FEBRUARY-MAY 2016

ADMISSION: \$14 NON-MEMBERS / \$8 MEMBERS

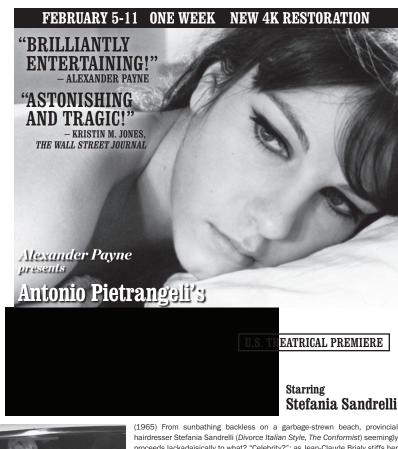
A Nonprofit Cinema Since 1970

FILM FORUM LASSICS FOR KIDS AND THEIR FAMILIES SUNDAYS @ 11 AM ALL TICKETS \$8 AN AMERIC IN PARIS

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REVIVALS & FILM FORUM

BRUCE GOLDSTEIN



50th

ANNIVERSARY

**NATIONAL SOCIETY** 

**OF FILM CRITICS** 

watch for special events with RAN and BLUE VELVET

ceeds lackadaisically to what? "Celebrity?"; as Jean-Claude Brialy stiffs he ith the bill for the weekend; Press-Agent-from-Hell Nino Manfredi abrasively motes her: author Joachim Fuchsberger makes her even more of a ditz latest manuscript; professional toady Ugo Tognazzi tries to pimp her to as-been actor Enrico Maria Salerno (Eastwood's original Italian voice in the eones); while befriending clumsy boxer Mario Adorf; and ignoring the devotion f the garage attendant, a very young Franco Nero (Camelot, Django) — and playing footsie with her record player. All leading up to that promotional short and one of the cinema's most abrupt endings, amid a soundtrack of non-stop period Italian pop, Armando Nannuzzi's ravishing b&w photography, and the

bitingly satiric view of the all-too-short-lived and now unsung Pietrangeli, subject of a recent Museum of Modern Art retrospective. Restored in 4K by the Criterion Collection in collaboration with Cineteca di Bologna. In Italian, with English subtitles. DCP. "My favorite national cinemas, other than American, are Japanese and Italian fror the forties to the seventies — and particularly from the fifties and sixties. As one continues to dig, one finds in this period an inexhaustible supply of gems, and I Knew Her Well is nothing short of pay dirt. It stands with Fellini's La Dolce Vita, Dino Risi's II Sorpasso, and Antonioni's trilogy as a brilliant - and brilliantly entertaining - document of Italy's contradictions in the second decade after the war, and, like Antonioni, Pietrangeli put women at the center of his films. Here winds of both sadness and compassion blow through his portrait of an aspiring starlet who moves to Rome and, in a series of minutely observed episodes

allows herself to be used by a string of men. The perfectly cast Stefania Sandrelli plays Adriana, a wannabe who realizes too late the pointlessness of her dreams. Pretty much everyone who sees this movie is blown away." - Alexander Payne.

DAILY (except SUN) 12:30, 2:50, 5:10, 7:40, 9:50 SUN 1:30, 3:45, 6:00, 8:15 A JANUS FILMS RELEASE

FEBRUARY 19-25 ONE WEEK

**Chris Marker's** 



EDERICO FELLINI'S

the small to the very large without slick metaphor that makes this more than an expert

companion to a great film." - Chris Peachment, Time Out (London), 6:10

BEST PICTURE OF THE YEAR

# 12-18 ONE WEEK Jean Cocteaus and the 35мм "Ciddy! Sumptuous! Dure joy!" TIME OUT (London) (One of the most

films!" – ROGER EBERT (1946) In 17th Century France, village "belle" Josette Day goes to the chateâu of fearsome "bête" Jean Marais in lieu of her ailing father and shrewish sisters, a castle where doors open and close by themselves, candelabras held by human arms extend from the walls, and smoke arises from the Beast's hands - but as he (dreamboat Jean Marais in one of the greatest make-ups in film history) tells her, "You are in no danger." Cocteau's treatment of the folk tale strives through use of live action and a minimum of special effects to achieve a "realism of the unreal," with the magnificent sets and costumes by art director Christian Bérard evoking both Vermeer and Doré, and the subtle fast and slow motion effects of cameraman Henri Alekan inducing a truly magical atmosphere, one quite unlike Disney's. In French, with English subtitles. 35mm restoration. "Before the days of computer effects and mod creature makeup, here is a fantasy alive with trick shots and astonishing effects, giving us a Beast who is lonely like a man and misunderstood like an animal. Cocteau, a poet and surrealist, was not making a 'children's film' but was adapting a classic French tale that he felt had a special message after the suffering of World War II: Anyone who has an unhappy childhood may grow up to be a Beast." - Roger Ebert. "The influence of Snow White is obvious, but Cocteau employed Christian Bérard, a designer of genius, whose contribution he warmly acknowledges in his diary. Also unforgettable is the château, with the flambeaux held by magical arms, and the caryatids of the chimney with their moving eyes. Alekan suggested slowing down or increasing the camera speed, which had not been done since the Silent days. Yet the guiding hand was always that of Cocteau: he wrote the screenplay, and as the credited r became the new golden boy of French cinema." - David Shipmar

DAILY (except SUN/MON) 12:45, 2:45, 4:45, 7:15, 9:30 SUN 11:00\*, 3:20, 5:15, 7:15, 9:30 MON 12:45, 2:45, 4:45, 9:30 \*SUNDAY'S 11:00 SHOW IS PART OF OUR FILM FORUM JR. SERIES. ALL SEATS \$8.00 A JANUS FILMS RELEASE

## FEBRUARY 19-25 ONE WEEK | NEW RESTORATION

EBRUARY

(1980) Commuter's Nightmare? Marcello Mastroianni's mildmannered Snàporaz awakens on a train in time for a quickie in the bathroom, then, at an unscheduled stop, gets off to an entire world populated almost solely by women, complete with a feminist convention debating polyandry (look it up); angry roller-skaters practicing their testicle kicks (on a dummy); an all-girl punk rock band; and a male hide-out where wall photos commemorate Ettore Manni's 10,000 conquests - and is then shepherded by scantily-clad double act that alternately rescues and dances with him; before sliding down a toboggan to a court judging his masculinity. Since the 60s, Fellini had wanted to make a film about women only" – confronting here the dilemma of a wellintentioned but horny male engulfed in feminism - but was it all a dream? Screenplay by Bernardino Zapponi and Brunello Rondi. In Italian, with English subtitles. DCP. "A dazzling visual display that is part burlesque, part satire, part Folies Bergère and all

magical of all



### MARCH 11/12 FRI/SAT (DOUBLE FEATURE) **TROUBLE IN PARADISE** (1932, ERNST LUBITSCH) Miriam Hopkins and Herber

Marshall share champagne, caviar, and moonlight, while debonairly picking each other's pockets - the beginning of a beautiful partnership - but Kay Francis rival as well as mark. 35mn FRI 2:15, 5:45, 9:30 SAT 12:30, 4:00, 9:30

### **GIRLS ABOUT TOWN**

(1931, George Cukor) Wise-cracking "party girls" Lilyan Tashman and Kay Francis arouse visiting businessmen with the temptations of their High Deco suite, with beau Joel McCrea glassy-eyed at their ménage à l'infini. 35mm. FRI 12:30, 4:00 SAT 2:15



# MANTRAP

1926, VICTOR FLEMING) Woman-hating divorce lawye Percy Marmont treks off with pal Eugene Pallette on a hunting trip to Mantrap Landing; only trouble is, voodsman Ernest Torrence's wife is... Clara Bow From the future director of Gone with the Wind and The Wizard of Oz. Plus trailer for the lost Bow movie Rough e Rosie (1928). Restored 35mm prints courtes UCLA Film & Television Archive. 7:30 ONLY 2\* LIVE PIANO ACCOMPANIMENT BY STEVE STERNER INTRODUCED BY DAVID STENN,



### MARCH 12 SAT SO THIS IS PARIS

(1926, ERNST LUBITSCH) Hilariously over-the-top Modern Dancers Lilyan Tashman and André Beranger are already looking for extracurricular action when in parges jealous, cane-wielding married doctor Monte Blue and the four-way complications begin, resolved in "an astounding Charleston sequence - a kind of cubist nightmare of what 20s people thought they were really like (John Gillett)." 35mm print courtesy Library of Congress. 5:50 ONLY 5



# Flappers, Jazz Babies & Vamps

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Special thanks to MIKE MASHON, LYNANNE SCHWEIGHOFER RARY OF CONGRESS), NICOLE WOODS, KRISTIE NAKAMURA (WARNER BROS.) PAUL GINSBURG (UNIVERSAL), TODD WIENER, STEVEN K. HILL (UCLA FILM & FELEVISION ARCHIVE), JACK DURWOOD (PARAMOUNT), KATIE TRAINOR (MUSEUM OF MODERN ART), JONATHAN HERTZBERG (KINO LORBER), DAVID JENNINGS (SONY), JOE REID, BARBARA CRANDALL (20TH CENTURY FOX), JEFFERY MASINO, IOSH MORRISON (FLICKER ALLEY), DENNIS DOROS, AMY HELLER (MILESTONE), ROBERT BRYAN, HOWARD MANDELBAUM, LOU SABINI AND DAVID STENN.

**PROGRAMMED BY BRUCE GOLDSTEIN SERIES ADVISOR: JOSEPH YRANSKI** 



### MARCH 14 MON THE PATSY

(1928, KING VIDOR) In Vidor's unsung comedy, flappe Cinderella Marion Davies ("Filmland's Funniest Female" Punch) is bullied by dragon-like mom Marie Dressler. and takes on a self-help "personality development," vickedly imitating screen sirens Mae Murray Pola Negri, and Lillian Gish along the way. 35mm print courtesy Library of Congress. 8:10 ONLY 5 NT BY STEVE STERNER



THE PATSY

(1932, Josef von Sternberg) "It took more than on man to change my name to Shanghai Lily." Aboard the title train, befeathered Dietrich meets mysteriou Anna May Wong (see March 20) and stoic ex-amound Clive Brook, but Chinese rebel leader Warner Oland demands an unscheduled stop, barking, "The white woman stays with me!" 35mm. 2:30, 7:50

into the most desirable attribute of the decade;

i.e., "sex appeal." With cameos by novelist (and "It"

coiner) Elinor Glyn and newcomer (and Bow beau)

ENT BY STEVE STERNER

MARCH 18 FRI (DOUBLE FEATURE)

(1932, JOSEF VON STERNBERG) Herbert Marshall's glimps

of Marlene Dietrich's skinny-dip leads to marriage

and toddler Dickie Moore, derailed when she must

go back on the market to pay for hubbie's treatments

for radium poisoning. Highlighted by her gorilla-suited

**BLONDE VENUS** 

"Hot Voodoo" number

and lucrative affai

THIS SERIES IS DEDICATED TO THE

MEMORY O

LEX KAPLEN

MARCH 18 FRI

LIVE PIANO ACC

BABY FACE

I

Moreno's latest work flopped because fiancée Colleer (1927, CLARENCE BADGER) In the picture that catapulted Moore was too "unsophisticated" to play the lead: her to super-stardom, shop girl Clara Bow - in hot guess it's time for the flower of Magnolia Gap, Virginia to get to Gotham for some ex



MARCH 20/22 SUN/

(DOUBLE FEATURE)

Pre-Code Busby Berkeley musical features half-naked showgirls and leering men, the wrenching Depressio anthem "Remember My Forgotten Man," and the downright smutty "Pettin' in the Park" number 35mm print courtesy Library of Congress. SUN 3:20, 7:30 TUE 2:20

### DAMES

(1934, RAY ENRIGHT) Dick Powell croons "I Only Have Eyes For You" to Ruby Keeler, Joan Blondell blackmails Babbitt Guy Kibbee into backing that show, and the eyepopping Busby Berkeley numbers keep coming, in WB's first post-Code musical. 35mm print courtesy Library of Congress. SUN 1:30, 9:30 TUE 12:30, 4:20

### MARCH 20 SUN **PICCADILLY**

(1929, E.A. DUPONT) Steamy Anna May Wong quadrangle melodrama, written by literary titan Arnold Bennett and directed by German silent master Dupont; with relationship à l'infini among Wong, dancer Gilda Gray inventor of the "Shimmy"), Cyril Ritchard (TV's Captain Hook 25 years later) and impresario Jameson Thomas - all started by a disruptive diner, Charles Laughton in his first great cameo. 35mm. 5:20 ONLY \$

LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

## MARCH 21/23 MON/WED (DOUBLE FEATURE)

CHICAGO (1927, FRANK URSON & CECIL B. DEMILLE) Ripped from

the headlines! - for once pretty true. 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. Remade years later as Roxie Hart, with Ginger Rogers, and, much later, as a Broadway musical and Oscar-winning film, this first and most authentic version stars marvelously blousy Phyllis Haver as Roxie. DCP. MON 2:20. 6:30 & WED 2:20

LIVE PIANO ACCOMPANIMENT BY STEVE STERNER AT 6:30 SHOW (SOUNDTRACK AT 2:20)

### WHY BE GOOD?

(1929, WILLIAM A. SEITER) Neil Hamilton (35 years late Commissioner Gordon on TV's Batman) has already had a good time with employee Colleen Moore, a supposed floozy - but is she? Thought lost, quintessential Jazz Baby Colleen's last silent was discovered in Italy and then married to its original Vitaphone soundtrack - a wedding that began with a chance meeting at Film Forum over 20 years ago. DCP. Silent with original

### musical score MON 12:30, 4:40, 8:50 WED 12:30, 4:40



next-door neighbors are gangsters! DCP. 6:15 ONLY \$

SLIVE PIANO ACCOMPANIMENT BY STEVE STERNER — WITH ORIGINAL VITAPHONE SOUNDTRACK FOR FINAL REEL ONLY

MARCH 22 TUE SYNTHETIC SIN (1929, WILLIAM A. SEITER) Oh, so famed playwright Antonio

SPELLBINDING! A WITTY AND PHENOMENAL FILM! incent Canby, The New York Times

A BEDAZZLING COLLECTION OF IMAGES! graceful and fluid cele pure filmmaking skill!" - Roger Ebert

NEW

RESTORATION

FEBRUARY 26-MARCH 3 ONE WEEK NEW 4K RESTORATION

ARCELLO MASTROIANNI

cinema... Mastroianni has never been better than he is here as he now well-seasoned Fellini surrogate figure. It's a supremely accomplished performance, modest and grand, broadly comic at times, even touching in its details... Mr. Fellini's licentiousness suggests a profound longing for some kind of protective discipline, if not complete chastity. As such discipline would destroy Snàporaz, it would make impossible the conception and production of a film so wonderfully uninhibited." - Vincent Canby, The New York Times. "[An] homage to the communal masturbatorium the cinema used to be... In his martyrdom, Snàporaz becomes hardly less poignant a creation than Ophüls' Lola Montès; and only a pinchpenny soul could denigrate the generosity, the sheer fertility of the Maestro's invention in this curate's egg by Fabergé." - Gilbert Adair, Time Out (London)

1:10, 3:50, 7:40 A COHEN FILM COLLECTION RELEASE



SO THIS IS PARIS MARCH 12 SAT

### CALL HER SAVAGE 35mm Restoration

(1932, JOHN FRANCIS DILLON) Clara Bow's feistv Texas half reed takes a whip to childhood pal Gilbert Roland brains the husband she married for spite with a stool, gets in a catfight with Thelma Todd, drops in on the creen's first bona fide gay bar, and romps with an excited Great Dane - and we don't mean Hamlet. Restored 35mm print courtesy Museum of Modern Art. 7:30\* INTRODUCED BY CLARA BOW BIOGRAPHER **DAVID STENN** 

### MARCH 13 SUN (DOUBLE FEATURE) THE BLUE ANGEL

(1929, JOSEF VON STERNBERG) Lured to the über-seedy nightclub "Der Blaue Engel," prim professor Emil Jannings begins a relentlessly downward spiral after encountering Marlene Dietrich's Lola Lola. Dietrich's star-making and perhaps most iconic role, her gartered legs astride an on-stage chair as she throatily sings "Falling in Love Again." 35mm. In German with English subtitles. 3:10, 7:20

### A WOMAN OF AFFAIRS

(1928, CLARENCE BROWN) Reckless widow Greta Garbo inhabiting a mansion "decorated in High Zigzag" dallies with John Gilbert and teenaged Doug Fairbanks Jr., in this adaptation of Michael Arlen's steamy bestseller The Green Hat - so notorious that the title had to be changed and V.D. eliminated from the plot. 35mm. Silent, with original synchronized musical score. 1:00, 5:20

### MARCH 14 MON (DOUBLE FEATURE) "GET INTO OUR SHORTS'

co-presented by The Vitaphone Project It Girls and flappers galore in this collection of vaudeville and musical shorts, including Ben Bernie and His Orchestra (1930), with singer/comedienne Frances McCoy; all-girl band Harry Wayman's "Debutantes' (1928) ; singer Adele Rowland (1928); Kraft & Lamont (a flapper and sissy cowboy, 1929); Love Detectives (1934), Columbia "Musical Novelty" starring Betty Grable; recently rediscovered and restored Me and the Boys (1928), with singer Estelle Brody and members of the Ben Pollack Orchestra, including

Jack Teagarden; tightwads Edgar Kennedy and Stu Erwin date up two frisky flappers in silent Hal Roach comedy A Pair of Tights (1928); and more! Introduced by the Vitaphone Project's Ron Hutchinson. 2:20, 6:00

### FOLLOW THRU

(1930, LAURENCE SCHWAB & LLOYD CORRIGAN) As horns belch flames, fog-horned imp Zelma O'Neal zings "I Wanna Be Bad," then teams with Jack Haley to re-create their Broadway show-stopper "Button Up Your Overcoat," in thoroughly lovable all-singing-dancing-golfing hit, with Nancy Carroll's red hair and green eyes sparkling in this restoration of the two-strip Technicolor original. 35mm print, preserved by UCLA Film & Television

Archive. 12:30, 4:10 LOVE DETECTIVES



Douglas Fairbanks Jr. be falling for bimbo-with heart Dorothy Mackaill? Part-talkie, later remade as Clara Bow's Hoopla and again by Japanese master Ozu as Floating Weeds. 35mm print courtesy UCLA Film & Television Archive. 12:30, 3:35, 6:40

MARCH 15 TUE (DOUBLE FEATURE)

(1928, GEORGE FITZMAURICE) Domineering carny barker

Milton Sills is on top of his game, along with good-

hearted partner Betty Compson - but can son

### SAFE IN HELL

THE BARKER

(1931, WILLIAM WELLMAN) Shady lady in the tropics Dorothy Mackaill strikes matches on her thumbnail and flames in the pants of as sleazy and sinister a bunch as ever crawled out of the woodwork. 35mm print courtesy Library of Congress. 2:10. 5:15. 8:20\* INTRODUCED BY GAY CITY NEWS CRITIC (AND FRIEND OF DOROTHY MACKAILL) DAVID NOH

MARCH 16 WED (DOUBLE FEATURE)

**OUR DANCING DAUGHTERS** 

(1928, HARRY BEAUMONT) Flamboyant flapper Joan

Crawford, secretly virtuous despite her tabletop

Charleston, gets left behind in the rush to marriage

- but when the infidelities begin to hit the fan..

"Showed the sticks what the jazz babies were all

about." - David Shipman. Silent, with original musical

\*6:45 SHOW PRECEDED BY JOAN CRAWFORD'S PRIVATE HOME MOVIES – PART I (SEE BOX BELOW)

(1930, CECIL B. DEMILLE) Peerlessly bizarre sex

comedy/operetta/disaster movie - as socialite Kay

Johnson aims to retrieve her straying spouse by posing

en masque as the eponymous Madame S. Climaxed

by an enormous party aboard a Deco dirigible and

"electrical ballet" with dancers dressed as light bulbs

and sparkplugs! Good-time gal Lillian Roth provides

her own electricity. 35mm. 12:30, 4:30, 9:00

MARCH 17 THU (DOUBLE FEATURE)

(1931, CLARENCE BROWN) Working class girl Joan Crawford

trudging back from the box factory, waits in a station

soundtrack. 35mm. 2:45, 6:45\*

MADAM SATAN

POSSESSED

platform as a luxury train

slowly passes by. Soon

enough, she's luxuriating in

Manhattan Deco-dence, as

politico Clark Gable offers

her "a life of sinful refinement

high in the clouds." 35mm.

12:30, 3:45, 7:00\*

2:10, 5:20, 9:15

\*7:00 SHOW PRECEDED

BY JOAN CRAWFORD'S

PRIVATE HOME MOVIES -

PART II (SEE BOX BELOW)

**OUR MODERN MAIDENS** 

for her favors. Silent, with music score. 35mm

JOAN CRAWFORD'S

MARCH 16 WED - PART I

6:45 (precedes Our Dancing Daughters).

(1929, JACK CONWAY) Good time girl Joan Crawford's

escapades continue as Douglas Fairbanks Jr. (her off-

screen husband at the time) and Rod La Rocque vie

**Private Home Movies** 

Joan Crawford's grandson Casey LaLonde presents this rare

collection of color home movies shot by Crawford in the late

the Hollywood icon — including a sunbathing Joan au naturel!

MARCH 17 THURS - PART II WORLD PREMIERE!

Joan's grandson Casey presents this never-before-seen collection

anywhere - of home movies shot by Joan in the 1950s, including

raq's first Pepsi bottling plant. 7:00 (precedes Possessed)

footage of the 34th Academy Awards and Joan in Baghdad to open

**OUR DANCING DAUGHTERS** 

30s and early 40s, presenting a never-before-seen side of

THE BARKER

MARCH 19 SAT (DOUBLE FEATURE)

(1933, ALFRED E. GREEN) "She had IT and made IT

pay!" The Citizen Kane of Pre-Code, as Barbara Stanwyck turns tricks out of her dad's dreary Erie,

Pa. speakeasy, then sleeps her way to the top. Long

considered one of the raciest movies of the early 30s

made even racier with the discovery of an uncensored

pre-release version in 2005. 35mm print courtesy

(1932, JACK CONWAY) In "the sexiest performance in screen

history" (Leonard Maltin), small-town stenographer

Jean Harlow uses her God-given gifts in a single-minded

pursuit of money and men. Banned in Britain, despite

King George's private copy. 35mm. 12:30, 4:00

Library of Congress. 2:20\*, 5:45\*, 9:50

RED-HEADED WOMAN

\*INTRODUCED BY BRUCE GOLDSTEIN

Gary Cooper. 35mm. 6:10 ONLY \$

MARCH 23 WED SADIE THOMDSON (1928, Raoul Walsh) endlessly raining Pago Pago after running out on a Frisco rap, hooker Gloria Swanson is ready to go to Australia with Marine Sarge Raoul Walsh (the

INTRODUCED BY JOSEPH YRANSKI



is, missionary Lionel Barrymore has other plans. Based on Maugham's story "Rain" and the Broadway play. 35mm. 6:30 ONLY 5 LIVE PIANO ACCO MPANIMENT BY STEVE STERNER



(1932, JOHN FRANCIS DILLON) See description on Mar 12. 8:30



GET YOUR MAN

### MARCH 24 THU (DOUBLE FEATURE) LOOSE ANKLES

(1930, TED WILDE) Douglas Fairbanks Jr., answering heiress Loretta Young's ad for a man to compromise her, ends up **RED-HEADED WOMAN** jumping out a window in only a woman's  $\mathsf{robe}-\mathsf{then}\ \mathsf{things}\ \mathsf{get}\ \mathsf{complicated}.\ \mathsf{Final}$ film by former Harold Lloyd gagman Wilde (director of Lloyd's The Kid Brother and Speedy),



### PANDORA'S BOX (1929, G.W. PABST) Sex in the City - Berlin, 1928: in the who died in 1929 at age 40. 35mm print courtesy wake of Louise Brooks' patent leather-bobbed Lulu, Library of Congress. 12:30, 3:20, 7:40\* men set up expensive love nests, ruin themselves \*INTRODUCED BY MIKE MASHON gambling, commit brutal murders, and kill themselves; OF THE LIBRARY OF CONGRESS

as she moves from kept woman, headlining showgirl, lesbian love interest, widow in mourning, fugitive from **EMPLOYEES' ENTRANCE** the law, and possible (1933, Roy DEL RUTH) Relentlessly-paced shop girl's 42nd Street, as Warren William's department store sex slave, amid a bustling backdrop manager Mussolini drives himself and everyone else to of Weimar Germany.



MARCH 19 SAT



1:50\* 4:40. 9:00\*

French aristocrat (?!) Buddy Rogers at a Parisian wax museum - only to find he's been engaged since infancy to another - that's exactly what Clara Bow sets out to do. Plus Silk Lingerie: compilation of racy Hollywood material (probably) spliced together by a movie projectionist in the 1920s, à la Cinema Paradiso. 35mm prints courtesy Library of Congress. 6:10 ONLY 5\* STEVE STERNER

the limit to stay in business, en route seducing Loretta

Young and using blonde playmate Alice White as

Babbitt bait. 35mm print courtesy Library of Congress

\*INTRODUCED BY BRUCE GOLDSTEIN

**\*INTRODUCED BY MIKE MASHON** OF THE LIBRARY OF CONGRESS

**DOUBLE FEATURE** indicates two films for one admission at certain showtimes only. SEE OUR WEBSITE FOR DETAILS.

LOOSE ANKLES





A.K., Chris Marker's

documentary about

the making of RAN

(1985) Literally, Chaos... Resting after a wild boar hunt among spectacular green mountainscapes, 16th century daimyo Tatsuya Nakadai (Harakiri, High and Low, The Human Condition etc. etc.) decides to divide his domain among his three sons instructing them with a parable: individually, three arrows can easily be broken; together, they are strong. And then.. A giant battle between color-coded armies is fought solely to A grant battle between version sector were music, culminating in a the great Toru Takemitsu's plantive music, culminating in a

single gunshot; an entire castle burns to the ground, as Nakadai's glassy-eyed Lord Hidetora staggers down its steep stone steps; an ice-cold, knife-wielding seducer stops post-coitus to squash a moth (Mieko Harada's tour de force scene garnered laughter, cheers, and applause from hardened New York Film Festival audiences at the U.S. premiere); Hisashi Igawa's plotter is so steeped in betrayal that, dared to switch sides, he cries, "Where coul I go?"; a blind man teeters on the verge of a precipice he can only sense. A decade-long dream (he had storyboarded the entire film in his own watercolors), Kurosawa's adaptation of Shakespeare's King Lear proved the master's flair for epic sweep and stylistic innovation undimmed at the age of 75, the culmination of his career. Clarified Kurosawa, "I said culmination, not conclusion." Four Oscar nominations, including Best Director, Cinematography, and Art Direction, with Emi Wada winning for her dazzling, three-years-in-the-making costumes. In Japanese, with English subtitles. 日本語上映 (英語字幕) 4K DCP restoration. "A Lear for our age, and for all time... a huge, tormented canvas, in which Kurosawa even contrives to command the elements to obey his vision. The results are al

that one could possibly dream of." - Chris Peachment, Time Out (London). "More than the brilliant set pieces (the first big battle scene, an orgy of bloodletting played in almost total silence) or the stunning images (a single figure in a sea of grass and rock: a battalion on horseback galloping along the shore, their herky-jerky movement the effect of shooting with an ultra-long lens), it's the shapeliness of the whole that impresses, as if Kurosawa had held



DAILY (except SUN) 12:30, 3:45, 7:30 SUN 1:00, 4:10, 7:20 A RIALTO PICTURES RELEASE

fan of Gary Cooper; off on unsupervised bicycling dates along with her father's assistant; and off to an art exhibit with a friend of the family, while uncomfortably confessing that she thinks it's "disgusting" that he's arried after the death of his first wife; routinely confiding in her best pal, a seemingly care

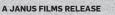
and career woman; while routinely fending off the family friend and her cheerfully buttinski aunt Haruko Sugimura's suggestions that she herself get married - she's perfectly happy taking care of her seemingly minded professor dad Chishu Ryu (the father of Ozu's later Tokyo Story and in all but two of his films But during a seemingly endless, dialogue-less scene of a public performance, just a few shared conventional nods seem to confirm her worst fears. Typically of shomin-geki (films about everyday people) master Ozu, he allows plot to erupt out of a seemingly filler scene, while also eliding scenes de rigeur for other filmmakers, all with never-moving camera, the straight cuts, the "pillow" shots, the schmaltzy music in counterpoint to scene changes and plot points; and ruthlessly controlling the performance of the late Setsuko Hara. Hara, Japan's

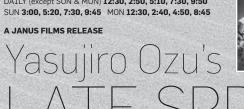
MARCH 4-10 ONE WEEK NEW 4K RESTORATION

晩春 (1949) The luminous Setsuko Hara's very much a post-war type: attending a tea ceremony; but also a

hal Virgin," and one of the icons of world cinema, died this past September, aged 95, after 50 years of wished-for - and respected ery private retirement. In Japanese, with English subtitles. 日本語上映 (英語字幕) DCP restoration. Restored in 4K by Shochiku Co. Ltd. and Cineric Inc. Sound restoration by Audio Mechanics. "The difficulty is in describing an Ozu work in a way that doesn't diminish it, that doesn't reduce it to an inventory of his austere techniques... Ozu's characters don't seek ecstasy, not because they are afraid of it but because they are brave enough to accept compromise, to admit change and to understand... It amounts to a profound respect for their privacy, for the mystery of their emotions. Because of this - not in spite of this - his films, of which Late Spring is one of the finest, are so moving." - Vincent Canby, The New York Times. "Inaugurated his majestic late period: it's here that he decisively renounces melodrama and lets his era settle into the still, long-take contemplation of his gently drawn characters... The sense of loss and regret is beautifully

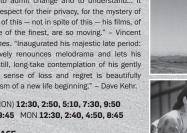
DAILY (except SUN & MON) 12:30, 2:50, 5:10, 7:30, 9:50

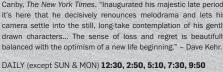




starring Setsuko Hara "REMARKABLE! Central to an understanding of Ozu's work." - TIME OUT (LONDON) "UNFORGETTABLE!" - DONALD RICHIE









MARCH 25-31 ONE WEEK | **30th Anniversary** | NEW RESTORATION "ECSTATIC CREEPINESS"

David Lynch's

Blue Velvet

Ryle MacLachlan Isabella Rossellini Dennis Hopper

(1986) "Heineken?! F\*\*k that sh\*\*t! Pabst Blue Ribbon!" Aaah! 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 slo-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 & 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 power-diving 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

APRIL 1-7 ONE WEEK

NEW

Akerman's

**1080 BRUXELLES** 

starring Delphine Seyrig

23, QUAI DU COMMERCE,

**MEMBERSHIP BENEFITS!** 

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**Chanta** 

Lynch for Best Director, and an anointing by Pauline 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 vikaraoke, and, in Dennis Hopper's amylnitrite-snorting Frank Booth, one of the most dangerous, repellent, and magnetic psychopaths ever to haunt the screen,

"Blue Lady" Isabella Rossellini, Don't hide in her

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

Kael, who hailed its "charged erotic atmosphere" and "aural-visual humor and poetry." DCP restoration. "The seamless blending of beauty and horror BEST PICTURE is remarkable, the terror very real, and OF THE YEAR the sheer wealth of imagination virtually NATIONAL SOCIETY unequalled in recent cinema." - Geoff 2lb OF FILM CRITICS 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, 5:10, 7:30, 9:50 SAT 12:30. 2:50. 7:30. 9:50 SUN 1:20. 3:40. 6:00. 8:20 A PARK CIRCUS FILMS RELEASE





Marienbad, Stolen Kisses) puts something on the stove in her nodest 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 eemerge, 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 fo 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 headon, long take, real time visuals, and music-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 inderground 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 - ever to the clumsiness of her potato-peeling — that she more than justifies the deliberate pedantry of the film's full title ... Dielman s a lethal travesty of melodrama – a deadpan resurrection o the ultimate weepie plot - using a situation that was a chestnut when Mizoguchi discovered it. In affect, it resembles late litchcock, but what Hitch used to set the table, Akerman turns into virtually the entire film. As in Psycho or The Birds, Akerman

nore astute social purpose." – J. Hoberman, Village Voice. DAILY (except SUN) 12:30. 4:10. 7:50 SUN 12:40, 4:20, 8:00

reveals the sinister in the commonplace, but does so to a far

A JANUS FILMS RELEASE

(\$75) (\$12)

I DON'T BELONG ANYWHERE: The Cinema of Chantal Akerman plays at FILM FORUM for one week, March 30-April 5 (FREE ADMISSION). ntal Akerman's NO HOME MOVIE premieres April 1 at BAN

BENEFITS

door despair. "An unforgettable image of America."

Vincent Canby, The New York Times. 35mm.

WED, APRIL 13 12:30, 4:40, 7:00

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INVITATIONS TO PRESS SCREENINGS

DIRECTOR'S FALL COCKTAIL RECEPTION

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PRIVATE BACKSTAGE TOUR OF FF WITH DIRECTOR KAREN COOPER



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For sixty years, Albert (1926-2015) and David (1931-1987) Maysles, and their collaborators (among them Susan Froemke Charlotte Zwerin, 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

SDecial thanks to JAKE PERLIN, ANDREW ADAIR (CINEMA CONSERVANCY), REBEKAH MAYSLES (MAYSLES FILMS, INC.), DANIEL BISH (GEORGE EASTMAN MUSEUM), JENNIFER BERTANI (WNET), SARA BERNSTEIN (HBO), JONATHAN HERTZBERG (Kino Lobber), ELENA ROSSI-SNOOK (New York Public Libbary for the Performing Arts), BEN BRAUN (Submarine Deluxe), LOUISE BROOKES (EAGLE ROCK), NEAL BLOCK (Magnolua Pictures), BRIAN DRISCHELL, MAY HADUONG, MIKE POGORZELSKI AND JOSEF LINDNER (ACADEMY FUN ARCHIVE), BRIAN BELOVARAC, BEN CROSSLEY-MARA (JANUS FUNS), JONATHAN CLYDE (APPLe Cores, Ltd.), ELIZABETH GEIST (ESPN), SARA MAYSLES. LAURA COXSON. MICHAEL CHAIKEN. NELSON WALKER. LYNN TRUE. SEAN PRICE WILLIAMS. MICHAEL MCELHANEY AND PETER GELB.

### **GIMME SHELTER** (1970, Maysles Bros., Zwerin) "Brothers and Sisters,

**SHOWMAN** NEW 35mm RESTORATION

Showman (1963, Albert & David 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

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

WED, APRIL 20 4:45, 8:25

at a railroad station in Kenya. All DCP.

WED, APRIL 13 2:20, 8:50

FRI, APRIL 8 2:20, 6:25

SAT, APRIL 9 6:00

SUN, APRIL 10 5:40

SAT, APRIL 16 4:50

WED, APRIL 20 2:20

(1968, MAYSLES BROS., ZWERIN)

"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-

Locka, Florida walk the

line from hype to door-to-

SAT, APRIL 9 12:30, 4:10

SALESMAN

Marlon Brando (1965,

nurtles from New York to Cannes to Hollywood to Rome

**& MEET MARLON BRANDO** 

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 mances, 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, eminiscence and a private recital. 16mm. SUN, APRIL 10 12:30



### **OUT-TAKES**, **COMMERCIÁLS, 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 Smirnoff Vodka commercials, Roman Polanski and Sharon Tate in an MGM showreel, the brothers on Letterman, and a film by Godard shot by Albert. DCP and 35mm

ORSON WELLES IN SPAIN



despite enormous



THE GATES

project, 7503 fabric panels hung throughout Central IONS TO SPECIAL EVENTS

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**SALLY GROSS:** 

THE PLEASURE OF STILLNESS

Bolshoi ballerina Anastasia Stevens. DCP.

MON, APRIL 18 12:30, 6:00

MON, APRIL 18 2:00, 7:30

TUE, APRIL 19 2:30, 8:00

UMBRELLAS

(2007, ALBERT MAYSLES, KRISTEN NUTILE) Portrait of "the most poetic of minimalist modern dance

choreographers" (New York Times). Digital. Plus

Anastasia (1962, MAYSLES BROS.): portrait of American

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

(1994, Albert Maysles, Henry Corra, Grahame Weinbren)

Christo and Jeanne-Claude's Umbrellas: Joint Project for

Japan and U.S.A - from the exaltation of the project's

**A VISIT WITH TRUMAN CAPOTE** 

(1966, MAYSLES BROS., ZWERIN) In the wake of his In Col

Tallahatchie school system. Courtesy HBO. Digital.

### THE LOVE WE MAKE (2011, ALBERT MAYSLES, BRADLEY KAPLAN, MARKIEWICZ) IN

FRI APRII 15 12:30, 6:00

**RUNNING FENCE** 

**CHRISTO'S VALLEY CURTAIN &** 

Christo's Valley Curtain (1974, Maysles Bros., Eller

Hovde): Ironworkers hang a nine-ton orange curtain

across a Colorado valley, in first of the Christo films.

Oscar nominee. 35mm. **Running Fence** (1978, MaysLes

(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

**THE BEALES OF GREY GARDENS** 

(2006, MAYSLES BROS., IAN 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

(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

footage from the Maysles archive. Digital.

**THE BURKS OF GEORGIA** 

SAT, APRIL 16 3:00

TUE, APRIL 19 12:40

BROS., ZWERIN): Christo's 24.5 miles of nylon stretches like

a white sail from the Pacific across California. 16mm.

**RUNNING FENCE** 

TUE, APRIL 12 2:20, 8:00

**GREY GARDENS** 

cinéma vérité classic. DCP.

SAT, APRIL 16 8:50

SUN, APRIL 17 8:15

THU. APRIL 14 4:10. 9:50

THU, APRIL 21 4:10, 9:50

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.





### **BAROQUE DUET &** ACCENT ON THE OFFBEAT

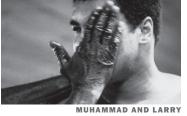
Baroque Duet (1992, Albert Maysles, Froemke, Peter GELB, PAT JAFFE): Opera singer Kathleen Battle and jazz trumpeter Wynton Marsalis get together to explore 17th century music. Accent on the Offbeat (1994, ALBERT MAYSLES, DEBORAH DICKSON, FROEMKE): Unfolding of a New York City Ballet production with choreography by Peter Martins and music by

Marsalis. Both Digital. SAT, APRIL 16 12:30 ONLY HOROWITZ PLAYS MOZART **& JESSYE NORMAN** 

SUN. APRIL 17 12:30 ONLY

### SINGS CARMEN Horowitz Plays Mozart (1987, Albert Maysles, FROEMKE, ZWERIN): 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 GELB): The legendary ROSTROPOVICH soprano sings the role for the first time, with Seiji Ozawa and the Orchestre National de France. Digital. **RETURNS TO RUSSIA** 



### **MUHAMMAD AND LARRY** (1980/2009, Maysles Bros., Bradley Kaplan) Muhammad Ali and Larry Holmes, from sparring

SUN. APRIL 17 4:30 ONLY

& CHRISTO

ZWERIN):

(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 matches to private moments at home, as they prepare for five frenetic days, from crazed reception at Idewild, for their 1980 fight. Digital. FREE SCREENING. press conferences, to backstage at the Ed Sulliva Show, to hotel room hanging out, to their equally frenzied nomecoming. Digital. Courtesy Apple Corps. Ltd. ISLANDS

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

**IN PARIS** Islands (1986, MAYSLES three-year struggle and political drama behind Christo's Surrounded Islands in Biscayne Bay, Florida.

GREY GARDENS

ALBERT AND DAVID MAYSLES





WHAT'S HAPPENING THE BEATLES IN THE U.S.A

opening day through unexpected tragedies. 16mm

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 star-struck wife for "breakfast" at Tiffany's. Plus outtakes from the film. Courtesy WNET. Digital. TUE, APRIL 19 6:30 ONLY



soprano Galina Vishnevskaya, return to the Soviet Union after sixteen years n exile. 35mm WED, APRIL 20 12:30, 6:35

### **IN TRANSIT**

(2015, Albert Maysles, Lynn True, Nelson Walker, Ben WU AND DAVID USUI) 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



**"THE VISUAL** 

STYLE

WILL SET

YOUR EYES

**ON FIRE!**"

- TONY RAYNS

TIME OUT (London)



Ozawa (1985, MAYSLES BROS., FROEMKE, DICKSON) Seiji Ozawa, conductor of the Boston Symphony Orchestra, in

pursuit of perfection emotional cost. 16mm. The Met in Japan (1989,

visits Japan, with singers Kathleen Battle and Placido Domingo and conductors Levine and Rudel. Digital.

### (2007, MAYSLES BROS, ANTONIO FERRERA, MATTHEW PRINZING) The saga of Christo and Jean-Claude's monumenta

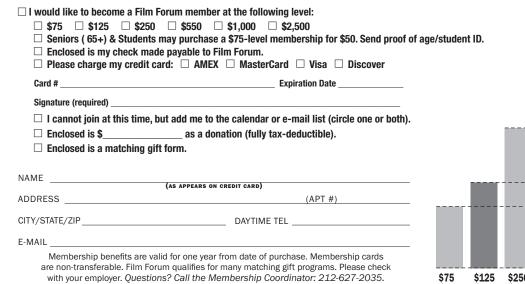
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ALBERT MAYSLES, FROEMKE): The Metropolitan Opera





THE BURKS OF GEORGIA



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Park, from its 1979 inception quarter-century later. 35mm TUE, APRIL 12 12:30, 6:10 TUE, APRIL 19 4:20, 9:50

APRIL 22-MAY 5 TWO WEEKS

THE COMPLETE. UNCUT EPIC

**/ 4K** Restorat

Kınq

WITH TRUMAN CAPOTE

DICKSON, FROEMKE): Christo and wife Jean-Claud negotiate their first grand-scale urban project, the rapping of the Pont Neuf. 16mm. SUN. APRIL 17 6:00 ONLY

16mm. Christo in Paris (1990, Maysles Bros., Deborah

The

(1971-72) In 15th century China, toothily nerdy scholar and painter Shih Jun and his nagging mother live next to an abandoned fort reputed to be haunted - so who is that mysterious, beautiful Hsu Feng who's moved in? - a ghost? And what is that stranger who wants his portrait painted really up to? And what about the doctor who won't take money and is the blind fortune teller really blind? But a flashback to scheming and murder at the highest levels of the court starts the answers and the battles

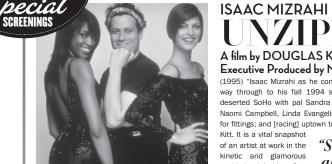
coming: the elaborate ambush at the fort that engulfs an entire assassination cohort, to the chortling delight of its unlikely strategist - until, he realizes, in the light of day, there are dead people here; the fight in the bamboo forest; the flight through incredible rock formations; and a final showdown in spectacularly godforsaken desert that leaves one opponent's visior reduced to color negative, the other bleeding golden blood, a climax mystically Buddhist. Taiwanese writer/director Hu's epic of wuxia (ancient martial arts), begun in 1969, entailed

lous preparation and care - the fort took 9 months to get right, partly to let the overgrowing vegetation grow in place; and an epic battle with the producer, who insisted it be released in two still-truncated parts; Hu only got it his way in 1975, when a nearly complete version was shown at Cannes, where it wor the Grand Prize for Technical Achievement - and an apology from his studio heads. This new restoration of Hu's complete 3-hour epic returns the exempla

and template of an entire genre to his original vision. In Mandarin, with English subtitles. 中文, 英文字幕 DCP restoration. Restored in 4K by L'Immagine Ritrovata in collaboration with the Taiwan Film Institute "When it comes to the wuxia film, all roads lead back to the great King Hu: supreme fantasist. Ming dynasty scholar, and incomparable artist. For years, Hu labored on his own, creating one exquisitely crafted film after another (with astonishing pre-CGI visual effects), elevating the martial arts genre to unparalleled heights and single-handedly introducing Chinese cinema to the rest of the world," - 2015 New York Film Festival notes. "King Hu's remarkable Ming Dynasty epic deliberately makes itself impossible to define beginning as a ghost story, then turning into a political thriller, and finally becoming a metaphysical battle." - Tony Rayns, Time Out (London). "A magical metaphysical tour that begins with the understated elegance of a haiku, unfolds into a tension-packed action film, and climaxes with a sense of wonder to rival Close Encounters of the Third Kind. Through it all, there's a symmetry reminiscent of classic tragedy." - Don McLeese, Chicago Sun-Times.

DAILY (unless otherwise stated) 12:30, 3:50, 7:30 SUN (APRIL 24 & MAY 1) 1:30, 4:50, 8:10 MON (APRIL 25) 12:30, 3:50, 8:50 A JANUS FILMS RELEASE

MARCH 22, 26 & APRIL 10



## A film by DOUGLAS KEEVE Executive Produced by NINA SANTISI

(1995) "Isaac Mizrahi as he conceived and contorted the way through to his fall 1994 show, [dashing] around a deserted SoHo with pal Sandra Bernhard; [meeting] with Naomi Campbell, Linda Evangelista, and baby Kate Moss for fittings; and [racing] uptown to an audience with Eartha

> VOGUE ISAAC MIZRAHI: AN UNRULY HISTORY the first museum exhibition devoted to Mizrahi, is on view at the Jewish

surround themselves. Hair-raising deadlines, delirious Bette Davis impressions, and the hostile but exhilarating act of executing a designer's vision come together in a work that set the bar for all fashion films after." - Vogue. 35mm.

\*Q&A WITH **ISAAC MIZRAHI** AT MARCH 22 & APRIL 10 SCREENINGS \*\*Q&A WITH DIRECTOR **DOUGLAS KEEVE** AND EXECUTIVE PRODUCER **NINA SANTISI** AT MARCH 26 SCREENING

### APRIL 25 MON **GOD IS THE BIGGER ELVIS** Mother Dolores Hart in Person

(2011, REBECCA CAMISSA) From two-time Presley leading lady (in King Creole and sharing his first onscreen kiss in Loving You) - as well as co-star to Anthony Quinn, Stephen Boyd, George Hamilton, Robert Wagner, and Monty Clift - to Benedictine Mother Prioress, 24-year-old Dolores Hart stunned Hollywood when she exchanged one noisy world for another of stillness - and serenity. Following the screening of the Oscar-nominated documentary, the former actress, now Mother Dolores of Connecticut's Abbey of Regina Laudis monastery, will be interviewed onstage by film historian Foster Hirsch, with audience Q&A to follow. Courtesy HBO. Digital. 7:10



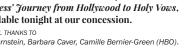
copies of her memoir, The Ear of the Heart: An Actress' Journey from Hollywood to Holy Vows, available tonight at our concession.

Sara Bernstein, Barbara Caver, Camille Bernier-Green (HBO)



TUE, MARCH 22 8:15\* SAT, MARCH 26 5:30\*\* SUN, APRIL 10 8:00\*

Following the Q&A, MOTHER DOLORES will sign





island to "entertain" the GIs and locals, inciting the wrath of a self-righteous missionary. Director Williams appears in drag as a voodoo fortune teller – inexplicably. Plus Williams' HOT BISKITS

(1929), comedy about a high-

stakes game of mini-golf. DCP

restorations. 7:00 ONLY

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HARLEM U.S.A.

**FILM FORUM** 

PAIGE ROYER

NOARAB-DNINTIR XAM

САRYL В. RATNER

CINEM 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 rculated 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 Musser cqueline Stewart. Executive producer, Paul D. Miller (aka DJ Spooky). Produced by Bret Wood for Kino Lorber, Inc. Special thanks to the G. William Jones Film and Video Collection of SMU and The Library of Congress.

**CPIONEERS** 

Shot by her husband, a young Sister travels to the proverbial crossroads, facing the Devil himself. Plus HELL-BOUND TRAIN (c. 1931, JAMES AND ELOYCE GIST): home-grown evangelical surrealism, as a horned

(1919, OSCAR MICHEAUX) When a young woman

(1916), featuring a longforgotten Black comedy team. Silent, with recorded music by Donald Sosin, DCP restorations. 7:00 ONLY

**DIRTY GERTIE FROM** 

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.

KNIGHTS OF VAUDEVILLE

NANCY DINE КАREN COOPER **GRAY COLEMAN NOEL COEN** VIVIAN BOWER BORRD OF DIRECTOR HUGO BARRECA



THE BLOOD OF JESUS THE BLOOD OF JESUS (1941, SPENCER WILLIAMS) **DALENEN DALENED** SHELLEY WANGER PAULA WAGNER MICHAEL STERNBERG ROBERTA SCHNEIDERMAN

devil works the throttle of a symbolic locomotive, amid dancing, gambling, and debauchery. Silent, with recorded music by Samuel Waymon (Ganja and Hess). Restored by S. Torriano Berry for the Library of Congress. DCP restorations. 1:00 ONLY

WITHIN OUR GATES

# вкисе согратеіи PROGRAMMING DROGRAMMING



ALAN KLEIN, Chairman RAMKE JANSSEN PETER HERBST WOARAH YONAN

YAHROR ALLA

KAREN COOPER DIRECTOR

Silent, with recorded music by DJ Spooky. Plus TWO

MARCH 6 SUN BIRTHRIGHT RESTORATION PREMIERE (1939, Oscar Micheaux) An idealistic Harvard grad returns to the segregated South to establish a grade school, encountering opposition from

both races. With Ethel Moses, aka the "Black Harlow," and a bevy of moonlighting Cotton Club dancers. Plus DARKTOWN REVUE (1931).

