FILM FORUM
CLASSICS FOR KIDS AND THEIR FAMILIES **SUNDAYS @ 11 AM** 

**ALL TICKETS \$7.50** 

**BRUCE GOLDSTEIN** 



Stagecoach, Mr. Smith Goes to Washington, Gone with the Wind); mysterious pilot with a nomme d'air ichard Barthelmess (the D.W. Griffith silent star in his last big comeback); and his what's-she-doingwith-him wife Rita Hayworth in her star-making role. Just about every classic element of 30s flyboy pictures rolled into one, but making a unified personal statement Hawks would return to again and again. "Magnificently directed... What remains in the memory is the setting — drab, dusty, authentic."  $\label{thm:conditional} \mbox{Graham Greene. "In the end it's a film about the guys, and \mbox{Cary Grant's Geoff Carter, in gaucho}$ pants, leather jacket, and sombrero, is in no danger of losing his nerve. He's uproarious in every way, except how he talks, and that's where the film is not just ecstatic, precise, and real but nodern, absurd, and exhilarating." – David Thomson. "An epic played out in the confined space of the Dutchman's bar; the more claustrophobic because these men are flyers and need the open sky. If it sounds improbable, it is. Mythical cinema at its best." – Jane Clarke, Time Out (London). "Introduces the latter-day Hawks heroine, [here played by] the tough, wisecracking Jean Arthur. Her exchanges with Grant are repeated almost Have Wings is the most romantic film of Hawks' career, and its pession nood was the director's last gesture to the spirit of the thirties reflected in the

> DAILY (except Sun & Mon) 12:30, 2:50, 5:10, 7:30, 9:50 SUN 3:10, 5:30, 8:00 MON 12:30, 5:15, 9:45 A SONY PICTURES REPERTORY RELEASE

> > THE NEW

**MONSTERS** 

& Modern People

Nuovi Mostri (1977

Ettore Scola) 14-episode,

searingly satirical look at Italian life in 70s, with

direction by three titans of commedia all'italiana.

Monicelli directed Autostop: Well, when a hitchhiker

looks like Ornella Muti...but what about that recent

breakout from a women's prison?; and First Aid:

What's wealthy Good Samaritan Alberto Sordi to do

when the injured man he's picked up keeps getting

rejected by hospitals, convents, and emergency

clinics? Plus Modern People (1964), Monicelli's

sequence from High Infidelity: Tough choice for

cheesemaker Ugo Tognazzi: pay gambling debts to

Bernard Blier with cash - or wife Michele Mercier?

footage, and interviews with legendary scenarists

Furio Scarpelli and Suso Cecchi d'Amico, Madonna

Street star Claudia Cardinale, cameramen, editors,

critics, assistants, relatives, and the maestro himself

Screening free to Film Forum members.

\*Q&A with Lorenzo Codelli and Chiara Rapaccin

SUN. NOVEMBER 30 12:40\* ONLY

Prints courtesy Harvard Film Archive.

SAT, NOVEMBER 29 2:45 ONLY

ACCORDING

(2012) Look back at

the career of one of

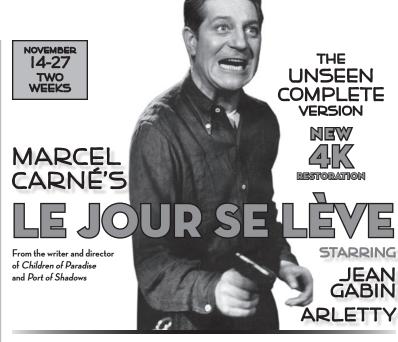
the greatest creators

of commedia all'Italia.

via film clips, behind-

the-scenes stills and

**TO MARIO** 



"THE QUINTESSENCE OF FRENCH 'POETIC REALISM!"

"CARNÉ'S MASTERPIECE!" - GEORGES SADOUL

(1939) As a blind man ascends the stairs of an oddly stand-alone, narrow, six-story working class apartment building, angry voices rise in a top story room, a shot rings out, a snappily-dressed body rolls down the stairs. and the first flics to arrive are greeted by a fusillade of bullets from the apparent killer, right through the door. He is, of course, Jean Gabin, and after his door is shredded by cops' volleys (director Carné used real ammo), he settles down to chain smoke till dawn... and then the flashbacks begin. Released just as France was falling.  $\hbox{his eternal quadrangle}-\textit{qu'importe} \text{ sandblaster Jean Gabin romances ethereal florist's assistant Jacqueline}$ Laurent, who becomes fascinated by mercurial, middle-aged dog-act vaudevillian Jules Berry, whose own assistant Arletty (Children of Paradise's Garance) breaks up with him right in the middle of the act, and then dallies with Gabin - seemed to sum up the despair and hopelessness of the "poetic realism" that Carné and writing collaborator Jacques Prévert epitomized before the war. Brutally censored by the Vichy puppet government that soon came to power, with cuts including Arletty's nude emergence from the shower and references to the police as "fascists," then the removal from the credits of director of photography Curt Kourant and legendary production designer (Children of Paradise, The Apartment, etc.) Alexandre Trauner (both were Jewish) — and then an outright ban as "too demoralizing." This new 4K restoration puts back the cut scenes and original credits for the first time in 75 years. All-new subtitles by Lenny Borger and Charlotte Trench capture the poetry of Prévert's dialogue. "A definitive example of sensuous, atmospheric moviemaking — you feel that you're breathing the air that Gabin breathes." - Pauline Kael. "Gabin, Berry and Arletty are about as good as anything ever shown on screen." – Andrew Sarris. "A jewel of the golden age of pre-war French filmmaking, and the high point of Carné and Prévert's cinema of 'poetic realism'... The emotions are operatic, the settings mundane, and the tension between Gabin and Berry powers the movie owards its fatalistic, impossibly sad and romantic ending. Prévert and



(1976) It's épate

bourgeoisie time, as

a staid middle class

family meets chaos in

the form of an anarchic

free-spirited daughter-

in-law, Lina Wertmüller

TUE, DECEMBER 2 8:30

WED. DECEMBER 3 4:50, 9:00

When his own fascist party's

not right wing enough for

him, you know it's time for

TUE, DECEMBER 2 12:30

THU, DECEMBER 4 5:20

WED. DECEMBER 3 12:30. 7:00

deputy Ugo Tognazzi to line up officers for that coup —

Borghese's actual 1970 coup attempt.

THU, DECEMBER 4 12:30, 10:10

When she gives birth just as her husband, the only son,

is off getting killed in a student demonstration, the old

novel, its narrative is bridged by those incessant -

and increasingly frantic - letters to the never seen

WE WANT THE COLONELS

only trouble is, that wily Interior Minister is organizing

his own counter-coup, the kidnapped President

has heart trouble, and ... Based on Prince Valerio

Michele. Best Director, Berlin Film Festival.

"whose side of the family will he favor?" gag gets a



but with a biting edge and sense of melancholia. Working with the greatest stars of his day, including Totó, Gassman, Sordi, Loren, Mastroianni, and Magnani, perhaps the genre's supreme auteur was Mario Monicelli (1915-2010).

Special thanks to Roberto Cicutto, Paola Ruggiero, Camilla Cormanni (Istituto Luce-Cinecittà), Adrienne Halpern, Eric Di Bernardo (Rialto Pictures), Gian Lucca Farinelli, Davide Pozzi (L'IMMAGINE RITROVATA, BOLOGNA), HADEN GUEST, DAVID PENDLETON, MARK JOHNSON (HARVARD FILM ARCHIVE), BRIAN BELOVARAC, LAURA COXSON (JANUS FILMS), MAGALI BONJEAN (EDITIONS RENÉ CHATEAU, PARIS), MANUELA MAZZONE LOPEZ (INTRAMOVIES), CHRIS CHOUINARD (PARK CIRCUS FILMS), STEFANO ALBERTINI (CASA ITALIANA, NYU), LORENZO CODELLI, AND CHIARA RAPACCINI



#### **BIG DEAL ON MADONNA STREET**

I Soliti Ignoti (1958) So, what could go wrong with that Sure Thing robbery planned by perennial losers Marcello Mastroianni, Vittorio Gassman, and Renato Salvatori — especially after that safecracking tutorial from dapperly bed-robed comedy legend Totó? Well, tutti... The granddaddy of just about every Big Heist spoof, keyed by b&w location photography by the great Gianni di Venanzo (La Notte, 8½, etc.). The Italian title translates as "Persons Unknown," "Monicelli's stumblebum heist film is one of the funniest Italian comedies ever made." - Jonathan Rosenbaum "Monicelli's timing is brilliant, the ensemble playing couldn't be bettered, and the deliberate cartoon-style stereotyping of the characters is neatly offset by a Neo-Realist emphasis on real locations in the dank slums of Rome." - Tom Milne, Time Out (London). FRI, NOVEMBER 28 12:40, 3:00, 5:30, 7:40\*, 9:50 SAT, NOVEMBER 29 12:30, 5:40, 7:50, 10:00 MON, DECEMBER 1 3:15

\*Friday's 7:40 show introduced by archivist Lorenzo Codelli and Chiara Rapaccini, wife of the director.



# THE ORGANIZER

textile workers misfire on their first attempt to knock down their 14-hour day. But then bespectacled, bearded organized. Monicelli breathes life into the stock figures of the "strike" film, never more so than in Mastroianni's tour-de-force performance: comically timorous and humbling but still fiercely dedicated. Oscar nominee for its Incrocci/Scarpelli/Monicelli screenplay.

SUN, NOVEMBER 30 2:45, 8:00 MON, DECEMBER 1 12:30, 5:30 THU, DECEMBER 4 2:40

#### FOR LOVE AND GOLD

LUE

(1966) beleaguered villagers turn on their rescuing knight; a pillage-perfect village proves deserted for plague; a monk tries to lead doubters across

a creaking bridge which promptly... Impalement incineration at the stake - yes, it's the Middle Ages! One of the biggest box office successes of Monicelli's career, this biting, even surrealistic parody of medieval adventures features dialogue in a dizzying array of dialects, with Vittorio Gassman's knightly straight arrow a career highlight. SUN, NOVEMBER 30 5:30 WED, DECEMBER 3 2:30

#### **LADY LIBERTY** & The Refrigerator

La Mortadella (1971) Sure Sophia Loren can immigrate, but that spicy sausage she's bringing in for her fiancé ain't coming in - it might be diseased so Loren, hunkered down at JFK. becomes a media sensation, thanks to reporter William Devane and standing-on-a-box congressman Danny DeVito - and with an also then-unknown Susan Sarandon. The Times beefed about the "grindingly bleak New York settings" - judge for yourself. Plus The Refrigerator (1970): Tough for a poor couple to keep up those refrigerator payments, but if the wife is a knockout like Monica Vitti TUE, DECEMBER 2 3:00, 5:45



# LA GRANDE GUERRA

professional thief Vittorio Gassman and oumbling barber's assistant Alberto Sordi set goldbricking records while avoiding combat at all costs, at the same time contending with fiery pickpocket Silvana Mangano. Virtuoso comic performances from the superstars, but then Monicelli "makes the transition from farce to tragedy with skill unprecedented" (Vernon Young). Golden Lion, Venice Film Festival. THU, DECEMBER 4 7:30 ONLY

THE BIG SLEEP (RELEASE VERSION) retired general to investigate his nympho daughter's gambling debts, Humphrey Bogart, as Chandler's

double entendres. Co-scripted by William Faulkner. The nre-release version screens Saturday; see below. \* FRIDAY'S 7:00 SHOW INTRODUCED BY BARRY DAY, AUTHOR OF THE WORLD OF RAYMOND CHANDLER

when war vet Alan Ladd's sluttish wife turns up dead? (Alternate choice: steel-plate-headed buddy William Bendix.) Meanwhile, cucumber-cool club owner's moll Veronica Lake starts playing the field. Chandler's only original screenplay was based on an unfinished Philip

FRI 1:00, 5:10, 9:30 SAT 3:10, 7:30\* SATURDAY'S 7:30 SHOW INTRODUCED BY AUTHOR BARRY D

# THE BIG SLEEP

(PRE-RELEASE VERSION)

Forum in 1988, this version, restored from a nitrate fine grain negative, is significantly different and includes eighteen minutes of footage that would wind up on the cutting room floor. Followed by a mini-doc, with archivist Robert Gitt comparing the two versions side by side. 35mm restored print courtesy UCLA Film & Television Archive. 12:30 ONLY



#### DECEMBER 14/15 SUN/MON ★ DOUBLE FEATURE! **DOUBLE INDEMNITY NEW RESTORATION**

(1944, Billy Wilder) "I killed Dietrichson," dictates Fred MacMurray's insurance man Walter Neff, and then the flashbacks begin: prospective client Barbara Stanwyck's Phyllis Dietrichson, clad only entendres, then swiftly turns the discussion from auto to accident insurance. But, after her husband's accident," insurance investigator Edward G. Robinsor just won't let it rest. Wilder and Chandler adapted

SUN 1:10, 5:35, 10:00 MON 12:40, 5:15

# THE POSTMAN ALWAYS

(1946, Tay Garnett) "Give me a kiss or I'll sock va." Screen-combusting lovers John Garfield and Lana Turner - dressed more for Park Ave, than the greasy boon she slings hash in — plot to do away with her nice but old husband. Heavily censored from Cain's novel. but as director Garnett crowed, "We still managed to get the sex across.

SUN 3:20, 7:45 MON 2:50, 10:00\* Monday's 10:00 show is a single feature only

#### DECEMBER 15 MON (SEPARATE ADMISSION) OSSESSIONE

(1943, Luchino Visconti) Cain's Postman, Italian-style: amid the barren landscapes of the Po Valley, drifter Massimo Girotti conspires with lover Clara Calamai to murder her husband. Visconti's first feature is widely considered the first true work of Italian Neo-Realism and by design an earthquake in Italian filmmaking.



# DECEMBER 16 TUE ★ DOUBLE FEATURE!

#### PHANTOM LADY (1944, Robert Siodmak) While Alan Curtis sweats out a

vife-murder rap, faithful secretary Ella Raines, friend Franchot Tone, and police inspector Thomas Gomez. desperately search for his only alibi: the nameless Highlighted by Elisha Cook

Jr.'s orgasmic drum solo. 12:45. 4:05. 7:30

**BLACK ANGEL** 

(1946, Roy William Neill) To save her husband from the chair, June Vincent enlists the murder victim's boozing husband Dan Durvea for a relentless search through the seamy side of town for the killer, to find him...where? Peter Lorre's shady nightclub owner sets cigarette-smoking records in this adaptation of the Woolrich novel. "Beautifully crafted, with unpretentious skill." - Tom Milne. 2:25, 5:50, 9:15

# DECEMBER 12/13 FRI/SAT ★ DOUBLE FEATURE!

themselves at him, even as corpses keep dropping, while he and Lauren Bacall take time for memorable FRI 2:50, 7:00\* SAT 5:10, 9:45

#### THE BLUE DAHLIA

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



(1945, Howard Hawks) Unseen until its debut at Film



# THE BIG SLEEP (RELEASE VERSION)

DECEMBER 17 WED ★ DOUBLE FEATURE!

# THE WINDOW NEW 35MM PRINT

(1949, Ted Tetzlaff) A tall-tale-telling tenement kid's eyewitness account of a sailor's murder is believed by nobody but the killers themselves. From a Cornell Woolrich story, with a special Oscar to child star Bobby Driscoll, whose body would be discovered twenty years later in the rubble of an abandoned New York building. "Edgar" for Best Mystery Film of its year. New 35mm print courtesy of the Film Noir Foundation Collection at the UCLA Film & Television Archive. 4:20, 7:30

# **DEADLINE AT DAWN**

(1946, Harold Clurman) "Actress" Susan Haward and cabbie Paul Lukas (uttering nutty Sweet Smell-worthy dialogue by Clifford Odets) sail around the mean streets of Manhattan in the wee small hours to help clear sailor Bill Williams of a murder rap. Sole film directing job by stage legend Clurman, based on a novel by Woolrich,



#### DECEMBER 18 THU ★ DOUBLE FEATURE! CITY STREETS

is roped into crime by his love for gangster's daughter Sylvia Sidney, in Hammett's sole original screenplay; with an alibi established by cigar ash length, two stone cats looking on at a bitchy argument, and ten nurders, "none of them actually seen" (Mamoulian) 12:30, 3:50, 7:10

# STREET OF CHANCE

(1942, Jack Hively) Burgess Meredith, waking up in a strange part of town, finds a year that has passed, a fiancée he's never met, and a murdered boss. From vet another Woolrich story and "an important early entry in



DECEMBER I MON

ADOLPH GREEN'S 100th

When unemployed actor Adolph Green

(The Bronx) teamed up with NYU theater major

Betty Comden (Brooklyn), who'da thought it

An "overnight" sensation after #1 fan Leonard

would be the start of a six-decade partnership?

Master's greatest successes: a witty, nerve-shredding entertainment and technical tour de force. From a Woolrich story. 12:40, 5:10, 9:30 STRANGERS ON A TRAIN (1951, Alfred Hitchcock) Cheerful psycho Robert Walker makes fellow train passenger/tennis pro

ed by DASHIELL HAMMETT (1894-1961).

RAYMOND CHANDLER (1888-1959) CORNELL

WOOLRICH (1903-1968), and JAMES M. CAIN

(1892-1977) forged a new style of American prose:

terse and harshly realistic, with bitingly colloquial

dialogue, their worlds peopled with tough private

eyes, two-timing spouses, strong-arming goons,

shifty politicos, and dangerous blondes. Their

distinctive milieu provided the jumping-off point for

one of Hollywood's most durable genres: Film Noir.

DECEMBER 19 FRI ★ DOUBLE FEATURE!

the world's most coveted chachka - despite the

malevolent connivings of Peter Lorre's perfumed-card-

carrying Joel Cairo, "Fat Man" Sidney Greenstreet's

Kasper Gutman, and Mary Astor's two-faced "Miss

Wonderly." (See the 1931 version on December 22.)

THE GLASS KEY (1942 version)

(1942, Stuart Heisler) "He's a tough baby. He likes

this." Neanderthal William Bendix enjoys rearranging

Alan Ladd's face as our hero goes the limit for

accused-of-murder political boss Brian Donlevy,

even as they both chase golden-maned Veronica

Lake, Second (see the first on December 22) - and

considerably more violent - adaptation of Hammett's

THE MALTESE FALCON (1941 version)

DECEMBER 20 SAT \* DOUBLE FEATURE!

(1954, Alfred Hitchcock) Laid up with a broken leg in

his "low rent district" flat (in the West Village!),

news fotog James Stewart wiles away the sweaty

summertime hours between visits from uptown

gal Grace Kelly by using that telephoto lens to zero

but, hey, what's Raymond Burr up to? One of the

in on the human comedy across his courtyard

favorite of all his works. 2:30, 6:15, 10:00

THE MALTESE FALCON

(1941 version)

12:30, 4:15, 8:00

TODD WIENER, STEVEN HILL (UCLA FILM ARCHIVE), EDDIE MULLER (THE FILM NOIR FOUNDATION)

Mark McElhattan (Sikelia Productions), Anne Morra, Mary Keene (Museum of Modern Art), Daniel Bish (George Eastman House), Chris Chouinard, Nick Varley (Park Circus), and Jake Perlin (The Film Desk).

TWO NEW BOOKS, THE WORLD OF RAYMOND CHANDLER: IN HIS OWN WORDS, EDITED BY BARRY DAY (PUBLISHED BY

KNOPF), AND DASHIELL HAMMETT AND THE MOVIES BY WILLIAM MOONEY (PUBLISHED BY RUTGERS UNIVERWILL BE ON SALE AT OUR CONCESSION DURING THE FESTIVAL.

Farley Granger an interesting proposition: quid pro quo murders. Just a joke, but... Screenplay credited to Raymond Chandler, based on Patricia Highsmith's novel. We are showing a rare 35mm print of the U.S. release version (not the now more common re-edited British version). 3:00, 7:30



#### DECEMBER 21 SUN ★ DOUBLE FEATURE! **MILDRED PIERCE**

(1945, Michael Curtiz) Oscar winner Joan Crawford's daughter-Ann-Blyth-loving Mildred relentlessly moves route dumping husband Bruce Bennett and acquiring sleazeball playboy Zachary Scott - or does she? Adapted from Cain's steamy pulp classic. "More authentic suggestions of sex than one hopes to see in American films." – James Agee. **1:45, 5:50, 10:00** 

#### **MURDER, MY SWEET**

(1944, Edward Dmytryk) "I caught the blackjac right behind my ear. A black pool opened at my feet. I dived in." Dick Powell's Philip Marlowe, veating through a police grilling, flashes back to tell this story of murder, blackmail, sadism, sexual servitude, and bicep-ogling Claire Trevor. Based on



#### THE MALTESE FALCON (1931 version DECEMBER 22 MON ★ DOUBLE FEATURE!

### THE MALTESE FALCON **(1931 version)**

(1931, Roy Del Ruth) Underrated, book-faithful first version of Hammett's classic: Ricardo Cortez's nastierstatue, while enjoying Pre-Code affairs with his murdered partner's wife and Bebe Daniels' Miss Wonderly

THE GLASS KEY (1935 version) (1935, Frank Tuttle) George Raft, henchman to political big shot Edward Arnold, finds

himself embroiled in Hammett-style intrigue when senator's son Ray Milland is found murdered. 2:10, 5:30, 9:10

#### DECEMBER 23 TUE ★ DOUBLE FEATURE! THE LONG GOODBYE

(1973, Robert Altman) Raymond Chandler, Altma style, as Elliott Gould's Philip Marlowe - in 70s L.A., but still driving a '48 Lincoln - encounters Sterling Hayden's boozy novelist and mysterious Nina Van Pallandt while searching for pal Jim Bouton (the ex-Yankee pitcher). "A New Wave Anti-Noir... The closest Hollywood ever came to making its Breathless. - J. Hoberman. 1:00, 5:20, 9:35

# THE BRIDE WORE BLACK

(1968, François Truffaut) Jeanne Moreau tracks down, in five different styles, the five salauds who.. Truffaut's ultimate Hitchcock homage, right down to the source material (a Woolrich novel) and Bernard Herrmann score. 3:10, 7:30



# DECEMBER 24 WED ★ DOUBLE FEATURE!

#### THE THIN MAN (1934, W.S. Van Dyke) William Powell's Nick Charles and Myrna Loy's perfect wife Nora take

a break from cocktail quaffing to solve a baffling murder, in the picture that wed the whodunit to screwba comedy. Based on the Hammett novel. "Turned several decades of movies upside down by showing a suave man of the world who made love to his own rich, funny, and good-humored wife." - Pauline Kael. 3:00, 7:10

# AFTER THE THIN MAN

(1936, W.S. Van Dyke) After wife Nora's cousin is found standing over her husband's body, smoking gun in hand, William Powell's Nick Charles is called back from liquor-soaked retirement, contending with accused's brother James Stewart and Myrna Loy's patented barbs. 12:45, 4:50, 9:00



Mario Monicelli's

ANNA

MAGNANI

**GAZZARA** 

**TOTO** 



MONICELLI AT HIS PEAK!"

> OFFICIAL SELECTION 2014 TELLURIDE FILM FESTIVAL



Risate di Gioia (1960) "Miracolo!

Miracolo!" bellows desperate-to-be-noticed

extra Anna Magnani, amid cardboard sets

on yet another cheapo spear-and-sandal

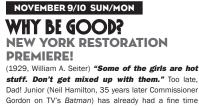
and the slammer — in their overnight odyssey across a festive Rome. The Italian title  $\,$  $translates \ as \ "Joyful \ Laughter." \ Based \ on \ stories \ by \ Alberto \ Moravia \ (\textit{The Conformist}).$ "Reunites Totò with the magnetic Magnani, his frequent stage partner during the 1940s, and for one of the few times in his career he cedes the spotlight to someone else, giving an unusually subdued performance as a middle-aged bit actor... Monicelli takes a number of digs at the Church and the dolce vita of the privileged (even poking fun at the Fellini film); his heart is with the little people, who cling to their humor and dignity as means of survival." - Ted Shen, Chicago Reader. "Chronicles a New Year's Eve that turns into a disaster for

a pathetic trio of good-for-nothings... Monicelli uses Rome's natural décor as an open air theater... Deserted plazas, crowded night clubs, La Dolce Vita's Fontana di Trevi, a gothic villa filled with German aristocrats, and construction sites at dawn rise like a black and white dream... This sparkling nocturnal marathon probably owes a lot to the Fellini of La Strada and the Visconti of the White Nights. But, in the best neorealist tradition, Monicelli extracts from these less' characters a tragicomic dimension." - Vincent Malausa, Cahiers du Cinéma

> A RIALTO PICTURES RELEASE RED BY FONDAZIONE CINETECA DI BOLOGNA AT L'IMMAGINE RITROVATA.
>
> SPECIAL THANKS TO RAI CINEMA AND TITANUS.

DAILY (except Sun) 12:30, 2:35, 4:45, 7:15, 9:30

SUN 1:00, 3:10, 5:20, 7:30, 9:45



Dad! Junior (Neil Hamilton, 35 years later Com Gordon on TV's Batman) has already had a fine time with employee Colleen Moore, a supposed floozy - but is she? Thought impossibly lost, quintessential Jazz Baby Colleen's last silent was discovered in Italy and married to its original Vitaphone discs unearthed here - a wedding vears ago. Plus Manhattan Serenade (1929); a justrestored (by Eastman House) MGM Technicolor short starring Nina Mae McKinney (Hallelujah). SUN 1:00 MON 3:00. 7:45

#### NOVEMBER 16/17 SUN/MON SYNTHETIC SIN

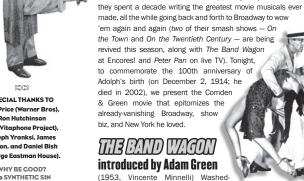
**U.S. RESTORATION PREMIERE!** (1929, William A. Seiter) Oh, so famed playwright Antonio Moreno's latest work flonned because fiancée Colleen Moore was too "unsophisticated" to play the lead: guess

it's time for the flower of Magnolia Gap, Virginia, to get to Gotham for some experience - good luck! Her next-door neighbors are gangsters! Recently rediscovered in Italy, this is its first U.S. showing in over 80 years. Plus Pirates restoration of an MGM Technicolor short SUN 1:10 5 MON 7:155



# (The Vitaphone Project)

WHY BE GOOD?



#### THE BAND WAGON introduced by Adam Green

up Hollywood song-and-dance man Fred Astaire aims for a Broadway comeback — thanks to a socko script by Comden & Green stand-ins Nanette Fabray and Oscar Levant - but battles with artsy director Jack Buchanan - as well as chilly co-star Cyd Charisse, until the two find themselves "dancing in the dark" in Central Park. Add Fred's "Shine on Your Shoes" routine in a 42nd Street arcade, the hilarious "Triplets," the Spillane-spoofing "Girl Hunt Ballet," still more great songs by Dietz & Schwartz, and a scintillating C&G screenplay Now That's Entertainment! 8:10 UCED BY ADOLPH'S SON, VOGUE THEATER CRITIC ADAM GREE WHO'S CURRENTLY AT WORK ON A MEMOIR OF HIS FATHER.



greatest leader. Taken entirely from news footage of the time, with no wrap-around musical score or omniscient narrator, the great speeches are shown, not as sound bites, but in their entirety, punctuated with literary excerpts read by luminaries including Paul Newman, Joanne Woodward, Ruby Dee, James Earl Jones, Anthony Quinn, and Charlton Heston in nterstitials directed by Sidney Lumet and Joseph L. 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. Oscar-nominated for Best Documentary. Produced by Ely Landau. Associate Producer: Richard Kaplan. 7:00





 $\triangle$ 

 $\square$ 



Archival **35mm** James Margaret

**STEWART** SULLAVAN "CLOSE TO PERFECTION

— one of the most beautifully acted and paced romantic comedies!"

"LUBITSCH'S MASTERPIECE!" - TIME OUT (LONDON) "ONE OF THE GREATEST ROMANTIC COMEDIES!"



personally, I don't feel bad at all." It's just one big happy family at pre-war Budapest leather goods store Matuschek's. Every morning, James Stewart's head salesman Mr. Kralik arrives to unlock the door for Felix Bressart's friendly family man Pirovitch, Joseph Schildkraut's dapper Mr. Vadas just where does he get all that money?), William Tracy's orash delivery boy Pepi, Sara Haden's shy Flora, and of course Frank Morgan's blustery but paternal Matuschek himself. But then Margaret Sullavan's feisty Miss Novak, turned down for a job by Mr. Kralik, sells a supposedly upsaleable "Ochi Chornya"-playing cigarette box right out from under his ose, beginning a long war of attrition; but what's eating Mr. Matuschek? - has he hired a private detective? Oh well, Kralik at east looks forward to rendezvousing with his yet-unseen romantic correspondent... Could this be the great Lubitsch's greatest? effortlessly transforming Mister America into a literature-loving European; balancing the warmth with the heat between Stewart and Sullavan; drawing from champion ditherer Morgan (The

Wizard of Oz) a rare multi-layered performance, both poignant and moving; making an off-screen suicide attempt both shocking and subtle; all leading to a Christmas Eve dinner that turns from lonely to merry; and perhaps, through this re-creation, returning in his imagination to the forever lost Berlin tailor's shop of his father and his youth. "In no other movie has this kind of love-hate been made so convincing. Stewart and Sullavan's performances are full of grace notes; when you watch later James Stewart films, you may wonder what became of this other deft, sensitive, pre-drawling Stewart. As for Sullavan, this is a peerless performance: she makes the shop girl's pretenses believable, lyrical, and funny." - Pauline Kael. "Twice remade (as the Judy Garland musical In the Good Old Summertime, then as the Tom Hanks-Meg Rvan vehicle

**SPEND NEW YEAR'S EVE** JUST "AROUND THE CORNER" Free bubbly to all 7:00 and 9:15 ticketholders or Wednesday,

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You've Got Mail), Lubitsch's 1940 original is the real thing. It's funny, touching and beautifully paced with numerous examples of the celebrated 'Lubitsch touch.'" - Phillip French, The Observer. "There are no art deco nightclubs, shimmering silk gowns, or slamming bedroom doors to be seen, but this 1940 film is one of Lubitsch's finest and most enduring works, a romantic comedy of dazzling range." - Dave Kehr.

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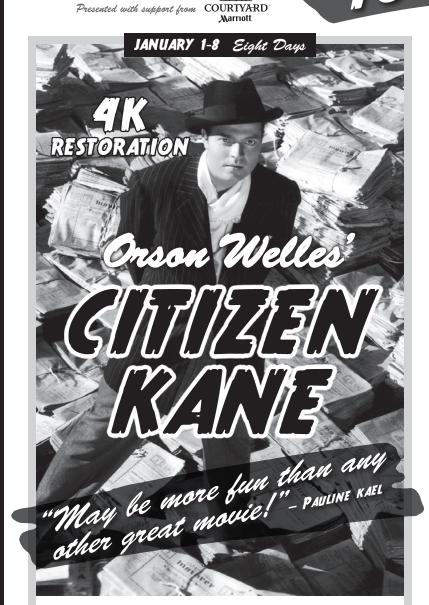
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Celebrating his Centennial Year

sebud." From its Gothic opening at looming Xanadu, through the utterly convincing faked newsreel, through an investigative reporter's quest through the conflicting accounts of the surviving participants - friends, enemies, wives, bystanders - in the public rise and private fall of a newspaper magnate (played throughout by 25-year-old Welles); with the overlapping dialogue; the low angle shots; the startling, radio-influenced use of sound; the deep focus; the long takes; the whole course of a marriage limned in a succession of breakfasts; to its legendary finale, this is the most electrifying debut in screen history – acting and directing - routinely voted by international critics as the greatest film ever, and acknowledge influence and inspiration to the most disparate cineastes. As brilliant and startling today as in 1941, it remained both Welles' masterpiece and his nemesis. "It is one of the miracles of cinema that in 1941 a first-time director; a cynical, hard-drinking writer (Herman J. Mankiewicz); an innovative cinematographer (Gregg Toland), and a group of New York stage and radio actors (Joseph Cotten, Agnes Moorehead, et al.)

were given the keys to a studio and total control, and made a masterpiece. Citizen Kane is more than a great movie; it is a gathering of all the lessons of the emerging era of sound." - Roger Ebert. "Welles was trying to make the Last Word in movies, looting Hollywood for its finest techniques and technicians to build himself an immortal monument. It is the scope of his youthful presumption that keeps Kane perpetually fresh and exciting." - Joseph McBride.

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FILM FORUM

Mr. McBride's book *What Ever Happened to Orson Welles?: A Portrait of an Independent Career* (University Press of Kentucky) will be on sale at our concession during the series.

Special thanks to Nicole Woods, Kristie Nakamura (Warner Bros.), Brian Belovarac, Laura Coxson (Janus Films), Paul Ginsburg, Janice Simpson (Universal Pictures), Grover Crisp, Chris Lane, Michael Horne (Sony Pictures), Julie Pearce, Charlie Bligh (BFI), Cristina Bernaldez (Filmoteca Española, Madrid), Andrea Kalas, Judy Nicaud (Paramount Pictures), Caitlin Robertson, Joe Reid (20th Century Fox), Eric DiBernardo, Adrienne Halpern (Rialto Pictures), Chris Chouinard (Park Circus Films), May Haduong, Cassie Blake (Academy Film Archive), Calantha Mansfield (Carlotta Films U.S.), Todd Wiener, Steven Hill (UCLA Film Archive), Ron Simon (Paley Center), Lynanne Schweighofer (Library of Congress), Paolo Cherchi Usai, Daniel Bish (George Eastman House), Jake Perlin (Maysles Films), Sharon Lester Kohn (Rainbow Releasing), Emiliana Piedra, Lola Piedra, Emma Piedra, Soledad Fox, and Joseph McBride

**ORSON WELLES ON TELEVISION** at Paley Center for Media

Over two consecutive weekends (February 7-8 and February 14-15), The Paley Center for Media (215 W. 52nd St.), will present Welles television rarities, including his landmark TV pilot Fountain of Youth; starring roles in The Man Who Came to Dinner and King Lear; a compilation of classic interviews; and even an episode of I Love Lucy. For complete schedule, go to paleycenter.org.



#### JANUARY 9/10 FRI/SAT THE MAGNIFICENT **AMBERSONS**

(1942, Orson Welles) Turn-of-the-20th-century Mid-America: Joseph Cotten pursues lost love Dolores Costello, despite her imperious son Tim Holt — himself smitten with Cotten's daughter Anne Baxter - and lovelorn spinster aunt Agnes Moorehead (Best Actress, NY Film Critics). Welles' low-key, reflective follow-up to Kane, adapted from Booth Tarkington's Pulitzer winning novel chronicles the decline of a family and the end of an era. Re-edited in Welles' absence, its ending re-written and re-shot by others. But "even in this truncated form it's amazing and memorable' (Pauline Kael). **12:30, 2:20, 4:10, 6:00, 7:50** 

#### JANUARY 9/10 FRI/SAT (SEPARATE ADMISSION)

THE STRANGER (1946, Orson Welles) I Married a Nazi War Criminal, as War Crimes Commissioner Edward G. Robinson tracks the supposed mastermind of the Final Solution to a quiet Connecticut village, the home of boys' school prof Welles and all-American bride Loretta Young, as well as

climax. Welles' only "very profitable" picture. 9:45

#### JANUARY 11 SUN THE MUPPET MOVIE

of a looming 124-foot clock tower, scene of a hair-raising

(1979, James Frawley) Devoted Sesame Street fan Welles (as a studio chief!) meets Kermit, Miss Piggy, Fozzie, et al. 11:00 AM\* \*Part of our weekly Film Forum Jr. series. All tickets \$7.50



JANUARY 11/12 SUN/MON

#### \* DOUBLE FEATURE! THE STRANGER

(1946, Orson Welles) See January 9/10. SUN 1:00, 4:25, 7:50 MON 12:30, 3:00, 6:30, 10:00

# **JOURNEY INTO FEAR**

(1943, Norman Foster) Joseph Cotten's armaments expert is saved from murder by his disappearance during a magic act, trapped on a blacked-out ship with his nemesis, then held at gunpoint on a window ledge in a driving rain. Vintage Eric Ambler intrigue, supervised and partly directed by Welles, who co-stars in heavy make-up as Turkish secret police chief Colonel Haki SUN 2:55. 6:20. 9:45 MON 2:25. 4:55. 8:25



JOURNEY INTO FEAR

# JANUARY 13 TUE ★ DOUBLE FEATURE!

#### MAN IN THE SHADOW **NEW RESTORATION**

(1957, Jack Arnold) Modern big-time rancher Orson Welles' henchmen go a little too far disciplining a bracero migrant worker, but Sheriff Jeff Chandler isn't falling for the resulting cover-up. Welles' character and ake-up anticipate Touch of Evil's "Hank Quinlan" the following year. 12:35, 4:20, 8:10

# BLACK MAGIC

(1949, Gregory Ratoff) Welles' real-life 18th-century con-man/magician/hypnotist Cagliostro helps bring down the French monarchy amid a cast of characters including Louis XV and XVI, Marie Antoinette, Madame du Barry, et al. Print courtesy Library of Congress. 2:15, 6:00, 9:50



#### MAN IN THE SHADOW JANUARY 14 WED **TOUCH OF EVIL**

("Preview" version)

(1958, Orson Welles) When a car bomb vaporizes two border town nightclubbers, Mexican narc Charlton Heston, on his honeymoon with gringa bride Jane Leigh, finds himself pressed into service by memorably bloated police chief Welles. With a legendary opening crane shot that follows the actors for blocks; Marlene Dietrich's deadpan, dark-wigged madam; and an elaborate chase through the canals of Venice...

version before it was 12:30, 2:40, 4:50, 7:00\*, 10:00 \*INTRODUCED BY WELLES HISTORIA JOSEPH McBRIDE

108-minute "preview"

2:00, 5:10, 8:20 **TOUCH OF EVIL** F FOR FAKE

# JANUARY 15/16/17 THU/FRI/SAT

#### MACBETH ("Scottish" version)

(1948, Orson Welles) In the gloomy, claustrophobic atmosphere of a studio-shot primitive world, a feudal ord (Welles in the title role) decides to go for the kingship, with horrifically fated results. Re-edited by its studio - with the original Scottish brogues redubbed into American accents - this is Welles' original 108-minute cut, as restored by UCLA Film Archive, HD. (See the original release "American" version on January 25.) "Pure cinema." - Geoff Andrew, Time Out (London).

THU 12:30, 2:40, 4:50, 10:00 FRI **12:30, 2:40, 4:50, 7:10\*, 10:0**0 SAT **12:30, 7:45, 10:00** \*FRIDAY'S 7:10 SHOW INTRO Welles Historian Joseph McBride



#### JANUARY 15/17 THU/SAT (SEPARATE ADMISSION)

#### WELLESIANA

THU 7:10 SAT 2:45

**Presented by Joseph McBride** presents this program of Welles rarities, including his early short film The Hearts of Age (made when he was 19), rushes, film cameos, TV and and stage appearances, trailers, and other ephemera spanning the director's more than half-century career.

# JANUARY 17 SAT THE MAGNIFICENT **AMBERSONS**

(1942, Orson Welles) See January 9/10. 5:15\* RODUCED BY JOSEPH MCBRIDE, WITH ANALYSIS OF



JANUARY 18/19 SUN/MON

# ★ DOUBLE FEATURE!

JANE EYRE (1943, Robert Stevenson) Joan Fontaine's Jane graduates from the Orphanage from Hell to be governess to the ward of Welles' brooding Rochester

"He strode on the set and proclaimed 'All right

everyone turn to page eight' and we did it, though he

#### SUN 12:50. 4:50. 8:50 MON 12:35. 4:35 **TOMORROW IS** FOREVER

(1946, Irving Pichel) Listed among the dead of WWII, Welles, sporting a new face, returns anyway, only to find wife Claudette Colbert now remarried to George Brent. Easy choice? With 7-year-old Natalie Wood as Welles' adopted daughter SUN 2:45, 6:45 MON 2:30



JANUARY 20 TUE ★ DOUBLE FEATURE!

#### **COMPULSION** (1959, Richard Fleischer) Fictionalized version of he Leopold-Loeb case, with Welles arriving late as

the Clarence Darrow figure, his summing up for the defense of thrill-killers Dean Stockwell and Bradford Dillman an electrifying tour de force. Collective Cannes Best Actor Award to Stockwell, Dillman, and Welles. **12:45, 5:10, 9:30** 

#### THE LONG, **HOT SUMMER** (1958, Martin Ritt) "You're gonna like me,

Paul Newman to Mississippi baron Welles, in this adaptation of Faulkner stories, with Angela Lansbury daughter. 2:50. 7:15

JANUARY 21/22 WED/THU ★ DOUBLE FEATURE! THE IMMORTAL STORY

#### (1968, Orson Welles) To make the perennial tall tale of the title come true, aging Macao merchant Welles hires

a too-pretty sailor to sleep with his (also hired) wife Jeanne Moreau: but then the elaborate set-up starts to take on a life of its own. Welles' first color film, adapted from an Isak Dinesen story, with music by Erik Satie Digital projection. 12:40, 3:50, 7:00, 10:10

#### F FOR FAKE (1974, Orson Welles) Welles the filmmaker/magician

keeps the rabbits coming, starting with already-shot footage (by François Reichenbach) on art forger Elmyr de Hory and Howard Hughes "memoirs" hoaxe Clifford Irving, then adding his own visual and verbal sleight-of-hand



\* DOUBLE FEATURE!

#### THE LADY FROM SHANGHAI

(1948, Orson Welles) "If I'd only known where it would end, I'd never have let anything start." Footloose Irish sailor with literary aspirations Welles gets mixed up in a murder with crooked lawyer Everett Sloane and his sultry wife Rita Hayworth (still Mrs. Welles at the time of shooting), as Byzantine plot complications ensue, highlighted by the legendary Hall of Mirrors finale. 2:40, 6:35, 10:30

to chaotic post-war Vienna, as zithers play and

atmosphere drips from the screen, to find his old

buddy. Welles' Harry Lime, is dead... or is he? "One

of the most dramatic star entrances in the history of

cinema." - J. Hoberman. 12:35, 4:30, 8:25

#### THE THIRD MAN (1949, Carol Reed) Pulp novelist Joseph Cotten goes

#### JANUARY 25/26 SUN/MON

**OTHELLO** (1952, Orson Welles) As Welles' Othello lies dead, a horrified lago is hoisted above the crowd in an iron cage - and then the play begins. Shakespeare's classic of iealousy and retribution becomes one of Welles' most dazzling works, from its baroque Venetian beginning to the stunning murder sequence

in a Turkish bath, Grand Prize, Cannes, SUN 2:40, 7:00, 9:00



IT'S ALL TRUE (1993, Richard Wilson, Myron Meisel & Bill Krohn Reconstruction of Welles' aborted 1942 South American project, with his color footage of Carnival in Rio, the "blessing of the bull," and the near-complete umentary story of four fishermen's 2,000mile sea voyage to Rio on a tiny raft. "A seductive New York Times. 12:50 PM

#### JANUARY 25 SUN (SEPARATE ADMI MACBETH (Original Release Version)

& RETURN TO GLENNASCAUL (1948, Orson Welles) See January 15/16/17. The 89-minute U.S. release version, with the actors' voices dubbed with American accents. 35mm restored print courtesy UCLA Film & Television Archive. Restoration funding provided by The Film Foundation and the Hollywood Foreign Press Association. Plus Return to Glennascaul (1952): in this Oscar-nominated short, Orson Welles on a drive in the Irish countryside nicks up a man who relates a "strange story told in Dublin.



#### JANUARY 26 MON (SEPARATE ADMISSION) CHIMES AT MIDNIGHT

**NEW RESTORATION** (1965, Orson Welles) A Shakesperean wintry lamen for the "death of Merrie England," with Welles' "plump Jack Falstaff" and the forces of life and love versus Keith Baxter's icily ruthless Prince Hal, with John Gielgud's King Henry the moral center, "Welles" masterpiece." - Joseph McBride. DCP restoration courtesy Filmoteca Española. 8:00 ONLY

#### JANUARY 27 TUE \* DOUBLE FEATURE! PRINCE OF FOXES

(1949, Henry King) Italy, 1500: Welles' Cesare Borgia (real-life model for Machiavelli's "prince") goes a bit too far when he orders Tyrone Power to break up Wanda Hendrix's marriage to elderly Felix Aylmer. 3:00, 7:30

#### THE BLACK ROSE (1950, Henry Hathaway) In medieval Cathay, Welles'

Mongol warrior "Bayan of the Hundred Eyes" leads the hordes, aided by far-from-home Saxon bowmen Tyrone Power and Jack Hawkins. 12:40, 5:10, 9:35 mirks itinerant handyman and alleged barn-burne



#### JANUARY 28/29 WED/THU MR. ARKADIN (CONFIDENTIAL

REPORT) & ORSON WÉLLES IN SPAIN (1955, Orson Welles) Citizen Kane in reverse, as mysterious zillionaire Welles hires a drifter to research his own past, the witnesses providing a memorable procession of grotesques, from Mischa Auer's flea

circus magnate, to Michael Redgrave's swish antiques dealer, to Katina Paxinou's retired crime boss Plus Orson Welles in Snain (1966 David & Albert Maysles): Welles dazzles potential backers of a bullfighting picture that would evolve into The Other Side of the Wind.

WED 2:30, 4:40, 7:00, 9:20 THU 12:30, 2:40, 4:50



IT'S ALL TRUE (1993) See January 25. 12:40 PM

# JANUARY 29 THU **TOUCH OF EVIL**

(Release Version) (1958, Orson We See January 14. This 93-minute version, the cut shown in theaters



#### JANUARY 30/31 FRI/SAT THE TRIAL

**NEW RESTORATION** (1962, Orson Welles) Anthony Perkins' Josef K enters a nondescript door and an immense crowd rises to its feet; two detectives beat a third in a tiny room lit by a single bulb; and in a gigantic office the desks stretch on, and on... Welles' idiosyncratic view of Kafka's classic of meaningless persecution unfolds against locations in Zagreb and in Paris' vast, deserted Gare (now Musée) d'Orsay. With Jeanne Moreau, Romy Schneider and Welles himself, on screen and dubbing 11 different

#### characters. 12:30, 2:50, 5:10, 7:30, 9:50 FEBRUARY 1/2 SUN/MON **TOUCH OF EVIL**

(1998 Reconstruction) (by Walter Murch, Bob O'Neil, et al.) of many of Welles' sound and picture intentions, as detailed in a egendary 58-page memo to the studio



TOUCH OF EVI

# **CHIMES AT MIDNIGHT**

FEBRUARY 2 MON (SEPARATE ADMISSION) TOO MUCH

**JOHNSON** 

SPECIAL FILM (1938) Shot on now-va Manhattan locations, Welles LIVE ACTOR first professional film (featuring Joseph Cotten, Welles and his then-wife Virginia Nicolson, among others) was intended be used in conjunction with his Mercury heatre adaptation of William Gillette's 1894 farce. But using the film proved too complicated and the idea was scrapped. Long thought lost, a rough cut assembled by Welles was miraculously discovered in August 2013 in a warehouse in Pordenone, Italy, Tonight the Film Forum Players will perform a reading of the

play, with the footage integrated into the action,

as Welles had originally intended. Preserved

by George Eastman House, Cinemazero, and

Cineteca del Friuli, with partial funding from the

National Film Preservation Foundation, Special

thanks to Paolo Cherchi Usai. 7:30 ONLY



#### A MAN FOR ALL SEASONS **FEBRUARY 3 TUE** A MAN FOR ALL

**SEASONS** (1966, Fred Zinnemann) Crimson-garbed Welles guest stars as Cardinal Wolsey, while Paul Scofield's Sir Thomas More risks his head opposing Robert Shaw's Henry VIII, in this multi-Oscared (6 in all, including Best Picture, Actor, and Director) adaptation of Rober Bolt's stage classic. 12:50, 8:20

# **FEBRUARY 3 TUE SOMEONE TO LOVE**

(1987, Henry Jaglom) In his final role, Welles r on film, feminism, and marriage as one of a group of director Jaglom's unmarried friends - among them Ronee Blakley, Dave Frishberg and Sally Kellerman invited to chronicle their relationship woes on the stage of an about-to-be-demolished theater. 3:20, 6:00

