

# REVIVALS & FLM FORUM

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

A Nonprofit Cinema Since 1970

FILM FORUM SUNDAYS @ 11 AM ALL TICKETS \$7.50 MARY POPPINS DEC 21 & 28

**BRUCE GOLDSTEIN** 

**AUGUST 8-14 ONE WEEK** 

"CARAX'S METEORIC FIRST FILM! ECSTATIC CINEMA AND ECSTATIC LIVING JOIN TOGETHER!"

THE REVELATION OF THE 1984 **CANNES FESTIVAL! SUGGESTS THE** FIRST FILMS OF THE NEW WAVE!"

Leos Carax's

(1984) The bank of the is observed from a floating

spurned lover Denis Lavant walks along the bank to strangle the nap-of-Paris wall diary. Sad-eyed Mireille Perrier practices tap dancing in an apartment with a full-wall picture window fronting nent just across the street, then gets dumped by her by. Obviously the two melancholy waifs must meet, at a party rican Carroll Brooks, whose sole damaged teacup the days of silent movies; and an astronaut gazes at the moon with touches of vintage Truffaut and Godard, and yet, seen now, characteristic Carax, with the ravishingly romantic, rich and creamy photography of Jean-Yves Escoffier, here in lustrous b&w, and the debut of Carax's alter ego, the inevitable, chamele "Hurls Alex (Denis Lavant), an aspiring filmmaker Carax's own age ship and into another. Living in a garret where he maps

shoplifting books and records and scuffling around pinball

woman whose boyfriend has left her via intercom. Lucid, sardonio

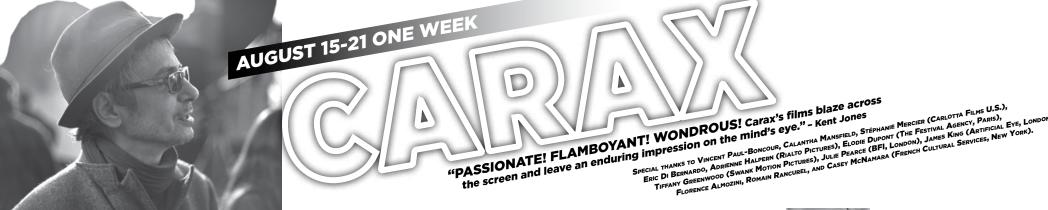
cinemacentric asides adorn their all-night tangle of intimacy

- Richard Brody. The New Yorker. "The alternately surreal and

expressionist imagery is reminiscent of silent cinema at its most

12:45, 3:00, 5:15, 7:30, 9:45 A CAPLOTTA FILMS U.S. PELEASI

nbeat cafés. Alex crashes a party and meets a



A VISION OF LEOS CARAX

**CINEPHILIAC** 

ROMANCE!"

Village Voice

I know." - Juliette Binoche. Born Alexandre Dupont, Carax, despite having made only one film in the 21 years between Les Amants du Pont Neuf and Holy Motors, remains France's flamboyant enfant terrible and the most romantic of filmmakers, creating in many ways in himself, a second New Wave, adding to the legends of the artist maudit. Louise-Salomé's documentary portrait features clips, outtakes, stills (with Carax voice-overs); interviews with Juliette Binoche, Michel Piccoli, and favorite actor/alter ego Denis Lavant, even Kylie Minogue: critics Kent Jones and Richard Brody: directors Kiyoshi Kurosawa and Harmony Korine; but even more, via her own startling use of camera and editing the flavor of a Carax film itself "Plunges us into the poetic and visionary world of a mysterious, solitary filmmaker who was already a cult figure from his first film. Punctuated by interviews and previously unseen footage, this is most of all a fine-tuned exploration of the poetic and visionary world of Leos Carax, alias Mr X " - The New York Times "The titular director talks about his work, mostly in voice-over, with brilliance and surprising openness, while ravishing clips dissolve in and out of each other making us hungry to see the films in their entirety again." - Amy Taubin, Film Comment. 3:00. 7:20

(2014, Tessa Louise-Salomé) "Is Leos Carax your real name or an assumed one?" "It's a real assumed

name." "What's your opinion of Carax?" "I wish him

courage..." - Godard. "He's the most undefinable man

A CARLOTTA FILMS U.S. RELEASE

HOLY MOTORS

steps from his apartment into a crowded cinema. Seeming family man Denis Lavant enters a limo driven by Edith Scob (later donning a white plastic face mask à la Franiu's Eves Without a Face: see "Special Events" below right) and via dossiers, makeup and costumes, plays a beggar, an actor. Eva Mendes' kidnapper, a concerned father (to Carax's own daughter), two hitmen; and an old flame of Kylie Minogue - or is it not acting? Carax's triumphant and enigmatic return to feature filmmaking. "Reminds you just how drearily conventional many movies are. Wonderfully, it feels unlike anything else: it's cinema reloaded." Manohla Dargis, The New York Times.

FRI, AUGUST 15 12:30, 4:40, 9:15 MON. AUGUST 18 12:30. 9:15 THU. AUGUST 21 4:40



LES AMANTS DU PONT NEUF

Pont Neuf, Paris' oldest bridge, harddrinking street performer Denis Lavant and a post-relationship, losing-her-sight artist Juliette Binoche live as vagrants, but form a bond. Memorably over-the-top production - a fullsize bridge stand-in had to be built when the real one became unavailable - with Binoche's water-ski down the Seine as fireworks explode a memorable highlight. Aka Lovers on the Bridge "Could be the great urban expressionist fantasy of the 90s, like Sunrise and Lonesome in the 20s and Playtime and Alphaville in the 60s." -

> Jonathan Rosenbaum. "An outrageously contrived paean to freedom, a crazy mixture of scabby video mescaline staged on a movie set worthy of

SAT. AUGUST 16 12:30, 4:40, 9:15 MON, AUGUST 18 **4:40** WED, AUGUST 20 12:30 THU. AUGUST 21 9:15

POLA X (1999)

in a magnificent certainly close with mother Catherine Deneuve (he lights two cigarettes and gives her one, they banter while she's nude in her bath) and also motorcycles over to his blonde waif cousin/ fiancée Delphine Chuillot. But one day gaunt, mysterious Katy Golubeva wanders out of the woods to announce she's his sister, and things proceed to get incestuously graphic. Controversial - but relatively faithful — adaptation of Herman Melville's Pierre "Has enough fireworks to keen you in your seat. When it's over, you'll know you've had an experience." - New York Times. "Carax instinctively positions his camera to

capture striking and expressive perspectives...

There are moments that are breathtaking in thei

poetic density." - Dave Kehr. SUN, AUGUST 17 4:40 WED, AUGUST 20 9:15

Guillaume Depardier

(Gérard's son) lives

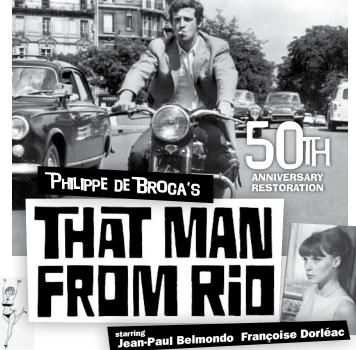
MAUVAIS SANG

Piccoli and Hans Meyer's partner jump or was he pushed? Either way, the American Lady vants her money in two weeks. To pull a new job they'll need partner's son Denis Lavant, busy now dumping Julie Delpy and reinventing alienation - and then he meets Piccoli's 30-years-younge girlfriend Juliette Binoche Carax's deliriously intense mix of New Wave style with full-blown French Romanticism, its dazzling colors keyed to a retina-searing red. "Carax's most purely delightful work... Bittersweet, haunting, and as original and eccentric as homage movies get, infusing arch neo-Godard poetics with grace notes cribbed from Griffith, Chaplin, and Cocteau." -Dennis Lim, Village Voice.

SUN. AUGUST 17 9:15 TUE, AUGUST 19 12:45, 4:40, 9:15 WED, AUGUST 20 **4:40** THU AUGUST 21 12:30







(1964) A blow dart-wielding thug snatches a rare statuette from the Musée de l'Homme; anthropologist 1 in broad Parisian daylight; serviceman Je his 8-day leave by changing to civvies in a Métro entrance and witnesses fiancée Françoise Dorléac (Catherine Deneuve's sister, killed in a car accident 3 years later) getting kidnapped herself - and then the chase begins: by motorcycle, shoe leather, flight to Rio de Janeiro sans ticket or passport, airport baggage carrier, cable car, pink car complete with green stars

"STYLISH. and a rumble seat, water skies, Amazon river boat, seaplane, jungle vines... all shot in breathtaking widescreen and color. Even as Dorléac, rescued, AMUSING is kidnapped again, Belmondo performs his own blood-curdling stunts **AND OFTEN** against that sugar loaf Rio skyline and across that under-construction, **HILARIOUS!"** unearthly architecture of Brasilia (even parachuting almost into the jaws of a hungry croc). Non-stop spoof of ... James Bond? More like a pre-Raiders Raiders — but does Belmondo get back in time from that leave? Co-scripted by Herald Tribune Jean-Paul Rappeneau (later director of Cyrano de Bergerac), with music by Georges

Delerue (Hiroshima Mon Amour, Jules and Jim, and The Conformist: see right). This new restoration has been supervised by Pierre Lhomme. DP of Melville's Army of Shadows and de Broca's King of Hearts. "Sparked with cliff-hanging situations that have to be seen to be disbelieved. Mr. de Broca mingles the real and the fantastic for a most beguiling exaltation of the absurd. [From] Paris to the highways and byways of Rio de Janeiro and then on to the modern city of Brasilia, he uses the actual locations so vividly and artistically that they generate a kind of excitement that blends superbly with the dazzle of the plot. Excellent, exquisite color and a fine eye for architectural form lift these glittering elements to the level of surrealism." - The New York Times. "De Broca has made, wonder of wonders, a good RESTORATION movie about bad movies." – Judith Crist, New York Herald Tribune. Up to His Ears, SUPERVISED BY de Broca's *Rio* follow-up, will be shown August 25 (see Special Events below right).

DAILY (except Mon) 12:30, 2:50, 5:10, 7:35, 9:55 MON 2:50, 5:10, 9:45 A COHEN MEDIA GROUP RELEASE

AUDIOVISUEL HE SUPPORT

OF CNC

# AUGUST 29-SEPTEMBER 4 ONE WEEK **TRANSPORT** YOU INTO **PURE STYLE!** Bertolucci's

### **NEW RESTORATION**

STARRING Jean-Louis Trintignant Stefania Sandrelli

(1970) In Mussolini's Italy, repressed Jean-Louis Trintignant, trying to purge memories of a youthful, nomosexual episode - and murder - joins the Fascists in a desperate attempt to fit in. As the reluctant Judas motors to his personal Gethsemane (the assassination of his leftist mentor), he flashes back to a dance party for the blind; an insane asylum in a stadium; and wife Stefania Sandrelli and lover Dominique Sanda dancing the tango in a working class hall. But those are only a few of this political thriller's anthology pieces, others including Trintignant's honeymoon coupling with Sandrelli

in a train compartment as the sun sets outside their window; a bimbo lolling on the desk of a fascist functionary, glimpsed in the recesses of his cavernous office: a murder victim's hands leaving bloody streaks on a limousine parked in a wintry forest. Bernardo Bertolucci's masterpiece, adapted from the Alberto Moravia novel, boasts an authentic Art Deco look created by production designer Ferdinando Scarfiotti, a score by the great Georges Delerue (Contempt, Jules and Jim, and That Man From Rio: see left) and breathtaking color cinematography by Vittorio Storaro, who supervised this director-approved estoration. "Intriguing as The Conformist is as the reconstruction of one vexed historical moment - the late 30s - it is even more evocative of another, the ate 60s and early 70s, when cinema seemed to be entering a period of decadence that was also a second youth." - A.O. Scott, The New York Times. "Juggling past and present with the same bravura flourish as Welles in Citizen Kane, Bertolucci conjures a dazzling historical and personal perspective, demonstrating how the search for normality ends in the inevitable

discovery that there is no such thing." - Tom Milne. Time Out (London), "Carries with it a rejuvenating jolt of youthful creative energy, the memory of a time when movies were the most important art and their creative

12:30, 2:50, 5:10, 7:35, 9:55 A KINO LORBER RELEASE

ossibilities seemed endless." - Dave Kehr.

#### SEPTEMBER 5-11 ONE WEEK 'RICH, MAJESTIC, ALSO A BIT MAD!"

"SHAMEFULLY UNDERRATED! ONE OF THE MOST SUBLIME ACHIEVEMENTS OF THE 1970s!" - Time Out (London)

(1978) So, washed up producer William Holden's big comeback project, an adaptation of Tolstoy's Anna Karenina, to feature the electrifying return from retirement of Garboesque, eternally-youthful screen legend Fedora (Marthe Keller), goes down the drain when she throws herself under a train in real life. Flashback two weeks, as Holden sneaks into her remote Greek island hideaway to make his desperate pitch, finding she's been kept prisoner there by creepy Countess Hildegard Knef, overprotective servant Frances Sternhagen, and virtuosic plastic surgeon José Ferrer. But who's really telling the truth? Adapting from Crowned Heads, a novel by ex-actor Thomas Tryon, Wilder and longtime co-scripter I.A.L. Diamond moved back from their frantic comedy style (Some Like it Hot, One, Two, Three) to his Noir roots (Sunset Boulevard), and to an evocation of a kind of Hollywood glamour that even in the 1970s seemed like the distant past. "Its spare classical style, its sense of character, and its occasional romantic excesses are all very much Old Hollywood (and Wilder has even included a jeremiad against the new boys in town). But the deliberate anachronisms are signs of a deep, unshakable commitment to a personal aesthetic." - Dave Kehr. "Old-fashioned with a vengeance, a proud, passionate remembrance of the way movies used to be, and a bitter smile at what they have become.. It seems exactly what Mr. Wilder wants it to be, perfectly self-contained and filled with the echoes of a lifetime... The compactness and symmetry aren't achieved these days without a good deal of self-consciousness. Mr. Wilder

achieves them naturally." - Janet Maslin, The New York Times. "Wilder's testament... Only superficially does it resemble Sunset Blvd., since time has moved on; appropriately, Fedora is about a star's disastrous attempt to make time stop, and a washed-up producer's efforts to cope with Hollywood's inexorable new generation. Atmospherically set on Corfu, it explores the basis of cinema: realism, illusion, romance and tragedy — in a word, emotion. It's not a flashy film, let alone a cynical one, and it has a narrative assurance beyond the grasp of most directors nowadays; finely acted, mysterious, witty, moving and magnificent." - Adrian Turner, Time Out (London)



DAILY (except Sun & Mon) 12:30, 2:50, 5:10, 7:35, 10:00 SUN 1:30, 3:50, 6:10, 8:30 MON 12:30, 2:50, 5:10

AN OLIVE FILMS RELEASE

# (1945) Rome winter 1944: as screeching-tired Gestand

**SEPTEMBER 12-25 TWO WEEKS** 

New Restoration





shot on a number of the real locations, and cast mainly with non-pros (Fabrizi and secondchoice Magnani were already famous, albeit for comedy). Open City's documentary look and still hair-raising violence rocked audiences and critics around the world, making Neo-Realism, Rossellini, and Magnani world-famous, sharing the top prize at Cannes, and running twenty-one consecutive months at a single New York cinema. For years seen only in beat-up copies with hopeless inadequate subtitles, this new restoration conveys the full meaning (and even the humor) of the dialogue for the very

first time. "The fame of Rossellini's brutal, melodramati

dragnets blanket the "open city," Resistance leader Marcello

Pagliero escapes from his apartment by running across the

rooftops (as did co-screenwriter Sergio Amidei in real life),

as pregnant widow Anna Magnani prepares for her wedding,

parish priest Aldo Fabrizi uses the "frying pan method" to hide the local boys' bomb brigade's hardware, and effete Major

Harry Feist riffles through his collection of incriminating ID

photos — but betrayal, a broad-daylight machine-gunning, a

loom... Based on actual people and all-too-recent incidents

artisan ambush, blowforch forture, and death by fir

(Magnani's electrifying final scene was inspired

by her enraged pursuit of her boyfriends's

escape by truck); written in a week in Federico

Fellini's kitchen (the only place with heat);

account of the underground resistance to the Nazi occupation rest on its extraordinary immediacy and its rough, documentary look; at its most startling, it seems 'caught' rather than staged. Many Americans, used to slick war films, reacted to it as if it actually were caught... The movie gave us a cross section of a city under terrible stress." - Pauline Kael, "Rossellini's Neo-Realism masterpiece... It scarcely matters how many times you watch it... The story plays like a gripping thriller: a cat-and-mouse game between Gestapo and resistance cell." - Cath Clarke, The Guardian. "Still a picture of unrivaled immediacy and passion... memorably preserved a place

## SEPTEMBER 26-OCTOBER 6 ELEVEN DAYS



# Lennessee Williams

JUDY NICAUD (PARAMOUNT PICTURES), CHRIS CHOUINARD, NICK VARLEY (PARK CIRCUS FILMS) HADEN GUEST, MARK JOHNSON, DAVID PENDLETON (HARVARD FILM ARCHIVE), GROVER CRISP, CHRIS LANE, MICHAEL HORNE (SONY PICTURES), LYNANNE SCHWEIGHOFER (LIBRARY OF CONGRESS), JOE REID, CAITLIN ROBERTSON (20TH CENTURY FOX), AND PAUL GINSBURG (UNIVERSAL PICTURES).

TENNESSEE WILLIAMS: MAD PILGRIMAGE OF THE FLESH, A NEW BIOGRAPHY BY JOHN LAHR (PUBLISHED BY W. W. NORTON & COMPANY), WILL BE AVAILABLE AT OUR CONCESSION DURING THE FESTIVAL. MR. LAHR WILL INTRODUCE FILMS ON

#### SEPTEMBER 26/27 FRI/SAT A STREETCAR NAMED DESIRE

(1951, ELIA KAZAN) Faded Southern belle Vivien Leigh's Blanche DuBois is destroyed by her brutish brotherin-law, Marlon Brando's Stanley Kowalski ("two of the greatest performances ever put on film" - Pauline Kael). Kazan retained the claustrophobic setting and the principals of his own Broadway smash, plus Leigh from Olivier's London production, of Williams





(1960, SIDNEY LUMET) Ex-New Orleans blues player Marlon Brando sports a snakeskin jacket as he drifts into a small Southern town and an affair with storekeeper Anna Magnani (Rome, Open City), while simultaneously being pursued by old plantatio family black sheen Joanne Woodward, Adapted from Williams' Orpheus Descending. **3:00** 



## **BABY DOLL**

made motion picture that has been legally exhibited," tsked TIME Magazine. Sicilian interlope Eli Wallach, steamed when his new cotton gin goes up in smoke, decides to revenge himself on suspect Karl Malden by seducing his thumb-sucking child bride Carroll Baker, Adapted from two of Williams' own one-act plays. SUN 1:10, 5:40, 8:00 MON 1:10. 3:25. 5:40. 8:00\* \*Q&A WITH STAR
CARROLL BAKER FOLLOWING

#### SEPTEMBER 28 SUN (SEPARATE ADMISSION) THE GLASS MENAGERIE

pocket, I have things up my sleeve," muses Arthur Kennedy between stints at the shoe warehouse, worrying about limping, painfully shy siste Jane Wyman, and overbearing "Southern belle" mom Gertrude Lawrence (Noël Coward's legendary screen partner), but a surprisingly sensitive Kirk Douglas is about to call. First film adaptation of a Williams work adapted from his first Broadway smash. 3:30 ONLY

#### SEPTEMBER 30 TUE NIGHT OF THE IGUANA

(1964, John Huston) Defrocked clergyman turned tour bus guide Richard Burton gets caught in a flesh vs. spirit tango in a Mexican coastal village, as he becomes the object of desire for Ava Gardner, Deborah Kerr, and Lolita-like Sue Lyon. Skillful adaptation of the Williams play, with sensual photography of soon-to-be notorious Puerto Vallarta by Gabriel Figueroa (Los Olvidados minating Angel). 12:30, 3:00, 5:30, 8:00



#### OCTOBER 1 WED THE FUGITIVE KIND

(1960, Sidney Lumer) See September 27. **1:00, 3:30, 9:30** OCTOBER 1 WED (SEPARATE ADMISSION)

THE ROSE TATTOO (1955, Daniel Mann) Tough day for still-in-mourningafter-three-years seamstress Anna Magnani: she learns her beloved husband was a cheater and that her daughter's got a new boyfriend - and then gets into a fight with Burt Lancaster's hunky but dim truck driver Mangiacavallo ("Eats like a horse"). Best Actress Oscar for Magnani, in her first Hollywood role,



#### OCTOBER 2 THU \* DOUBLE FEATURE! THE ROMAN SPRING OF MRS. STONE

(1961, José Quintero) Recently widowed stage star Vivien Leigh gets a surprise Roman holiday gift from Contessa Lotte Lenya (Oscar nominated and widow of Kurt Weill): hardworking Italian gigolo Warren Beatty - but is he in it just for the lira? Or... is that Jill St. John? Only film by stage legend Quintero, adapted from Williams' novel. 2:50, 7:00

#### THIS PROPERTY IS CONDEMNED (1966, Sydney Pollack) In 30s Mississippi, Mary Badham

(To Kill a Mockingbird) remembers desperate-to-get-out-of-town sister Natalie Wood, whose mom Kate Reid is longing to make her the family's meal ticket; stranger Robert Redford, in town to fire people for the railroad and Charles Bronson at his creepiest. Co-adapted by Francis Ford Coppola from Williams' one act. 12:40, 4:50, 9:00

# **SUMMER AND**

**SMOKE** 

(1961, PETER GLENVILLE) In pre-WWI Mississippi delicately refined minister's daughter Geraldine Page (Oscar nominee, Best Actress) yearns for hell-raising doctor-next-door Laurence Harvey, but he's busy chasing Rita Moreno. But after mortal consequences, things and people change symmetrically. Adapted from an unsuccessful Williams play — but Page's first stage triumph. **12:30, 2:40, 4:50, 7:00** 

#### OCTOBER 3 FRI (SEPARATE ADMISSION) **BOOM**

1968, Joseph Losey) On her own secluded island, a terminal-but-in-denial Elizabeth Taylor trades barbs with Noël Coward's "Witch of Capri" until the advent of a mysterious Richard Burton as the "Angel of Death," Adapted from Williams' The Milk Train Doesn't Stop Here Anymore. "The best failed art film ever, so genuinely beautiful and awful that it's perfect." John Waters. 9:20 ONLY



#### OCTOBER 4/5 SAT/SUN SUDDENLY, LAST SUMMER

(1959 JOSEPH J. MANKIEWICZ) Shrink Montgomery Cift probes hysteric Elizabeth Taylor's wounded psyche, with stubborn opposition from the "hero's" mother, Katharine Henburn, Gore Vidal adapted from Williams' one act play. "Madness, homosexuality, prostitution, incest, disease and cannibalism, enough imagery to sustain an American Lit seminar for months." - Time Out (London). SAT 12:30, 4:55, 9:20 SUN 1:20, 8:15

# CAT ON A HOT

#### TIN ROOF (1958, RICHARD BROOKS) Okay, so he's on crutches. But why is Paul Newman cold-shouldering his slip-clad

Williams' Broadway smash. SAT 2:45, 7:10\* SUN 6:00 \*7:10 SHOW INTRODUCED BY JOHN LAHR,

vife, Elizabeth Taylor's Maggie the Cat? Newman

and "Big Daddy" Burl Ives repeated their roles from



**SENSO** (1954, Luchino Visconti) In the last stages of the

Risorgimento, Contessa Alida Valli (The Third Man) dallies with Austrian deserter - but also vulnerable dreamer — Farley Granger, for whom she betrays her own Italian cause. We will be showing the English language version (with Granger and Valli's own voices) called The Wanton Countess, crediting "dialogue collaborators" Tennessee Williams and Paul Bowles. Print courtesy Harvard Film Archive. 3:40 ONLY

#### OCTOBER 6 MON **SWEET BIRD** OF YOUTH

(1962, RICHARD BROOKS) Accompanying faded Hollywood star Geraldine Page to his hometown, gigolo Paul nan has plans for blackmail and for a reunion with Boss Ed Begley's daughter Shirley Knight. Brooks notoriously rewrote the ending of Williams' Broadway hit. Oscar nominations for Page and Knight, with Begle winning as Supporting Actor 12:30, 2:50, 5:20, 7:40



# and a time — and taught generations of filmmakers how to preserve theirs." - Michael Wilmington. DAILY (except Sun, Sept 14 & Mon, Sept 15) **12:45, 3:00, 5:10, 7:30, 9:45** tun, Sept 14 1:15, 3:30, 5:40, 8:00 Mon, Sept 15 12:30, 2:40, 4:50, 9:20 A JANUS FILMS RELEASE





I am a millionaire." Still, Jean-Paul Belmondo's not happy and as his latest suicide attempt fizzles, mentor Valery Inkijinoff (Pudovkin's Storm over Asia!) advises - let me do it. But when Belmondo rethinks after meeting stripper Ursula Andress (Dr. No. Cremaster 5) - where's Inkiiinoff? In De Broca and Belmondo's follow-up to That Man From Rio (see above left), the even  $\mathit{more}$  hair-raising stunts unreel across Chinese and Tibetan locations, Adapted from Jules Verne's non-sci-fi 1879 novel The Tribulations of a Chinaman in China. 12:30, 7:30



#### BILLY, HOW DID YOU DO IT? Introduced by Volker Schlöndorff

(1992) "How Would Lubitsch Have Done It?" read a sign in Billy Wilder's Hollywood office. In 1988, director Volke Schlöndorff began to wonder the same thing about Wilde and commenced two weeks of non-stop videotaped conversation with his friend — a virtual anecdote-a-thor conducted in English, German and back to English. The result was this 3-hour documentary that Wilder would  $\ \, \mathrm{deem} \,\, \text{``not dignified enough''} - \mathrm{he} \,\, \mathrm{nixed} \,\, \mathrm{showings} \,\, \mathrm{in} \,\, \mathrm{his}$ lifetime. Mr. Schlöndorff will introduce this extremely rare screening of the complete version. 7:45





Straight-from-Broadway filming of the play based on the real lover-shooting Beulah Annan case, hitting the screen three years after her sensational Windy City trial (only years late spawning a remake, Roxie Hart, with Ginger Rogers in the title role, and, muchlater, the Broadway musical smash and

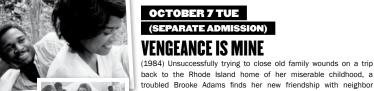
Oscar-winning film). In this first and most Phyllis Haver is Roxie, with future screwball comedy great Eugene Pallette as her victim. Long thought lost, but now restore from a pristine 35mm nitrate print discovered by the UCLA Film & Telev Archive in DeMille's private Courtesy Flicker Aller





## **CORTILE CASCINO & FACES OF ISRAEL**

CORTILE CASCINO (1962): In a Palermo slum reserved for rag pickers and scavengers, Angela Capra struggles to raise her family Roemer and Robert M. Young's gritty documentary was commissioned - and then banned - by NBC. FACES OF ISRAEL (1966): Roemer & Young's impressionistic picture of a hopeful country one year before the Six-Day War, commissioned by PBS. 3:00, 4:40, 6:20\*



Trish Van Devere has her stuck in another family drama. ka Haunted. Print courtesy Library of Congress. 12:50, 8:00\* OCTOBER 8 WED

PILGRIM, FAREWELL (1982) A coffin is hammered together as summer ebbs near a lake in Vermont, and widow Elizabeth Huddle and her sister daughter, and lover (Taxi and Back to the Future's Christopher Llovd) wordlessly slow dance together as they try to come to terms with erminal cancer. Print courtesy Library of Congress. 1:00. 6:20\*

(by Roemer's producing partner Robert M. Young), a vintage Motown  $\,$ 

soundtrack, and low-key performances by a soon-to-be-eminent cast.

"A landmark of independent filmmaking... seen today, it's impossible

not to gauge the distance traveled and note the miles left to go." -

Time Out New York. WED **3:20, 8:30\*** THU **12:30, 4:30** 

OCTOBER 8/9 WED/THU



NOTHING

**BUT A MAN** 



## OCTOBER 9 THU

(1976) Last days: Sally, 46, bonds with her elderly mother as they take things day to day; Bill, in his early 30s, stoically goes on while his wife oses herself in rage; grandfatherly Reverend Bryant preaches a final sermon, then goes back South one last time. Three different cinema verité Ikiru's, filmed over a two-year period. "An intimate portrait... a camera probe into forbidden reaches of our fears." - TIME Magazine Print courtesy Library of Congress. 6:25\* ONLY

OCTOBER 9 THU (SEPARATE ADMISSION)

#### THE PLOT AGAINST HARRY

(1969) Deadpan, small-time Kosher Nostra mobster Harry Plotnick (Martin Priest) goes meshugga when he gets into the catering biz with his ex-brother-in-law. Shelved following a laugh-less preview, Harry emerged two decades later as a bona fide comedy classic Print courtesy Library of Congress. 2:30, 8:15\*



#### **LOST HORIZON NEW 4K RESTORATION**

(1937) Everyman's search for Shangri-La, as diplomat Ronald Colman and his oddly-assorted party airnapped in the Himalayas, stumble on a lost city deep in a mountain valley. A radical change of pace for Capra with four times the budget of his studio's previous record - adapted by Robert Riskin from James Hilton's pseudo-mystical best-seller. This new 4K restoration, including a newly-recovered scene missing for over 75 years, is the most complete version since its original elease. 1:20, 4:00, 7:00, 9:45



#### OCTOBER 12/13 SUN/MON **MR. DEEDS GOES TO TOWN NEW 4K RESTORATION**

Deeds inherits \$20 million from an uncle he's never  ${\rm known}-{\rm and}$  then he's whisked from Mandrake Falls to Park Avenue before he knows what hit him, as cynica newspaper gal Jean Arthur tags him the "Cinderella Man." "Capra's finest film and that means it is a comedy SUN 1:10. 3:30. 8:15 MON 1:10. 3:30. 9:35

#### **AMERICAN MADNESS**

OCTOBER 12 SUN (SEPARATE ADMISSIO

(1932) Bank president Walter Huston insists on lending on "character" collateral, despite an almost-cheating wife, embezzling cashier, and spectacular bank run. Told with machine-gun dialogue and pin-point editing, this is "one of the most beautifully assembled, lighted and photographed pictures of the 30s...the main décor Temple of Babylon" (Elliott Stein). 6:00



**MEET JOHN DOE** 

#### MEET JOHN DOE

(1941) Gary Cooper gets recruited as the John "I'm going to jump off City Hall" Doe, invented for circulation boosting campaign by would-be fascist Edward Arnold and sob sister Barbara Stanwyck. But when he takes the role seriously, it's time for several bluffs to be called, Print courtesy Library of Congress. 7:00 ONLY

OCTOBER 14 TUE **LOST HORIZON** 

12:30, 3:10



hroughout Hollywood's Golden Age, Frank Capra (1897-1991) dominated the box office and Oscar night, producing and directing films that have been bona fide classics ever since. Starting as a lowly gagman, Capra meteorically rose within ten years to "name above the title" director — an *auteur* before there was a name for it. Populating his own vision of America with a raffish parade of character players, in support of stars whose careers he helped mold (Stanwyck, Stewart, and Jean Arthur), and those he capped (Gable, Colbert, and Cooper), Capra combined the most populist of content with the most elaborate and sophisticated of technique. Despite the cynics,

#### THE MATINEE IDOL

some laughs trying out for a bottom-of-the-barrel tent show, but actually takes the job when he gets an eyeful of leading lady Bessie Love. "A minor gem with major virtues... anticipates Mr. Deeds and Mr. Smith." - Joseph McBride. & Live piano a by Steve Sterner. 6:30 ONLY

#### OCTOBER 14 TUE & OCTOBER 19 SUN THE DONOVAN

A SPECIAL MOVIE-AND-LIVE ACTOR PRESENTATION!

(1929) After no-good Jack Donovan kills the lights at a house party for effect, guests find he's the knife-skewered victim - and then inspector Jack Holt is called in. A classic Dark House whodunit with a classic denouement, based on a play by Pulitzer Prize-winner Owen Davis, Capra's first all-talkie and "the beginning of a true understanding of the skills of my craft." In lieu of the long-lost sound-on-disc track, the dialogue will be instantaneously dubbed by live actors, enhanced by live music and sound effects! Originally presented at Film Forum over 20 years ago, this unique event, produced by Bruce Goldstein, was the hit of the 2013 TCM Classic Film Festival in Hollywood

TUE, OCT 14 8:00 SUN, OCT 19 3:40 SPECIAL ADMISSION: \$20



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Vol. 11, No. 4 © 2014 August 2014 7-8 times a year. Film Forum is published 20 minutes of any show. No seating after first

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FILM FORUM

# "Capraesque" is a quality today's producers would kill for — but it took the master, Frank Capra himself, to produce the genuine article. ARSENIC AND OLD LACE

(1944) Cary Grant goes way over the top when he finds out his sweet aunts Martha and Abby have been

poisoning lonely old men with their spiked elderberry wine - and dumping the bodies in their Brooklyn basement. Based on a hit Broadway comedy, with Raymond Massey made up to look like the original stage menace, Boris Karloff. 12:40, 3:00, 8:00

#### OCTOBER 15 WED (SEPARATE ADMISSION) **SO THIS IS LOVE**

(1928) Delicatessen counter girl Shirley Mason learns that the way to a man's heart is through his stomach, as her pre-game snack proves the decider in the grudge match between brutish boxer Johnnie Walke and dress designer William Collier Jr. \$ Live piano accompaniment by Steve Sterner. 6:30 ONLY



OCTOBER 16 THU \* DOUBLE FEATURE! LADY FOR A DAY (1933) Warren William's gambler Dave the Dude

and his gang of guys and dolls turn May Robson's haggard fruit peddler Apple Annie into a society dame in preparation for a visit by her hoity-toity daughter. Adapted by Riskin from a Damon Runyon story. Remade by Capra as Pocketful of Miracles 2:50, 7:00

#### **BROADWAY BILL**

(1934) Warner Baxter would rather race the eponymous thoroughbred than manage dad-in-law Walter Connolly's paper box factory, while sister-inlaw Myrna Loy encourages him to rebel against their stifling family. Remade by Capra as Riding High. "An irresistible blend of pathos and comedy." - Clive



OCTOBER 17 FRI \* DOUBLE FEATURE!

**AMERICAN MADNESS** 

THE BITTER TEA OF **GENERAL YEN** 

(1933) In the midst of revolution, prim missionary Barbara Stanwyck finds Chinese warlord Yen (Swedish to play Radio City Music Hall. 2:10, 5:40, 9:15

#### OCTOBER 18 SAT IT HAPPENED ONE NIGHT **NEW 4K RESTORATION**

(1934) During breaks from a New York-bound Greyhound bus ride, only the "walls of Jericho" separate scoop-hungry newshound Clark Gable from runaway heiress Claudette Colbert. Oscars for Best Picture, Director, Actor, Actress, and Robert Riskin's Screenplay. "Made audiences happy in a way only a few films in each era can do...the Annie Hall of its day. - Pauline Kael. 12:30, 2:35, 7:10, 9:20





## OCTOBER 19 SUN

THE STRONG MAN

crowds and spectacle. 2 Live piano acc by Steve Sterner. 11:00 AM\* \*Part of our weekly Film Forum Jr. series All tickets \$7.50



MR. SMITH **GOES TO** WASHINGTON

leader James Stewart, with tart-tongued reporter Jean Arthur in tow, finds Washington ain't all monuments, while Senator Claude Rains and Boss Edward Arnold provide the requisite dishonor to the American way of life. The D.C. premiere occasioned massive congressional backlash



(1926) Capra's first solo feature - a silent comedy nasterpiece – stars Harry Langdon as a carniva strong man's assistant, forced to sub for his drunken boss with disastrous results - in a cataclysmic finale whose pyrotechnics show Capra's early command of



RESTORATION



## ARSENIC AND OLD LACE

OCTOBER 19/20 SUN/MON

NEW 4K



#### Stanwyck becomes a give-'em-what-they-want evangelist, until blind man David Manners makes her



## see the light. Highlights: Stany preaching inside a cage of lions and a climactic conflagration, 2:20, 6:00, 9:40



STATE OF THE UNION

the catch: he's got to get back with

estranged wife Katharine Hepburn. Capra's adaptation of the Lindsay-

Crouse stage smash reversed his Mr. Smith debacle: Truman loved it.

THE WAY OF

THE STRONG

Adolphe Menjou and a pre-nice Angela Lansbury

decide airplane magnate Spencer Tracy is their boy

(1928) Ugly gangster "Handsome" Williams falls in love with a blind violinist. Capra consciously experimenting with drama, revitalizing genre clichés. "A moody gangster movie whose sheer quirkiness and

seemingly uncharacteristic themes reveal Capra's

darker recesses." - Joseph McBride. 2 Live piano

OCTOBER 21 TUE ★ DOUBLE FEATURE!

(1931) Smart-talking newspaperman Robert Williams

breaks the heart of reporter chum Loretta Young when

he weds socialite Jean Harlow - a class-crossing

that gets him tagged "Cinderella Man." in Capra and screenwriter Robert Riskin's Deeds prototype.

(1931) Embittered minister's daughter Barbara

THE MIRACLE WOMAN

PLATINUM BLONDE

12:30, 4:10, 7:50

ent by Steve Sterner. 6:40 ONLY

IT HAPPENED ONE NIGHT OCTOBER 22 WED (SEPARATE ADMISSION)

**NEW 4K RESTORATION** (1938) Jean Arthur's screwy family - Lionel Barrymore, Ann Miller, et al. — straighten out suitor James Stewart's crusty plutocrat dad Edward Arnold, in Capra's Oscarwinning (Best Picture and Director) comedy classic. adapted from Kaufman & Hart's Pulitzer-Prized stage sensation. "Shangri-La in a frame house." Otis Ferguson. 2:50, 5:30, 8:00

YOU CAN'T TAKE IT WITH YOU

## OCTOBER 23 THU

IT'S A WONDERFUL LIFE (1946) What would it be like if yo lived? Fed up frustrated at his-wits'-end smalltowner ames Stewart gets to find out thanks to guardian angel Henry Travers. What begar as a greeting card story has become an American perennia

and Stewart's ow 1:00. 3:40.

- and Capra's

#### OCTOBER 24-30 ONE WEEK "ONE OF THE LANDMARKS — NOT MERELY OF MOVIES — BUT OF 20th CENTURY ART!" - DAVE KEHR ALFRED ALFRED HITCHCOCK'S ERT 6 Starring James Stewart Kim Novak (1958) Acrophobic ex-cop James Stewart, hired to shadow seemingly death-obsessed Kim Novak, saves her from NEW drowning in the shadow of the Golden Gate bridge, but not from a fall off a Mission steeple. But then, he meets her again — or does he? Hitchcock shrugged off collaborators' objections to reveal the solution midway ("Do we want nse or surprise?") in what is essentially one of the screen's most wrenching treatments of loss and - in Mr. RESTORATION Nice Guy Stewart's tormented performance - of sexual obsession. In 2012, Vertigo bumped Citizen Kane from its longtime spot as the #1 movie of all time in the once-a-decade Sight & Sound poll. "Greater than even the sum of Bernard Herrmann's versatile, indispensable score, its evocative use of San Francisco locations, and Stewart's earnest, anguished performance. Perverse, poetic, steeped in emotional desolation and destructive obsession... a splendid case for Hitchcock as a grand experimental artist who labored in commercial genre cinema." - Bill Weber, Slant. "Perhaps the most intensely personal movie to emerge from the Hollywood cinema." - Dave Kehr. "To those of you who have never seen Hitchcock's voluptuous romantic thriller, allow us a little envy. For these lucky viewers, the free fall begins now." - Joshua Rothkopf, Time Out New York DAILY (except Sun) 12:45, 3:30, 7:00, 9:45 SUN 1:20, 4:00, 6:45, 9:30 A UNIVERSAL PICTURES RELEASE

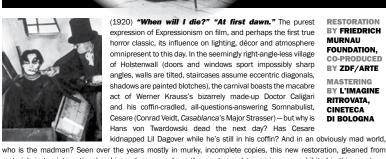


# OF WELLES' POST-KANE CAREER!" - J. HOBERMAN



can strain him through a sieve." Police corruption and murder on the border, as Mexican narc Charlton Heston, on a Yankee honeymoon with gringa bride Janet Leigh, finds himself pressed into service by memorably bloated police chief Orson Welles when a car bomb vaporizes both businessman and blonde. With a legendary opening crane shot that follows the actors for blocks; dark-wigged madam Marlene Dietrich's deadpan greeting to Welles ("You a mess, honey. You been eatin' too much candy.") as Henry Mancini's pianola tune tinkles in the background; the Psycho-like frisson of Leigh's morning-after view of Akim Tamiroff's upside-down, tongue-distended kisser; and concluding with an elaborately intercut chase by Heston over, under, around and through the canals of Venice (California, that is) Welles' first American film in a decade — and his last — is a festival of bizarre camera angles, mile-long shots and baroque lighting - stunningly photographed by Russell Metty. This

"The dialogue is as intricately overlapped as the lighting is cross-hatched; the cameos are as vivid as possible in a black-and-white movie; the camera work and blocking have the coordination of an Olympic pole vaulter. - J. Hoberman. "Wizardly moving camera shots, nightmarish angles and incredibly florid, amusing performances pack the movie... a wondrous gift no movie lover should miss." - Michael Wilmington. "No amount of repeated viewings can dull the edge of its sinister ambience or soften the visual excitement Welles brought

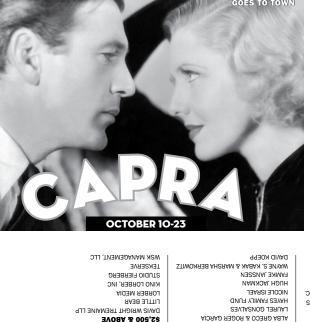


materials in ten international archives, gives us perhaps the most complete version ever exhibited in this country with its original color tinting and toning and even the carefully-designed original Expressionistic title cards — and at last a real sense of the phenomenon that electrified the film world. New orchestral score. "Creates a mindscape, a subjective psychological fantasy. In this world, unspeakable horror becomes possible " - Roger Ebert "Aided and abetted by one of Carl Mayer's best scripts and remarkable, distorted sets painted by Hermann Warm, Walter Röhrig, and Walter Reimann, this is more than just a textbook classic; the narrative frame

creates ambiguities that hold certain elements of the story in disturbing suspension." - Jonathan Rosenbaum. "The most exciting element is the décor - jagged, nightmarish, distorted, the expression of a deranged sensibility... Caligari ranks as a deeply sinister figure and the movies' first mad psychiatrist." David Thomson. "The most complete essay in the décor of delirium." - Pauline Kael.

DAILY (except Sun) 3:00, 7:15 SUN 3:40, 7:40 A KINO LORBER RELEASE





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