL) Small town doctor Kevin

with people whose relatives and friends "are no longer their relatives and friends." Mass hysteria? "The most haunting, strangely poetic science fiction picture ever." - Pete Bogdanovich. 1:00, 4:45, 8:30

SNATCHERS (1978)

colleagues Donald Sutherland and Brooke Adams find pink flowers turning into giant pods into... But wait a minute, is Leonard Nimoy's Dr. Kibner one of "them"? 2:35, 6:20



NVASION OF THE BODY SNATCHERS ('56) ST 23 FRI (Separate Adm

BODY SNATCHERS (1993, ABEL FERRARA) Gabrielle Anwar rides along with her EPA dad to check on possible toxic effects from an Alabama military base But what if stepmom Meg Tilly is suddenly no longer her mom? From the director of Bad

(1967, ROMAN POLANSKI) "Oy, have you got



AUGUST 31 SAT (SEPARATE ADMISSION) THE HOWLING

(1981, Joe DANTE) After a hair-raising sting operation to catch a serial killer, news anchor Dee Wallace is sent to a resort to chill out - big mistake! Did anybody mention werewolves? 10:20 ONLY



SEPTEMBER 1 SUN (2 FILMS FOR 1 ADMISSION) **QUATERMASS AND THE PIT**

(1967, Roy Ward Baker) Remains of ancien insect-like aliens are found during excavations beneath the London underground - could their dawn-of-time experiments have resulted in the birth of man? 2001 premiered a year later. 1:00, 4:50, 8:40

VILLAGE OF THE DAMNED

(1960, Wolf Rilla) After a brief bout of unconsciousness for every living thing around the village of Midwich, pregnancies proliferate, with all the births coming on the same day - of children with frightening extra-sensory powers. 3:00. 6:50



THINGS TO COME

(1936, WILLIAM CAMERON MENZIES See August 28. 1:00

SEPTEMBER 2 MON (SEPARATE AD **2001: A SPACE ODYSSEY** (1968, STANLEY KUBRICK) DCP. 3:00 ONLY

METROPOLIS

SEPTEMBER 2 MON (SEPARATE ADMISSION) **METROPOLIS:** THE DEFINITIVE

RECONSTRUCTION (1927, FRITZ LANG) DCP. 5:40, 8:30



SEPTEMBER 3 TUE (2 FILMS FOR 1 AD **IT CAME FROM** A



SEPTEMBER 6-12 ONE WEEK



(2002) "Where am I?" wonders our disembodied narrator, as, along with his equally confused companion, displaced 19th-century diplomat Sergey Dreiden, he wanders through centuries of Russian history, from Peter the Great to Nicholas I to Catherine the Great to Pushkin to the last great ball of Nicholas II before the Great War - all in one shot! In the dream of many a filmmaker (Hitchcock's Rope), Ark was recorded in one continuous, uncut shot by iron man cameraman Tilman Büttner (Run Lola Run) as he Steadicamed 4/5 of a mile through thirty-three sets, all built within the Hermitage Museum in Petersburg, with 867 actors, hundreds more extras, three live orchestras, and hordes of techies waiting in the wings. Possible only thanks to a specially-developed portable hard drive recording system, Russian Ark is both an eye-popping technical achievement, a visually dazzling production, and a meditation on and elegy for the sweep of Russian history. DCP. "Solaris notwithstanding, the year's ultimate space odyssey is actually Sokurov's sublime Russian Ark... A participant in the action, Büttner's camera peers into windows and swims among the artworks. The terrariur effect is enhanced as people slip and fall on cue, sidling through the slightly wide-angle field of vision. One can only imagine the crazy minuet going on behind the Steadicam.... Builds in hypnotic intensity toward a suitably mind-boggling finale of the Hermitage's last royal ball in 1913. In a final flourish, Sokurov's camera cavorts behind and - coming off the grand staircase - pirouettes ahead to gaze back at the exiting throng, revealing more and more people as the narrator murmurs his farewell. History disappears into the Petersburg mist. The long day closes and the long take becomes its own meaning in this dazzling dance to the music of time." - J. Hoberman. "Part pageant and museum tour, part theme-park ride and historical meditation, Russian Ark traverses two centuries of czarist Russia as smoothly as it crosses the Hermitage... We're only just starting to grasp the dimensions of this formidable achievement. - Jonathan Rosenbaum. "By the time of the closing shot – twists of fog rising like spectres from a leaden sea -

even the most stubborn viewer will be lying back in a state of happy hypnosis." - Anthony Lane, The New Yorker.

1:30, 3:30, 5:30, 7:30, 9:30 A KINO LORBER RELEASE



SEPTEMBER 13-19 ONE WEEK CHRIS MARKER & PIERRE LHOMME'S

(1963) In May 1962, the Evian accords ended the Algerian war, with the head of the OAS the terrorist group determined to bring down De Gaulle, successfully brought to trial - and France was without war for the first time in decades. Chris Marker and DP and co-director Pierre Lhomme (legendary cinematographer of Melville's Army of Shadows, Eustache's The Mother and the Whore, etc. etc.) shot over 55 hours of footage to document this watershed in French life, interviewing the theater seamstress who enjoys dressing up her cats in bizarre o thinks only of mone

suits!; the lovers of the Moustaffa guarter, reluctant to move from the place they've known their

whole lives; the mother of eight, ecstatic to move from her single room to a three-bedroom

apartment. Ultimately, after scenes of police riots and strikes, the three meatiest interviews

come back to back in the second half; a young African student who doesn't have a single

white friend; the ex-priest union activist explaining how he now has no time for spirituality

and an unemployed Algerian worker who says he'll never return to his native country. France's

greatest screen essayist here keeps Simone Signoret's English narration at

the beginning and end, sticking to some of the greatest examples of cinéma

verité in a particular place and time. DCP. "The basic method is simple: Marker

and his colleagues (unseen) elicit comments on work, money, happiness,

etc., from a cross-section of Parisians... firmly and evocatively placed within

its wit, both verbal and visual." - Geoff Andrew, Time Out (London), "Both a

tender portrait of a city and an indictment of a way of life... Le Joli Mai attacks

Parisians for their disengagement, for their racism and classism, for their self-

a wider socio-political context. What distinguishes the film most, however, is



ALIEN (1979, RIDLEY SCOTT) DCP restoration 1:30, 6:45

AUGUST 19 MON (SEPARATE ADM ALIENS

(1986, JAMES CAMERON) DCP restoration approved by the director. 4:00, 9:00



Capitol dome, as lines of stunning banality fly DCP. 1:00, 4:40, 8:20

FIRST MEN IN G (1964, NATHAN JURAN) Lionel Jeffries' classically

(1979, RIDLEY SCOTT) DCP restoration, 9:00 AUGUST 16 FRI (2 FILMS FOR 1 ADMISSION) 2:40, 6:20



AUGUST 23 FRI (2 FILMS FOR 1 ADMISSION) **INVASION OF THE BODY**

AcCarthy finds his waiting room is packed

INVASION OF THE BODY (1978, PHILIP KAUF AN) Health department



THE FEARLESS

1:00, 5:10 JUST IMAGINE

(1930, DAVID BUTLER) High Deco Manhattan in far-off 1980: "Perhaps the only sci-fi musical comedy ever made ... cheerfully foolish." Pauline Kael. 3:00 ONLY

Lieutenant. 10:15 ONLY AUGUST 24 SAT (2 FILMS FOR 1 ADMISSION)



AUGUST 28 WED - SPECIAL EVENT

7:10 See Special Events below right.

AUGUST 28 WED (SEPARATE ADMISSION)

NEW 35MM PRINT!

(1959, Edward D. Wood, Jr.

See August 20. 10:40

1986 DAVID

PLAN 9 FROM OUTER SPACE

AUGUST 29 THU (2 FILMS FOR 1 ADMISSION)

and even tragedy. 1:00, 4:40, 8:20

THE FLY (CRONENBERG VERSION)

ENBERG) Body parts (

dropping off Jeff Goldblum after his transmission

of matter experiment actually works, as romantic

comedy with Geena Davis morphs into horror

THE FLY (VINCENT PRICE VERSION)

(1958, KURT NEUMANN) So why did Patricia

Owens crush hubbie David Hedison's head

and arm? Could it be he was turning into a ...?

Brother Vincent Price and Inspector Herbert

THE FLY (Cronenberg

(1961, Ishiro Honda) See August 16. 10:15

(1968, ROMAN POLANSKI) Despite their fab new

CPW apartment, Mia Farrow's career-obsessed

actor husband John Cassavetes is still looking

for that big break. Then Farrow gets in the

family way after an evening of wild love-making

but wait... was that hubby, or some sort of

(1977, Donald Cammell) "When will I be let

out of this box!" imperiously demands

"Proteus;" even worse, after taking over

Weaver's computerized home, Proteus decides

t must impregnate Weaver's wife Julie Christie

Fritz Weaver's artificial intelligence program

AUGUST 30 FRI (2 FILMS FOR 1 ADMISSION)

ROSEMARY'S BABY

horned beast? DCP. 2:50, 7:10

DEMON SEED

1:00, 5:20, 9:40

AUGUST 29 THU (SEPARATE ADMISSION)

MOTHRA

Marshall clean up the mess. 2:50, 6:30

KING: A FILMED RECORD..

MONTGOMERY TO MEMPHIS

THINGS TO COM AUGUST 27 TUE (SEPARATE AD **SWAMP THING** (1982, Wes CRAVEN) Scientist Ray Wise become the half-man, half-vegetable Thing - thanks o his own formula, misused by power-crazed on his side. 10:10 ONLY



THINGS TO COME (1936, WILLIAM CAMERON MENZIES) H.G. Wells astounding forecast of mankind's fall and rise, rom a second Great War through the decline of civilization, through the phoenix-like birth of a brave new technology in the year 2036. HD.





(1959, WILLIAM CASTLE) "The Tingler is in the theater!" Get ready to "Scream - scream for your lives!" when Vincent Price unleashes that centipede-like thing right onto the spinal cords of YOU ... our terrified audience, in Film Forum's world-famous interactive happening. Plus the



screen's very first acid trip! DCP. 10:20

THE 7th VOYAGE OF SINBA AUGUST 13 TUE (2 FILMS FOR 1 ADMISSION)

JASON AND THE ARGONAUTS

(1963, Don $\ensuremath{\mathsf{CHAFFEY}}\xspace$) In quest of the fabled Golden Fleece, Jason and his men battle a Bronze Colossus, airborne Harpies, and a squad of sword-wielding skeletons. DCP restoration. 1:00. 4:45. 8:30

THE 7th VOYAGE Ð **OF SINBAD**

THAN JURAN) Kerwin Mathew's Sinbad takes on an evil sorcerer's monster team, including the high-flying Giant Roc, the visuallychallenged Cyclops, and even more sword wielding skeletons. DCP restoration. 3:00, 6:45

AUGUST 13 TUE (SEPARATE ADMISSION) THE TINGLER

(1959, WILLIAM CASTLE) See August 12. 10:20

AUGUST 14 WED (2 FILMS FOR 1 ADMISSION) **INVADERS FROM MARS**

(1953, WILLIAM CAMERON MENZIES) Nightmare vision of alien invasion seen through the eyes of a small boy - a triumph of low-budget stylized production design by the man who created the look of both Things to Come (see Aug. 28) and Gone With the Wind. Origina 35mm Cinecolor print. 1:00, 4:20, 7:40

KRONOS

WITH FRIGHT BREAK! (1961, WILLIAM CASTLE) Two "Miriam Websters," a (1957, KURT NEUMANN) A giant extra-terrestria \$10 mill inheritance, a strychnine prescription, robot rises from the ocean depths, absorbing and... what's with that guy Warren? Castle's and storing energy as the first step toward quick cash-in on Psycho actually made world conquest, "Superb special effects, despite the \$160,000 budget." - Phil Hardy. TIME's Ten Best List! Will you hold out after the FRIGHT BREAK - or will you grovel in our 2:40, 6:00 COWARD'S CORNER? 4:40, 8:00

AUGUST 14 WED (SEPARATE ADMISSION THE MAN WHO FELL TO EARTH (1976, NICOLAS ROEG) David Bowie. 9:15 ONLY



WHO FELL TO EART

MOTHRA モスラ ORIGINAL JAPANESE VERSION! (1961, ISHIRO HONDA) When two identical six-inch twin princesses, guardians of a mysterious giant egg, are kidnapped and forced to sing at a Japanese nightclub, the egg's larva transforms PLAN 9 FROM OUTER SPACE

GODZILLA

AUGUST 20 TUE (SEPARATE ADMISSION) restoration. English subtitles. 1:00, 4:40, 8:20 **PLAN 9 FROM OUTER SPACE** NEW 35MM PRINT!

(1959, Edward D. Wood, Jr.) Bela Lugosi, Vampira, Tor Johnson, a chiropractor in a cloak, washed-up cowboy actors, movie-crazy Bantists and The Amazing Criswell star in this tale of earth's invasion by flying hubcaps and







(1957, GENE FOWLER JR.) Michael (Bonanza Landon's hairy performance as the teen with the ducktail gone wild, direction by Fritz Lang disciple Fowler, and camerawork by cinematographic wizard Joseph (Laura) LaShelle: "As good as a low-budget drive-in monster movie gets." Leonard Maltin. 1:15, 4:25, 7:30



as scientists Peter Graves and Lee Van Cleef battle a cone-shaped alien invader with a Body Snatchers-style plan of conquest. 2:50, 6:00



GUST 21 WED (SEPARATE ADMISSION) GODZILLA

(1954, Ishiro Honda) See August 16. 9:15

AUGUST 22 THU (2 FILMS FOR 1 ADMISSION) WHAT EVER HAPPENED TO BABY JANE?

(1962, ROBERT ALDRICH) Grotesque ex-child star Bette Davis fills those empty hours by tormenting wheelchair-bound ex-screen idol sibling Joar Crawford, DCP restoration, 2:50, 7:10

STRAIT-JACKET

(1964. WILLIAM CASTLE) "WARNING: Strait-Jacket vividly depicts axe murders!" When heads start rolling anew, who's the obvious suspect but Joan Crawford, back from a 20-year asylum stint after hacking up her cheatin' hubby? Scripted by Psycho author Robert Bloch. 1:00. 5:20. 9:40



HAT EVER HAPPENED TO BABY JANE?

chortles Jew bloodsucker Alfie Bass, shouldering aside an upheld crucifix, even as doddering professor Jack MacGowran and his bumbling assistan (Polanski, unbilled) take on befanged Count Ferdy Mayne. DCP. 1:00, 4:35, 8:10

THE ABOMINABLE DR. PHIBES (1971, ROBERT FUEST) The dark side of health

reform, as Vincent Price systematically disposes of the nine-man surgical team that botched his wife's operation. Art deco sets and a baroque sense of kitsch highlight Price's most stylish romp. 2:45, 6:20

GUST 24 SAT (Separate Admi



CREATURE FROM 3-D THE BLACK LAGOON (1954, JACK ARNOLD) Searching the scientists encounter a "Gill Man" with a healthy fascination with Julie Adams and her

THE INCREDIBLE SHRINKING MAN

tight white bathing suit. 1:00, 4:15, 7:30

(1957, JACK ARNOLD) Grant Williams as a hapless human fighting for his life in a microscopic world. "Not merely the best of Arnold's classic sci-fi movies of the 50s, but one of the finest films ever made in that genre." - Geoff Andrew, Time Out (London). 2:35, 5:50, 9:15



1:20, 4:00, 8:30





THE UNKNOWN (1927, Tod Browning) Lon Chaney's "Alonzo the Armless Wonder" finds the perfect match in Joan

Crawford's haphephobic Estrellita. "Astonishing in its intensity." - Tom Milne, Time Out (London). 7:00 ONLY

LIVE PIANO ACCOMPA

AUGUST 27 TUE (2 FILMS FOR 1 ADMISSION) THE BEAST FROM 20,000 FATHOMS (1953, EUGENE LOURIÉ) A gigantic Rhedosaurus

MENT BY STEVE STERNE

- steamed after a defrosting by Polar A-Bomb tests – heads straight for Lower Manhattan 1:00, 4:40, 8:20 **MYSTERIOUS** Ð

ISLAND (1961, Cy ENDFIELD) Union prisoners escaping from a Confederate stockade all the way

to a Pacific isle are menaced by giant animals, pirates, and Herbert Lom's imperishable Captain Nemo, in 20,000

Leagues Under the Sea sequel, DCP. 2:40, 6:20

BENEATH THE SEA (1955, ROBERT GORDON) Another one of those darned H-bombs rouses a giant octopus fron

1:00, 4:20, 7:40 **20 MILLION** (1957, NATHAN JURAN) The sole survivor of the first manned spaceship to Venus' crashlanding off the coast of Italy is a tiny reptile -





SEPTEMBER 4 WED (2 FILMS FOR 1 ADMISSION) THE DAY THE EARTH STOOD STILL

(1951, ROBERT WISE) "Klaatu barada niktu! Reeling from an ill-advised fusillade after his saucer lands in the nation's Capitol, alien Michael Rennie gives that famous order to his killer robot Gort. Mega-classic with eerie Bernar Herrmann theremin score, DCP. 2:40. 6:10

THE WAR OF THE WORLDS

(1953, Byron Haskin) Martians wreak havoc on a defenseless world in George Pal's grand-scale updating of the H.G. Wells novel. "Superior scifi filled with dazzling, Oscar-winning special effects." - Leonard Maltin. 1:00, 4:30, 8:00

SEPTEMBER 4 WED (SEPARATE ADMI **MULHOLLAND DR.**

(2001, DAVID LYNCH) 9:20 ONLY



CAT PEOPLI SEPTEMBER 5 THU (2 FILMS FOR 1 ADMISSION)

demon from hell. "One of the finest thrillers

made in England during the 50s." - Time Out

(London). DCP. 2:30, 6:00

SEPTEMBER 5 THU (SEPARATE ADMIS

ESCAPE FROM NEW YORK

(1981, JOHN CARPENTER) DCP. 9:30 ONLY

CAT PEOPLE (1942, JACQUES TOURNEUR) Balkan-descended



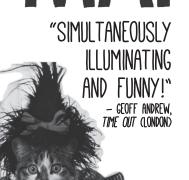
AUGUST 31 SAT (2 FILMS FOR 1 ADMISSION) **STARSHIP TROOPERS**

(1997, PAUL VERHOEVEN) Casper Van Dien's military career progresses from recruit to officer as mankind stages "bug hunts" through space as it battles the "Arachnids." Fill out recruiting cards in the lobby. DCP. 3:10, 7:50

TOTAL RECALL

(1990, PAUL VERHOEVEN) "Consider that a divorce." Working stiff Arnold Schwarzenegger's dreams of a vacation on Mars come true courtesy of virtual memory implan specialists "Rekall" - and what could possibly go wrong? DCP. 1:00, 5:40

the Deep to give San Francisco the works. DCP.









22 TUE

4

LOST... NOW FOUND The Three Stooges in "Hello, Pop!" & Other Amazing Archival Discoveries

Following an MGM vault fire in 1967, the two-reel backstage musical Hello, Pop! (1933), starring Ted Healy "and his Stooges" Moe, Larry and Curly, was long considered the "lost" Three Stooges short.... That is, until the discovery this past December of a two-strip Technicolor nitrate print, rescued from an Australian landfill decades ago by a Sydney film collector. We now present what may be its first public screenings in 80 years, in a program of archival gems that also includes the equally-unseen Robert Benchley short Your Technocracy and Mine (1933); Vitaphone shorts Sharps and Flats (1928), with vaudevillians Conlin & Glass, and Gobs of Fun (1933), with Shemp Howard in a previously-unknown cameo; rare Technicolor fragments from George Eastman House; and much more. Special thanks to Ned Price Introduced by Ron Hutchinson of The Vitaphone Project. SUN 3:00 MON 3:00, 6:30



Last Year At Marienbad Introduced by J. Hoberman



(1961, ALAIN RESNAIS) As ominous organ music resounds, the Scope camera tracks through the seemingly ndless halls of a baroque grand hotel - as Giorgio Albertazzi tries to persuade an initially disbelieving Delphine Sevrig that they'd met the year before... With dizzying time shifts and flashbacks, real or imagined. Marienbad is considered the ultimate puzzle film. Winner, Golden Lion, Venice Film Festival. This is our third vent celebrating the 50th anniversary of the New York Review of Books; the NYRB Classics edition of The vention of Morel by Adolfo Bioy Casares, inspiration for Alain Robbe-Grillet's Oscar-nominated screenplay

Marnaa's NOSFERATU





vill be on sale at our concession tonight. Introduced by critic and NYRB contributor J. Hoberman. 8:20





PIERRE LHOMM will introduce t 7:45 show on Frida and the 4:40 show on Sunday, with Q&As to follo screenings.

obsession in the face of injustice, and for their silence. This distanced critique, however, is balanced with empathy: the film's harsh conclusions are mitigated by unmistakable affection... This idiosyncratic vérité portrait of 1962, then, can be considered a direct springboard to the militant cinema of 1968. One May contains the seeds of another." - Sam Di Iorio, Film Comment. "Faced with Rouch's label 'cinema vérité,' Marker i credited with promptly rephrasing it as 'ciné, ma vérité' (cinema, my truth)." - Catherine Lupton

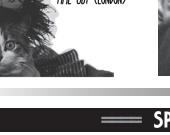
1:30, 4:40, 7:45 AN ICARUS FILMS RELEASE

==== SPECIAL EVENTS ====

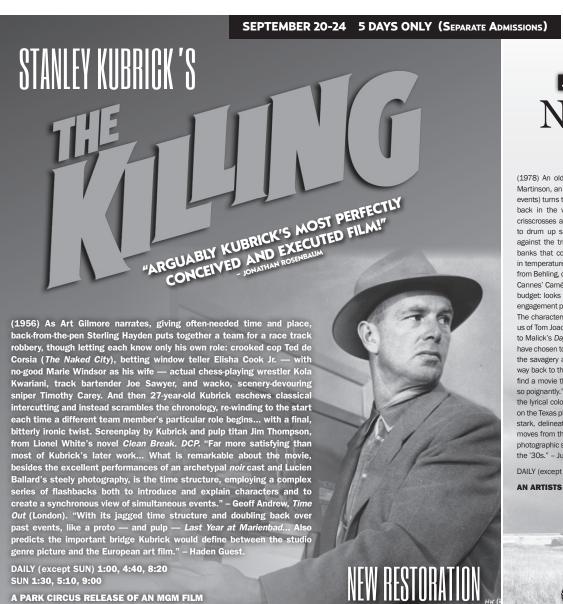
KING: A FILMED RECORD... MONTGOMERY TO MEMPHIS

(1970) In commemoration of Martin Luther King's March on Washington exactly 50 years ago today, an epic record of the greatest American social movement of the 20th century, focusing on its greatest leader, all taken from news footage of the time, with no wrap-around musical score or omniscient narrator, the great speeches shown, not as greatest hits sound bites, but in their entirety, punctuated with literary excerpts read by luminaries including Paul Newman, Joanne Woodward, Ruby Dee, James Earl Jones, Sidney Poitier, Anthony Quinn, Bill Cosby, and Charlton Heston in interstitials directed by Sidney Lumet and Joseph Mankiewicz. Originally shown just once - across the country in hundreds of theaters in a single day - this unique record has been restored by the Library of Congress. Oscarnominated for Best Documentary. Produced by Ely Landau. Associate Producer: Richard Kaplan. A KINO LORBER RELEASE. 7:10









"ONE OF THE DIRECTOR'S

"ONE OF THE

OF FRENCH

REALISM!"

BEST EXAMPLES

Georges Sadou

"A SPARKLING

JACAUCS DECUTATIS

FILM!" - Senses of Cinema

MOST SATISFYING WORKS!"

A PARK CIRCUS RELEASE OF AN MGM FILM

SEPTEMBER 25 - OCTOBER 3 9 Days

(1947) Pauvre mais beau, but c'est la vie for struggling pulp publishing house worker Roger Pigaut and his wife, the radiant Claire Mafféi, a department store photo booth operator who runs a veritable book club with the rejects her husband brings home, as he dreams of a motorcycle and rope dances along the edge of their rooftop, with time out for l'amour avant le dîner. A real slice of life, where neighbors casually pop in through garret windows Pigaut lines his shoes with newspaper cut-outs, insinuating greengrocer Noël Roquever saves the best leeks for Mafféi, who sometimes blows a sou or two on a silly lottery ticket.. but what if they won the big one? What if they lost the ticket? What if ...? A triumph of the unsung Becker's cinema style: discreetly moving camera, cuts on movement and action and a steady if relentless pace that gave Becker a gift for pure narrative. The only film ever to be awarded the Cannes Festival's Prix du meilleur film psychologique et d'amour - Bes Psychological and Love Film! DCP. "A swift, spontaneous depiction of la vie quotidienne, full of lovely Paris locations involving a myriad of subtly introduced and interwoven subsidiary characters. A film of great charm, zest and atmosphere, admirably served by its players and accompanied by Jean-Jacques Grünewald's beguiling score." - John Gillet. "Finds Becker fast at work mastering another of his great talents, silence... It is the minimal score and the diligent use of orphaned piano notes that keep it from being cast into too whimsical a light Becker haunts his scenes with spare beauty: watch Antoine in the lottery office, the slow lonely dirge of a piano the only cue... To see Antoine seduce Antoinette with a simple wink is precious: Antoine beckons Antoinette to come beside him on the bed; she does; they kiss; the camera pans to the doorway, through which sits the bed; Antoine and Antoinette are superimposed on the bed, but sitting to dinner. Seduction, lovemaking and supper - all in a blink of an eye." - James Sepsey, Senses of Cinema. "In Antoine et Antoinette, the



film of his that I liked the most. Becker tenderly described the loves and the workers of the Paris faubourgs: the streets of the 18th arrondissement, at the time when poverty, the attic room, and the idyll of a young couple were still the rule, simple touches and real poetry, as well as precision and sensitivity in each touch. Becker's meticulousness always made him hit the right note... This sensitive film was part of French 'neorealism. movement that never reached fruition." - Georges Sadoul

DAILY (except SUN/MON) 1:20, 3:00, 4:50, 6:30, 8:10, 9:50 SUN 1:20. 4:50. 6:30. 8:10. 9:50 MON 1:20. 4:50. 8:10. 9:50 A RIALTO PICTURES RELEASE

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JOHN HANSON & ROB NILSSON'S NORTHERN LIGHTS

(1978) An old man (played by 94-year-old Henry Martinson, an actual participant in the dramatized events) turns the pages of a brittle diary, and we're back in the winter of 1915, as Robert Behling crisscrosses a bleak North Dakota in his Model T to drum up support for the Nonpartisan League against the trust-held grain elevators, trains, and

banks that constantly threaten foreclosure. Shot on the proverbial shoestring in temperatures that hit 40 below, with a cast of non-pro North Dakotans, apart from Behling, onscreen fiancée Susan Lynch, and pesky friend Joe Spano. Winner, Cannes' Caméra d'Or for best-directed first feature. "A small miracle on a smaller budget: looks and feels like a documentary, bleak and powerful, with scenes of engagement parties, politicking and a bitter harvest before the snow begins to fall. The characters are sharply etched, especially the young organizer, who reminds us of Tom Joad in The Grapes of Wrath. In its own original way, a companion piece to Malick's Days of Heaven." - Roger Ebert. "As in Days of Heaven, the directors have chosen to tell their story in a slow-paced, elegiac style that lets us experience the savagery and beauty of the farming life ourselves... One has to look all the way back to the work of Dovzhenko and the documentaries of Robert Flaherty to find a movie that communicates a people's pathos, nobility and link to the land so poignantly." - William Arnold, Seattle Post-Intelligencer. "In startling contrast to the lyrical color cinematography of Days of Heaven, which was about hard times on the Texas plains, Judy Irola's grainy black-and-white photography is expressively stark, delineating more dramatically such a desperate period... As the camera moves from the vast wheat fields to the people, it evokes memories of the great photographic studies of sharecroppers and migrant workers by Dorothea Lange in the '30s," - Judy Stone, San Francisco Chronicle

DAILY (except SUN) 2:45, 6:25, 10:05 SUN 3:15, 7:00 AN ARTISTS PUBLIC DOMAIN/CINEMA CONSERVANCY RELEASE

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• OCTOBER 6 SUN 4:30 • OCTOBER 7 MON 1:00, 9:20

• OCTOBER 8 TUE 1:00, 4:40 • OCTOBER 9 WED 1:30, 3:20, 5:10, 9:20 • OCTOBER 12 SAT 5:20



OCTOBER 4/5 FRI/SAT (SEPARATE ADMISSION)

LOLA New 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, as dreamer Marc Michel wanders into the cabaret where Anouk Aimée's Lola is performing, dressed in an homage to Marlene Dietrich. And then the meetings, link-ups, and unknowing near-misses begin. Demy's first feature, shot in b&w Scope by the great Raoul Coutard, evokes the most artlessly delicate of romantic atmospheres, while simultaneously orchestrating repeated patterns, interlocking relationships, and carefully choreographed outrageous coincidences... but wonder what happened to those two characters who went off to Cherbourg? DCP. Restored in 2011 with the support of Fondation Gan and Fondation Technicolor. 1:00, 4:40, 8:20

OCTOBER 6 SUN THE YOUNG GIRLS OF ROCHEFORT New Restoration

Jacques Demy

●● Of all the New Wave directors who once professed their joy in cinema, Demy remained most faithful to the delights of sight and sound and to the romance of movie iconography. With loving attention to those Atlantic coast towns -Nantes, Rochefort, and Cherbourg - where he grew up, Demy invented a world of benign and enchanting imagination.**

- David Thomson

Special thanks to ROSALIE VARDA, CECILIA ROSE (CINÉ-TAMARIS, PARIS), SARAH FINKLEA, BRIAN BELOVARAC (JANUS FILMS) CHRIS LANE, GROVER CRISP (SONY PICTURES), ELODIE DUPONT (THE FESTIVAL AGENCY), LAURA PETUY, MURIEL GUIDONI-DEREGNAUCOURT (FRENCH CULTURAL SERVICES, NEW YORK), CHRIS CHOUINARD (PARK CIRCUS), SUSAN OXTOBY (PACIFIC FILM ARCHIVE), DELPHINE SELLES, CENTRE NATIONAL DE LA CINÉMATOGRAPHIE (CNC, FRANCE), AND AGNÈS VARDA

OCTOBER 8 TUE A SLIGHTLY PREGNANT MAN New Restoration

ne CNC. 2:50, 6:30, 10:10

OCTOBER 8 TUE (SEPARATE ADMISSION)

PARKING

(1973) L'Événement le plus important depuis que l'homme a marché sur la lune, or "The Most Important Event Since Man Walked on the Moon what could that be? Because driving school boss Marcello Mastroianni – and not girlfriend Catherine Deneuve (then a couple in real life) - is the one who's pregnant, has morning sickness, and offers to mode maternity clothes. World headlines ensue in Demy's lightest work. DCP. Restored in 2013 with support of



DONKEY SKIN New Restoration (1970) Monarch Jean Marais (Cocteau's star and muse) grants his dying queen Catherine Deneuve's last request: to remarry a princess more beautiful than herself. But when the only one who fits the bill is daughter (Deneuve again), it's ultra-chic fairy godmother Delphine Seyrig (Last Year at Marienbad) to the rescue, disguising her as malodorous scullion "Donkey Skin." Demy's adaptation of a 17th-century fable by Perrault was his third Michel Legrand-scored musical and his most over-the-top in stylization.

DCTOBER 13/14 SUN/MON

Restored in 2013 with support of Van Cleef & Arpels, A SLIGHTLY PREGNANT MAN the CNC and the Domaine National de Chambord. SUN 1:20. 3:30. 5:40. 7:50. 10:00 MON 1:10, 3:20, 5:30, 9:30

Mendelsohn

16mm. 7:40 ONLY

score.



by Michel Legrand. DCP. 8:20 ONLY **OCTOBER 9 WED JACQUOT DE NANTES**

New Restoration

OCTOBER 14 MON (SEPARATE ADMISSION) (1990, Agnès Varda) Varda's evocation of husband BREAK OF DAY Jacques Demy's youth and his passion for cinema intersperses Demy interviews with clips from his (1980) On lazy afternoons near St. Tropez, Daniele Delorme's Colette writes about her failures at love movies relating directly to re-staged events shot on the actual locations. "Everything that feeds Jacquot's until the younger, often-shirtless Jean Sorel arrive creative world – the puppet shows, the movie posters, but then her even younger friend Dominique Snow White, a flambovant aunt from Rio – [is shown] Sanda arrives, too. Adapted from Colette's own in the saturated color of his own later movies." autobiographical novel (Delorme had been her Pacific Film Archive. DCP. Restored in 2013 with original Gigi on screen), support of the CNC. the Ville de Nantes and Région in uncharacteristic low Pays de la Loire. 7:00 ONLY keyed intimacy, with



JACQUOT DE NANTES

OCTOBER 10 THU

BAY OF ANGELS New Restoration (1963) After Bank clerk Claude Mann's holiday gets diverted to Nice's "Baie des Anges" and a seat at the oulette table next to platinum blonde Jeanne Moreau, the couple rollercoaster from hotel suites cars and couture to scrounging for change, and back again. Demy's second film is a triumph of style, from Raoul Coutard's mobile camerawork amid sun-splashed Riviera locations to Moreau, resplendent in white lacy bustier, flashing across a succession of mirrors in the penultimate shot. "Fast-moving, supremely assured, hypnotic." - Richard Roud. Restored in 2012 with upport of the La Ciné Franco-American Fund and the Audivisual Archives of Monaco. 1:00, 2:50, 4:40, 8:20, 10:10

OCTOBER 15 TUE (SEPARATE ADMISSION) LADY OSCAR

(1979) Another girl?! 18th-century French general Mark Kingston decides to raise her as a boy anyway so successfully that the "Oscar" of Catriona MacColl becomes the head of Kristine Bohm's ditzy Marie Antoinette's palace guard. But coachman Barry Sto knows the truth and the Bastille is about to fall. Partly

shot at Versailles itself, base on a Japanese manga and its anime off-shoot, and filmed in English. 7:00 ONLY



THREE SEATS FOR THE 26TH New Restoration

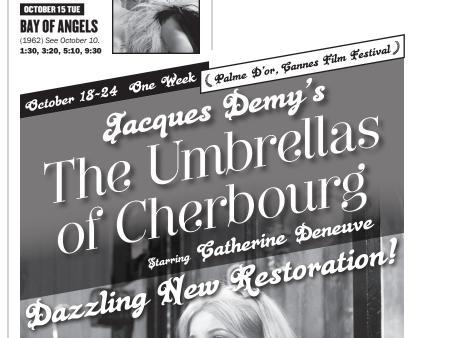
(1988) The legendary Yves Montand as the legendary Yves Montand, returning to his hometown Marseilles for a revival tour, demonstrating the Astaire cane twirl (two fingers, thumb); re-telling the tale of how lvo Livi became Montand; and, fictionally, beginning a May December romance while searching for a lost love only trouble is, May turns out to be love's daughter Demy's final film. DCP. Restored by Pathé. 7:00 ONLY



(1961) See October 4/5. 1:00, 5:20, 9:40 OCTOBER 17 THU (SEPARATE ADMISSION) **THE YOUNG GIRLS OF ROCHEFORT**

(1967) See October 6. 2:50. 7:10

HREE SEATS FOR THE 261



"ONE OF THE MOST ROMANTIC FILMS EVER MADE!" -A.O. Scott, New York Threes

-A.O. Scott, New York Threes "INSANE WITH COLOR!" -New York magazine

INSAINE WITH COLOR: -New York magazine "HAS AGED AS GRACEFULLY AS ITS IMPOSSIBLY BEAUTIFUL LEADING LADY!" -Terrence Referry, The New Yorker

(1964) Rain splashes on cobblestone streets, multi-colored parapluies pop up against pastel walls, and ardent lovers

rendezvous, while music fills the air. Nothing like Demy's musical fantasy had ever been seen before, as Bernard Evein's

production design and Demy's own artistry transformed the actual streets of Cherbourg, on which lovers Catherine

Deneuve and Nino Castelnuovo meet, into the most ethereal of creations, while every line of dialogue, from mundane

car mechanics' jargon to the transcendence of the young lovers' impassioned vows, is sung to Michel Legrand's now

classic score. This jeu d'esprit of the French New Wave wedded the movement's stylistic innovations to the worlds of

Pagnol, Borzage and Minnelli; made 20-year-old Deneuve internationally famous; took the top prize and Best Actress

award at Cannes; garnered five Oscar nominations; and, in its overwhelming romanticism, capped by a snow-blanketed Christmas climax at an Esso station, reduced packed houses

around the world to bittersweet tears. DCP. "May be the most rhapsodic movie ever made..

Rarely have the movies produced such a stirring, unabashedly sincere display of pure feeling, represented in color, movement, and song. Even the most cynical viewers may find themselve

overwhelmed." - Mike D'Angelo, Time Out New York. "The director once punned that his film was

en-chanté - literally, 'all sung,' but also 'magical.' And he was right... Cherbourg is an opulent

feast for the eyes and ears... a sui generis cinematic world of sumptuous colors, exquisite music,

and ever-flowing tears." - Melissa Anderson. "A marvelous artifice full of bright colors, elegant

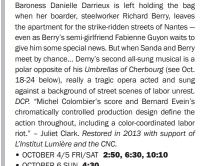
camerawork, and beautiful people... The romance between these young lovers was not meant to

be. But our romance with this incomparable film will last forever." - A.O. Scott, New York Times

DAILY (except TUE) 1:00. 2:50. 4:40. 6:30. 8:20. 10:10

TUE 1:00, 2:50, 4:40, 6:30, 10:20

A JANUS FILMS RELEASE RESTORED IN 2013 WITH THE SUPPORT OF THE FESTIVAL DE CANNES AND LVMH



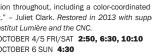
(1982) Clad only in her fur coat, Dominique Sanda's

left impotent husband Michel Piccoli, while mother

UNE CHAMBRE EN VILLE

New Restoration

UNE CHAMBRE EN VILLE



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rançoise Dorléac are music-teaching twin sister whose dream is to blow Nantes and find love; dancers in the upcoming fair George (West Side Story) Chakiris and Grover Dale need new partners; their mothe DIRECTOR'S FALL COCKTAIL RECEPTION Danielle Darrieux mourns lost love Michel Piccoli, who has returned, and awaits colleague Gene Kelly; while poet/painter and about-to-be discharged sailor Jacques Perrin dreams of an ideal whose portrait resembles Deneuve. Do they all meet? Some actual dialogue, but nainly non-stop singing and dancing through the sunny streets of the port. DCP. 2:00. 6:20. 8:45

(1967) Real-life sisters Cat



THE WORLD OF JACOUES DEMY (1993, Agnès Varda) Extensive film clips and interviews with Demy and legendary collaborators Deneuve Moreau, Legrand, Aimée, et. al., highlight this overview of the director's career. DCP. Restored in

2013 with support of the CNC. 4:15, 7:30 **THE YOUNG GIRLS TURN 25**

(1992, Agnès Varda) Varda in Rochefort to celebrate the 25th anniversary of Demy's Les Demoiselles de Rochefort. Clips from the movie, behind-the-scenes footage and interviews with cast and crew illuminate the influence of the town on the film and vice versa Restored in 2013 with support of the CNC. 2:50, 6:05





BER 10 THU (SEPARATE ADM **JACOUES DEMY: LE COURT MÉTRAGE**

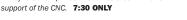
Four early shorts. Le Sabotier Du Val De Loire (1956): neo-realistic chronicle of a sabotier (clog maker); Le Bel Indifférent (1957): Demy's first fiction film adapts a Cocteau play: Ars (1959): Bressonesque documentary on Saint Jean de Vianney; and La Luxure ("Lust") (1962): Demy sequence from The Seven Deadly Sins with Jean Desailly (The Soft Skin) Micheline Presle and Jean-Louis Trintignant. 6:30 ONLY

OCTOBER 11/12 FRI/SAT **MODEL SHOP** New Restoration

(1969) 1969, and for feckless architect wannabe Gary (2001) Lockwood, his major concerns are getting the hundred bucks he needs to keep his car from being repossessed his looming draft notice and his lack of interest in girlfriend Alexandra Hay - but hen he spots (and follows) Anouk Aimée. It's Demy's Lola again, here working at the title boutique, where pin-ups pose for patrons, to get passage money back to France. 24 hours in the life of two lost souls with Demv's fresh look at an L.A. of strip malls and parking lots. Music by Spirit - and not Legrand. DCP FRI 1:20, 3:20, 5:20, 9:30 SAT 1:20, 3:20, 7:20, 9:20



OCTOBER 11 FRI (SEPARATE AD THE PIED PIPER New Restoration (1972) Rats explode out of a cathedral-like wedding cake - could it be the PLAGUE?! Baron Donald Pleasence needs the dowry from son John Hurt's vedding to the Mayor's daughter to pay his army; Jewish apothecary Michael Hordern's search for a cure gets tagged as witchcraft; and then minstrel Donovan makes his offer. "A neo-Marxist fairytale Revnold Humphries, DCP, Restored in 2013 with





why are the peasants so silent at the mention of his name? Herzog's homage to Murnau's silent Nosferatu at times matches it shot for shot - with Klaus Kinski's buck-toothed count a dead-ringer for original star Max Schreck - but adding sound, color, a passionate and sensual Isabelle Adjani, 11,000 rats, and in Kinski a vampire wracked by guilt, longing for death, and crushed under the weight of the centuries. Herzog shot two versions simulanteously: an English-language version that was released in the U.S. theatrically and on video and this German-language version (with English subtitles) that's been virtually unseen here. "No a horror picture but one of eerie wonderment and bizarre spectacle. Its poetic dialogue and awesome imagery are complemented in grandeur by a score that incorporates selections from Wagner's 'Rheingold' and Gounod's 'Sanctus,' If Bruno Ganz is the foremost actor of the New German Cinema, a definitive portrayer of a desperate sane man caught up in a nightmare, then Klaus Kinski, who was Herzog's raving Aguirre is the master of the grotesque. His Dracula is no handsome, sensual Bela Lugosi, but a hideous creature, who's all the more pathetic for being so." - Kevin Thomas, Los Angeles Times. "Between the horde

the terrible seductive pity of it all." - Roger Ebert

DAILY (except Nov 3 & 4) 1:30, 3:30, 5:30, 7:30, 9:30 SUN. NOV 3 2:00, 4:00, 6:00, 8:00, 10:00 MON, NOV 4 1:30, 3:30, 5:30, 9:15

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