





“ECSTATIC CREEPINESS”

— J. Hoberman, *Village Voice*

David Lynch’s

Blue Velvet

Starring

Kyle MacLachlan Isabella Rossellini Dennis Hopper

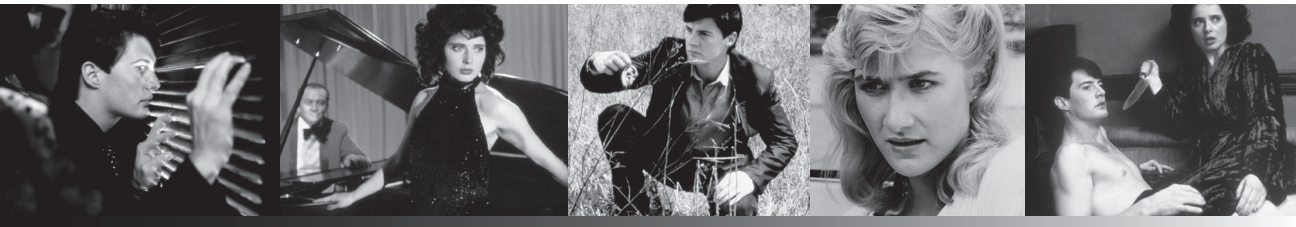
(1986) “Heineken?” F\*\*k that sh\*\*\*! **Pabst Blue Ribbon™**! Aah! An azure sky, glistening red tulips along a white picket fence; a stalwart fireman, his Dalmatian beside him, waves from a fire truck moving in slow-mo; a crossing guard directs school kids; a woman sips tea in front of the TV while her husband waters their manicured lawn — all in gorgeous color and Scope, accompanied by the oh-so-soothing voice of Bobby Vinton singing the title tune. But wait. Now the hose is caught — is the man having a stroke? And why are we powdering into the earth and seeing those disgusting bugs, in ultra-close-up? Oh, wait a minute, this is a David Lynch film. So, here’s a tip for all-American square Kyle MacLachlan: Don’t check out the rotting, ant-infested severed ear in the grass. And, even though you’ve got this thing for mysterious

“Blue Lady” Isabella Rossellini. Don’t hide in her bedroom closet in hopes of sneaking a peak. But this is a Lynch movie, so its depiction of idyllic “Lumberton, U.S.A.” shows its dark underside of sexual violence, kidnapping, murder, and, in Dennis Hopper’s amphetamine-sporting Frank Booth, one of the most dangerous, repellent, and magnetic psychopaths ever to haunt the screen, while Laura Dern, in her first major role, incarnates the girl next door as extremely as Hopper does in essaying pure slime. Controversial from its premiere, “Velvet” polarized critics like no other movie, with a thumbs-downing from normal champion of the offbeat Roger Ebert, but with Boston and National Film Critics Societies naming it Best Film, the Academy nominating

Lynch for Best Director, and an anointing by Pauline Kael, who hailed its “charged erotic atmosphere” and “aural-visual humor and poetry.” **DCP restoration.** “The seamless blending of beauty and horror is remarkable, the terror very real, and the sheer wealth of imagination virtually unequalled in recent cinema.” — Geoff Andrew, *Time Out* (London). “There hasn’t been an American film so rich, so formally controlled, so imaginatively cast and so charged with its maker’s psychosexual energy since *Raging Bull*.” — J. Hoberman, *Village Voice*.

DAILY (except SAT & SUN) 12:30, 2:50, 5:50, 7:30, 9:50  
SAT 12:30, 2:50, 7:30, 9:50 SUN 12:30, 3:40, 6:00, 8:20  
A PARK CIRCUS FILMS RELEASE

BEST PICTURE OF THE YEAR NATIONAL SOCIETY OF FILM CRITICS



APRIL 1-7 ONE WEEK NEW RESTORATION

Chantal Akerman’s JEANNE DIELMAN

23, QUAI DU COMMERCE, 1080 BRUXELLES

STARRING Delphine Seyrig



“SUPREMEY SENSUAL! Changed the face of contemporary European cinema.” — J. Hoberman, *Village Voice*

(1975) A simply dressed Delphine Seyrig (*Last Year at Marienbad*, *Stolen Kisses*) puts something on the stove in her modest apartment, then answers the doorbell to admit an older man. Wordlessly taking his hat and coat, they go to the bedroom; after a time shift represented by a light change, they reemerge, she gives him his hat and coat, he gives her money and leaves. Then she checks what’s cooking on the stove, airs out the bedroom, takes a bath, puts on her clothes, wipes out the tub. The next day, shopping, lunching out, and caring for a baby are added to the routines, plus the afternoon visitor. But on the third day, the routines are interrupted, things go slightly awry, and the shell of habit starts to crack; and when the ultimate change occurs, mortal consequences ensue. Akerman’s breakthrough feature (made when she was 25, in five weeks, for \$125,000) achieves a microscopic examination of one woman’s life, and by its intensity, with mostly head-on, long take, real time visuals, and much-less and mostly dialogue-less track, forces us to see those little things in life, in a totally new way. Restored by the Royal Film Archive of Belgium. DCP. “It’s not difficult to understand the extraordinary underground reputation of this very beautiful film. It is not quite like any other film you’ve even seen. Seyrig is a screen presence comparable, perhaps, only to Garbo.” — Vincent Canby, *The New York Times*. “Seyrig inhabits her role so absolutely — even to the clumsiness of her potato-peeling — that she more than justifies the deliberate pedantry of the film’s full title.” — *Dielman* is a lethal travesty of melodrama — a deadpan resurrection of the ultimate weepie plot — using a situation that was a chestnut when Mizoguchi discovered it. In affect, it resembles late Hitchcock, but what Hitch used to set the table, Akerman turns into virtually the entire film. As in *Psycho* or *The Birds*, Akerman reveals the sinister in the commonplace, but does so to a far more astute social purpose.” — J. Hoberman, *Village Voice*.

DAILY (except SUN) 12:30, 4:10, 7:50  
SUN 12:40, 4:20, 8:00  
A JANUS FILMS RELEASE

I DON’T BELONG ANYWHERE: The Cinema of Chantal Akerman plays at FILM FORUM for one week, March 30-April 5 (FREE ADMISSION).

Chantal Akerman’s NO HOME MOVIE premieres April 1 at BAM.

MEMBERSHIP BENEFITS! SAVE \$6 AT EVERY SCREENING!

Members pay just \$8 rather than \$14 at all times.

☐ I would like to become a Film Forum member at the following level:

- ☐ \$75 ☐ \$125 ☐ \$250 ☐ \$550 ☐ \$1,000 ☐ \$2,500
- ☐ Seniors (65+) & Students may purchase a \$75-level membership for \$50. Send proof of age/student ID.
- ☐ Enclosed is my check made payable to Film Forum.
- ☐ Please charge my credit card: ☐ AMEX ☐ MasterCard ☐ Visa ☐ Discover

Card # \_\_\_\_\_ Expiration Date \_\_\_\_\_  
Signature (required) \_\_\_\_\_  
☐ I cannot join at this time, but add me to the calendar or e-mail list (circle one or both).  
☐ Enclosed is \$\_\_\_\_\_ as a donation (fully tax-deductible).  
☐ Enclosed is a matching gift form.

NAME \_\_\_\_\_ (AS APPEARS ON CREDIT CARD)  
ADDRESS \_\_\_\_\_ (APT #)  
CITY/STATE/ZIP \_\_\_\_\_ DAYTIME TEL \_\_\_\_\_  
E-MAIL \_\_\_\_\_

Membership benefits are valid for one year from date of purchase. Membership cards are non-transferable. Film Forum qualifies for many matching gift programs. Please check with your employer. Questions? Call the Membership Coordinator: 212-627-2035.  
Mail to: Film Forum, attn: Membership, 209 W. Houston St., NY, NY 10014

FILM FORUM

209 WEST HOUSTON STREET, NEW YORK, NY 10014

RETURN SERVICE REQUESTED



MARCH 11-24 TWO WEEKS

IT GIRLS

WHY BE GOOD?, March 21 & 23



SHOWMAN NEW 35mm RESTORATION & MEET MARLON BRANDO

**Showman** (1963, Auzet & Duto Maysles). Movie wheeler-dealer Joseph E. Levine — inspiration for Godard’s *Contempt* producer — fields endless phone calls, ponders deals in interchangeable hotel suites, and hands Sophia Loren her Two Women Oscar, as he hurries from New York to Cannes to Hollywood to Rome and back to Boston for a dinner thrown by childhood pals. Virtually unseen, the Maysles’ first solo feature is ultimately a sympathetic portrait of the last of the great movie moguls. Preserved by the Academy Film Archive. 35mm. **Meet Marlon Brando** (1965, Maysles Bros., Charlotte Zwirn). The put-ons and shameless come-ons keep coming as Brando jousts and flirts with interviewers while promoting *Moulin* in NYC. DCP.

FRI, APRIL 8 12:30, 4:35, 8:30  
SAT, APRIL 9 8:15  
SUN, APRIL 10 2:20  
MON, APRIL 11 2:20, 9:20  
TUE, APRIL 12 2:40  
WED, APRIL 13 3:50, 9:50  
THU, APRIL 14 4:45, 8:25



PORTRAITS & EARLY WORK

Compilation includes **Orson Welles in Spain** (1963); Welles dazzles potential backers of a bullfighting picture; **Dali’s Fantastic Dream** (1966); **Cut Piece** (1965); **Yoko Ono’s** legendary Carnegie Hall performance; **BMG: A Self Portrait** (1964); and Albert’s globe-trotting beginnings: **Psychiatry in Russia** (1955), **Russian Close-Up** (1957), and **Safari Ya Gari** (1961), filmed at a railroad station in Kenya. All DCP.

FRI, APRIL 8 12:30, 4:25  
SAT, APRIL 9 6:00  
SUN, APRIL 10 5:40  
WED, APRIL 13 2:50, 8:50  
SAT, APRIL 16 4:50  
WED, APRIL 20 2:50

SALESMAN

(1968, Maysles Bros., Zwirn). “The most exciting thing in life is to watch the meeting of two strangers — to see how they communicate.” David Maysles. And there’s plenty of that here, as four Bible salesmen in Opa-Looka, Florida walk the line from type to door-to-door despair. “An unforgettable image of America.” — Vincent Canby, *The New York Times*. 35mm.

SAT, APRIL 15 12:30, 4:10  
WED, APRIL 13 12:30, 4:40, 7:00



BENEFITS

PRIVATE BACKSTAGE TOUR OF FF WITH DIRECTOR KAREN COOPER  
INVITATIONS TO SPECIAL EVENTS  
DVD BORROWING PRIVILEGES  
THEATER SEAT PLAQUE  
INVITATIONS TO PRESS SCREENINGS  
DIRECTOR’S FALL COCKTAIL RECEPTION & FILM 2 tickets  
WEEKEND RESERVATION PRIVILEGES Up to 4 seats (Fri-Sun)  
FF LIMITED-EDITION ART Priority offering & 10% discount  
WEEKDAY RESERVATION PRIVILEGES Up to 4 seats (Mon-Thu)  
SPRING MOVIE BRUNCH 2 tickets  
LISTING IN ANNUAL DONORS’ ROSTER  
GUEST PRIVILEGE MEMBERSHIP CARD  
FF’S OWN MERCHANDISE 20% discount  
CALENDAR MAILINGS & E-MAIL UPDATES Premieres and retrospectives  
MEMBERSHIP CARD Save \$6 on a single ticket  
MEMBERSHIP LEVELS (Tax-deductible portion)

	\$75 (\$75)	\$125 (\$125)	\$250 (\$221)	\$550 (\$453)	\$1,000 (\$903)	\$2,500 (\$2,403)
PRIVATE BACKSTAGE TOUR OF FF WITH DIRECTOR KAREN COOPER						
INVITATIONS TO SPECIAL EVENTS						
DVD BORROWING PRIVILEGES						
THEATER SEAT PLAQUE						
INVITATIONS TO PRESS SCREENINGS						
DIRECTOR’S FALL COCKTAIL RECEPTION & FILM 2 tickets						
WEEKEND RESERVATION PRIVILEGES Up to 4 seats (Fri-Sun)						
FF LIMITED-EDITION ART Priority offering & 10% discount						
WEEKDAY RESERVATION PRIVILEGES Up to 4 seats (Mon-Thu)						
SPRING MOVIE BRUNCH 2 tickets						
LISTING IN ANNUAL DONORS’ ROSTER						
GUEST PRIVILEGE MEMBERSHIP CARD						
FF’S OWN MERCHANDISE 20% discount						
CALENDAR MAILINGS & E-MAIL UPDATES Premieres and retrospectives						
MEMBERSHIP CARD Save \$6 on a single ticket						

Non-Profit Org.  
U.S. Postage  
PAID  
Permit #7131  
New York, NY

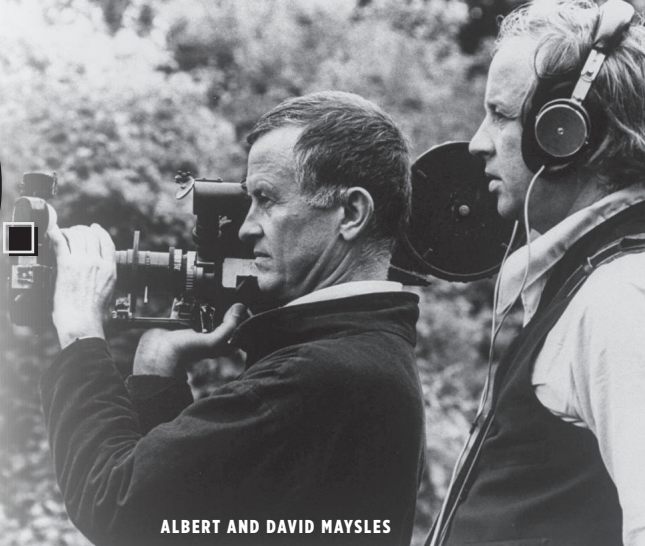
APRIL 8-21 :: TWO WEEKS

THE MAYSLES & CO.

“REMEMBER, AS A DOCUMENTARIAN YOU ARE AN OBSERVER, AN AUTHOR BUT NOT A DIRECTOR, A DISCOVERER, NOT A CONTROLLER.” — ALBERT MAYSLES

For sixty years, Albert (1926-2015) and David (1931-1987) Maysles, and their collaborators (among them Susan Froemke, Charlotte Zwirn, Ellen Hovde, Deborah Dickson, et al.), epitomized “Direct Cinema” (their own term for *cinéma vérité*, or “fly-on-the-wall” moviemaking) to international critical acclaim, and iconic success.

Special thanks to: JAKE PERLIN, ANDREW ADAM (Cine Concurrence), REBEKAH MAYSLES (Maysles Film, Inc.), DANIEL BISH (Cine Concurrence), JENNIFER BERTANI (WNET), SARA BENSTEIN (HBO), JONATHAN HERTZBERG (Kino Lovers), ELENA ROSS-SHOKO (New York Public Library for the Performing Arts), BEN BRAUN (Sommers-Dutton), LOUISE BROOKS (Cine Arts), NEAL BLOCK (Manhattan Pictures), BRIAN DROGHELL, MAY HADOU, MIKE POGORELSKY and JOSEF UEDINGER (Academy Film Archive), BRIAN BELOWNABE, BEN CROSSLEY-PARRA (Cine Arts), JONATHAN CLYDE (Arts Conc. Inc.), ELIZABETH GUEST (ESPN), SARA MAYSLES, LARBA COHEN, MICHAEL CHAMBER, NELSON WALKER, LYNN TRUE, SEAN PRICE WILLIAMS, MICHAEL McHANEY and PETER GELB.



LALEE’S KIN: THE LEGACY OF COTTON

SALLY GROSS: THE PLEASURE OF STILLNESS

(2007, Albert Maysles, Kristen Nunk). Portrait of “the most poetic of minimalist modern dance choreographers” (New York Times). Digital. Plus *Anastasia* (1962, Maysles Bros.); portrait of American Bolshoi ballerina Anastasia Stevens. DCP.

MON, APRIL 18 12:30, 6:00

LALEE’S KIN: THE LEGACY OF COTTON

(2000, Albert Maysles, Dickson, Froemke). In the Mississippi Delta, the intertwined lives of Lalee Wallace, a great-grandmother living in dire poverty, and Reggie Barnes, superintendent of the embattled West Tallahatchie school system. Courtesy HBO. Digital.

MON, APRIL 18 2:00, 7:30

UMBRELLAS

(1994, Albert Maysles, Henry Corra, Giovanni Wenzel). Christo and Jeanne-Claude’s Umbrellas: Joint Project for Japan and U.S.A. — from the exaltation of the project’s opening day through unexpected tragedies. 16mm.

MON, APRIL 18 2:00, 7:30

A VISIT WITH TRUMAN CAPOTE

(1966, Maysles Bros., Zwirn). In the wake of his *In Cold Blood* triumph, Capote talks shop with a Newsweek interviewer at his place in the Hamptons, then takes the book’s real life hero, Kansas cop Alvin Dewey, and his starstruck wife for “breakfast” at Tiffany’s. Plus outtakes from the film. Courtesy WNET. Digital.

TUE, APRIL 19 2:30, 8:00

SOLDIERS OF MUSIC: ROSTROPOVICH RETURNS TO RUSSIA

(1991, Albert Maysles, Bob Eisenhardt, Froemke, Peter Geul) Cellist/conductor Mstislav Rostropovich and his wife, soprano Galina Vishnevskaya, return to the Soviet Union after sixteen years in exile. 35mm.

WED, APRIL 20 12:30, 6:35

IN TRANSIT

(2015, Albert Maysles, Lynn True, Nelson Walker, Ben Wu and David Uss). All aboard Amtrak’s Empire Builder, America’s busiest long-distance train route. Albert’s final film. DCP.

THU, APRIL 21 12:30, 6:00

IRIS

(2014, Albert Maysles) “My mother worshipped at the altar of the accessory.” Portrait of the 93-year-old fashion legend Iris Apfel by 87-year-old filmmaking legend Maysles. “There are few better ways right now to spend 80 movie minutes.” — Manohla Dargis, *The New York Times*. DCP.

THU, APRIL 21 2:20, 7:40



IRIS

GIMME SHELTER

(1970, Maysles Bros., Zwirn) “Brothers and Sisters, why are we fighting?” pleads Mick Jagger to the crazed crowd at Altamont. Chronicle of the Rolling Stones’ 1969 U.S. tour, capturing their seat-rattling performances, along with Tina Turner, the Hell’s Angels, and a gun-waving fan. 35mm.

SAT, APRIL 9 2:20, 10:10  
TUE, APRIL 12 4:10, 9:50  
THU, APRIL 14 12:30, 8:00  
FRI, APRIL 15 9:40

VLADIMIR HOROWITZ: THE LAST ROMANTIC

(1985, Maysles Bros., Froemke, Deborah Dickson, Pat Jaffe). At home with the Maestro and wife Wanda Toscanini, the 81-year-old piano virtuoso treating us to conversation, reminiscence and a private recital. 16mm.

SUN, APRIL 10 12:30  
MON, APRIL 11 4:10



ORSON WELLES IN SPAIN

OUT-TAKES, COMMERCIALS, RARITIES

(Maysles Bros., et al.) Deleted scenes and unfinished projects, spanning five decades, capturing some of the 20th century’s most towering figures (Muhammad Ali, Fidel Castro, Welles), along with Sminoff Vodka commercials, Roman Polanski and Sharon Tate in an MGM show reel, the brothers on Letterman, and a film by Godard shot by Albert. DCP and 35mm.

SUN, APRIL 10 4:00  
MON, APRIL 11 7:40  
THU, APRIL 14 12:30, 8:15  
FRI, APRIL 15 4:10

OZAWA & THE MET IN JAPAN

**Ozawa** (1985, Maysles Bros., Froemke, Dickson) Seiji Ozawa, chief conductor of the Boston Symphony Orchestra, in pursuit of perfection, despite enormous emotional cost. 16mm. **The Met in Japan** (1989, Albert Maysles, Froemke). The Metropolitan Opera visits Japan, with singers Kathleen Battle and Plácido Domingo and conductors Levine and Rudel. Digital.

MON, APRIL 12 12:30, 6:00



THE BURKS OF GEORGIA

THE GATES

(2007, Maysles Bros., Antonio Ferreira, Matthew Penning). The saga of Christo and Jean-Claude’s monumental project, 7503 fabric panels hung throughout Central Park, from its 1979 inception to its realization a quarter-century later. 35mm.

TUE, APRIL 12 12:30, 6:10  
TUE, APRIL 19 4:20, 9:50

APRIL 22-MAY 5 TWO WEEKS

King Hu’s A TOUCH OF ZEN THE COMPLETE, UNCUT EPIC 侠女 NEW 4K RESTORATION

PIONEERS OF AFRICAN-AMERICAN CINEMA

A little-known chapter of film history, the “race film” — funded, written, produced, directed, distributed, and often exhibited by people of color — flourished from the 1920s into the 1940s. Previously circulated only in poor-quality 16mm prints, these newly restored versions allow us to witness the legacies of Oscar Micheaux, Spencer Williams, and other African-American innovators with fresh eyes.

PIONEERS OF AFRICAN-AMERICAN CINEMA is a Kickstarter-funded project, curated by Charles Maysles and Jacqueline Stewart. Executive producer, Paul D. Miller (aka DJ Spooky). Produced by Bert Wood for Kino Lorber, Inc. Special thanks to the G. William Jones Film and Video Collection of SMU and The Library of Congress.

FEBRUARY 14 SUN

THE BLOOD OF JESUS

(1930, Oscar Micheaux) A young Sister travels to the proverbial crossroads, facing the Devil himself. Plus **HELL-BOUND TRAIN** (c. 1931, James van Elver). Home-grown evangelical surrealism, as a horned devil wages the throttle of a symbolic locomotive, amid dancing, gambling, and debauchery. *Silent*, with recorded music by Samuel Wajmon (Ganja and Hess). Restored by S. Toriano Berry for the Library of Congress. DCP restorations. 1:00 ONLY

FEBRUARY 15 MON

WITHIN OUR GATES

(1919, Oscar Micheaux) When a young woman gets swept up in the Great Migration from rural South to the big city, she makes discoveries about her own identity. Micheaux’s earliest surviving feature. *Silent*, with recorded music by DJ Spooky. Plus **TWO KNIGHTS OF VAUDEVILLE** (1916), featuring a long-forgotten Black comedy team. *Silent*, with recorded music by Donald Sacks. DCP restorations. 7:00 ONLY

DIRTY GERTIE FROM HARLEM U.S.A.



CHRISTO’S VALLEY CURTAIN & RUNNING FENCE

**Christo’s Valley Curtain** (1974, Maysles Bros., Ellen Hawk). Ironworkers hang a nine-ton orange curtain across a Colorado valley, in first of the Christo films. Oscar nominee. 35mm. **Running Fence** (1978, Maysles Bros., Zwirn): Christo’s 24.5 miles of nylon stretches like a white sail from the Pacific across California. 16mm.

TUE, APRIL 12 2:20, 8:00

GREY GARDENS

(1976, Maysles Bros., Hovde, Muffie Meyer, Froemke) Mrs. Edith Bouvier Beale and her daughter Edie, aunt and first cousin of Jacqueline Kennedy Onassis, live in a world of their own behind the brambles surrounding their decaying 28-room East Hampton mansion. A five-week shoot resulted in 50 hours of footage edited into a *cinéma vérité* classic. DCP.

THU, APRIL 14 4:10, 9:50  
SAT, APRIL 16 8:50  
SUN, APRIL 17 8:15  
THU, APRIL 21 4:10, 9:50



GREY GARDENS

THE BEALES OF GREY GARDENS

(2006, Maysles Bros., Jan Markiewicz) A love letter to the fans of the original film and to the two women at its heart, drawn entirely from never-before-seen footage from the Maysles archive. Digital.

SAT, APRIL 16 3:00  
TUE, APRIL 19 12:40

THE BURKS OF GEORGIA

(1978, Maysles Bros., Hovde, Muffie Meyer) A poor white family in rural Georgia struggles to feed and clothe thirteen children. 16mm. Courtesy Reserve Film and Video Collection, New York Public Library for the Performing Arts. FREE SCREENING.

THU, APRIL 14 6:10 ONLY

WHAT’S HAPPENING! THE BEATLES IN THE U.S.A.

(1964, Maysles Bros.) Given the go-ahead to film the Beatles’ first visit to America only two hours before their plane touched down, the Brothers follow the Fab Four for five frenetic days, from crazed reception at Idlewild, to press conferences, to backstage at the Ed Sullivan Show, to hotel room hanging out, to their equally frenzied homecoming. Digital. Courtesy Apple Corps. Ltd.

FRI, APRIL 15 2:20, 7:50  
SAT, APRIL 16 7:10, 10:45



A VISIT WITH TRUMAN CAPOTE

THE LOVE WE MAKE

(2011, Albert Maysles, Bradley Kaplan, Markiewicz) In the wake of 9/11, Paul McCartney sets in motion The Concert for New York City, as he travels the streets, submits to Howard Stern’s hilarious third degree, and wrangles talent. HD.



WHAT’S HAPPENING! THE BEATLES IN THE U.S.A.

BAROQUE DUET & ACCENT ON THE OFFBEAT

**Baroque Duet** (1992, Albert Maysles, Froemke, Peter Geul, Pat Jaffe). Opera singer Kathleen Battle and jazz trumpeter Wynton Marsalis get together to explore 17th century music. **Accent on the Offbeat** (1994, Albert Maysles, Deborah Dickson, Froemke): Unfolding of a New York City Ballet production, with choreography by Peter Martins and music by Marsalis. Both Digital.

SAT, APRIL 16 12:30 ONLY

HOROWITZ PLAYS MOZART & JESSYE NORMAN SINGS CARMEN

**Horowitz Plays Mozart** (1987, Albert Maysles, Froemke, Zwirn): Maestro Vladimir Horowitz makes his first studio recording with a symphony in 35 years. 35mm. **Jessye Norman Sings Carmen** (1989, Albert Maysles, Froemke and Peter Geul): The legendary soprano sings the role for the first time, with Seiji Ozawa and the Orchestre National de France. Digital.

SUN, APRIL 17 12:30 ONLY



MUHAMMAD AND LARRY

MUHAMMAD AND LARRY

(1980/2009, Maysles Bros., Bradley Kaplan) Muhammad Ali and Larry Holmes, from sparring matches to private moments at home, as they prepare for their 1980 fight. Digital. FREE SCREENING.

SUN, APRIL 17 4:30 ONLY

ISLANDS & CHRISTO IN PARIS

**Islands** (1986, Maysles Bros., Zwirn): The three-year struggle and political drama behind Christo’s *Surrounded Islands* in Biscayne Bay, Florida. **Christ**