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

FILM FORUM **SUNDAYS @ 11 AM**

CRAWFORD

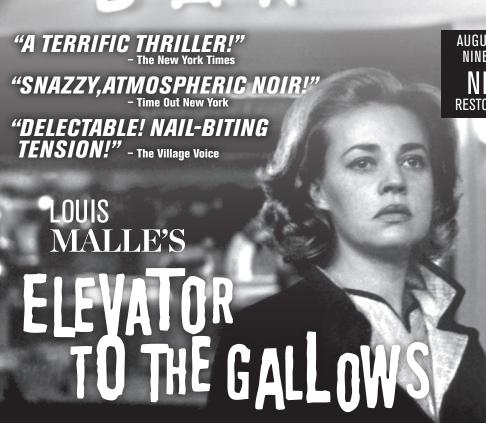
JOAN

Palance

Grahame

Gloria

Jack



AUGUST 3-11 NINE DAYS

Moreau and ex-paratrooper lover Maurice Ronet scheme to murder her husband by faking a suicide, but a forgotten rope, a leatherjacketed young punk car thief, and a malfunctioning ascenseur conspire to complicate their plans, and then flics

Lino Ventura and Charles Denner turn up the heat. For 24-year-old director Malle, his first feature film, only a year after co-directing (with Jacques Cousteau) the Palme d'Or-winning doc The Silent World; for Moreau, already dominant on stage (Maggie the Cat in the Paris production of Cat on a Hot Tin Roof), her screen-star-making role after nine years and twenty films; for DP Henri Decaë, a breakthrough in near-total avoidance of artificial light during Moreau's night-time walk down the Champs-Elysées in the rain; for Miles Davis, a brooding, legendary jazz score, recorded in a single all-night session. Winner, Prix Louis Delluc. DCP restoration. "Abandons the formality of traditional crime films, the almost ritualistic obedience to formula, and shows crazy stuff happening to people who seem to

JEANNE MOREAU MAURICE **RONET VENTURA**

MUSIC BY

MILES

DAVIS

scandale - a shift away from conventional craftsmanship and toward expressive imperfections... Moreau's nocturnal wanderings are made unbearably poignant by an exquisite Miles Davis jazz score that became famous in its own right... The street scenes, the bizarre, anomalous adventures that Moreau has on her nighttime quest, the anarchic kids who just pick up and go - all this looks forward to the New Wave." -David Denby, The New Yorker

be making up their lives as they go along." - Roger

Ebert. "The half-light playing on Moreau's face as

she walked became something of a cinematographic

12:30, 2:20, 4:10, 6:00. 7:50. 9:45 A RIALTO PICTURES RELEASE



(1952, David Miller) Sure Jack **AUGUST 12-18** Palance is steamed when heiress, playwright Joan Crawford cans him from the leading role in her latest drama. But after its triumphant premiere, who's her surprise

fellow passenger on her train trip back to San Francisco? Looks like it's smooth sailing for a whirlwind romance, but then the twists start coming: the cliffside getaway with that twisting, railing-less path; Joan's lawyer's big brainstorm, a new will; the

voice-activated recording system; and conniving ex-girlfriend Gloria Grahame (see August 24 in our Double Features festival, below) — but then Joan's got a plot of her own. Four Oscar nominations, for: Sheila O'Brien's costume design; Charles Lang's photography (see One-Eyed Jacks on reverse), with highly atmospheric San Francisco location shooting; Crawford, switching from nononsense star dramatist, to swooning romantic, to knuckle-chewing hysteric,

to hard-eyed revenge-seeker; and Palance, in only his third film (see also Contempt, playing Aug. 20), exuding both charm and menace, never more resembling a creepily smiling frog - his gunfighter killer in Shane was next. DCP restoration. "A drop-dead star vehicle for Crawford. Her sculpted face is a Kabuki mask, and her reaction shots recall her origins in silent movies. San Francisco never looked more menacing." -Foster Hirsch, author of The Dark of the Screen: Film Noir. "Suspense screwed way beyond the sticking point, superb camerawork from Charles Lang, and Crawford in nerve-janglingly extravaga form." - Tom Milne, Time Out (London)

DAILY (except SUN) 12:30, 2:40, 4:50, 7:00, 9:20 SUN 1:40, 3:50, 6:00, 8:15 A COHEN FILM COLLECTION RELEASE







CONTEMPT and BREATHLESS

AUGUST 20 SAT DOUBLE FEATURE!

Brigitte Bardot Michel Piccoli. DCF

(1960, JEAN-LUC GODARD Jean-Paul Belmondo, Jean Seberg. 35mm. 2:35, 6:30, 10:25



PATHS OF GLORY and THE KILLING

SUN 12:30, 4:00, 7:30 MON 12:30, 4:00 | 35mm. SUN 2:15, 5:45, 9:15 MON 2:15



ST 22 MON DOUBLE FEATURE! SUNRISE and NOSFERATU

George O'Brien.

DCP. **5:45, 9:35**

SLIVE PIANO





(1961, AKIRA KUROSAWA) Toshiro Mifune,

YOJIMBO and DJANGO (1966, SERGIO CORBUCCI) Franco Nero. DCP. Tatsuya Nakadai. 35mm. 12:30, 4:20, 8:20 2:35, 6:30, 10:25



AUGUST 24 WED DOUBLE FEATURE!

N A LONELY PLACE and THE BIG HEAT (1950, Nicholas Ray) Humphrey Bogart, Gloria Grahame. 35mm. 12:30, 4:10, 7:50 2:20, 6:00, 9:40





HAROLD AND MAUDE and WHERE'S POPPA? (1970, CARL REINER) George Segal, Ruth r) Bud Cort, Ruth Gordon. DCP. 2:10, 5:40, 9:15 Gordon. 35mm. 12:30, 4:00, 7:30



AUGUST 26 FRI DOUBLE FEATURE!

PSYCHO and REPULSION (1960, ALFRED HITCHCOCK) (1965, Roman Polanski Anthony Perkins, Catherine Deneuve Janet Leigh. DCP.

12:30, 4:50, 9:15



AUGUST 27 SAT DOUBLE FEATURE!

(1949, Carol Reed) Joseph Cotten, Alida Valli, Orson Welles. DCP. 12:30, 4:25, 8:20 (1948, Orson Welles) Orson Welles, Rita Hayworth. DCP. 2:35, 6:30, 10:25

AUGUST 28 SUN DOUBLE FEATURE!

SINGIN' IN THE RAIN and THE BAND WAGON

(1952, GENE KELLY & STANLEY DONEN) Gene Kelly, Debbie

Reynolds, Donald O'Connor,

THE THIRD MAN and THE LADY FROM SHANGHAI

Fred Astaire

Cyd Charisse.



STRAY DOG and DRUNKEN ANGEL 35mm. **12:30, 4:50, 9:15** 35mm. **2:50, 7:10**



Ah, the double bill! During Hollywood's Golden Age — unless the feature as Gone with the Wind length - your movie ticket usually entitled you to see an "A picture" (bigger stars, bigger budgets) paired with a "B picture" (lesser stars, smaller budgets - but oftentimes the more entertaining part of the bill). In the Golden Age of the Revival Theater, double features of classic films — often of equal merit - offered three to five hour marathons to hardened buffs, who could plunge hip deep into a director's or an actor's oeuvre or a genre or a theme. Younger moviegoers - grown up ordering tickets by smartphone - have missed all the fun. Well, THEY'RE BACK! Here are twenty-six classic pair-ups — all TWO FOR THE PRICE OF ONE!



M*A*S*H and McCABE AND Elliott Gould

MRS. MILLER (1971, ROBERT ALTMAN) Donald Sutherland Warren Beatty, Julie Christie 12:30, 5:05, 9:45 35mm. 2:45, 7:20



ED WOOD and PLAN 9 FROM OUTER SPACE (1994, TIM BURTON) Johnny Depp Bela Lugosi. 35mm. 1:20, 5:30, 9:40 Martin Landau. 35mm. **3:00, 7:15**



Virginia Cherrill. 35mm. **12:30, 4:05, 7:50**

SEPTEMBER 3 SAT DOUBLE FEATURE!

BADLANDS and DAYS OF HEAVEN (1973, Terrence Malick) Martin Sheen (1978, Terrence Malick) Richard Gere Sissy Spacek. DCP. 2:25, 6:15, 10:10 Brooke Adams. DCP. 12:30, 4:20, 8:10

SEPTEMBER 4 SUN DOUBLE FEATURE!

CITY LIGHTS and MODERN TIMES (1931, CHARLES CHAPLIN) Charlie Chaplin, (1936, CHARLES CHAPLIN) Charlie Chaplin.



and THE WILD ONE



ON THE WATERFRONT (1954, ELIA KAZAN) Marlon Brando, Eva Marie (1953, LASLO BENEDEK) Marlon Brando, Saint, Rod Steiger. DCP. 12:30, 4:20, 8:10 Lee Marvin. DCP. 2:40, 6:30, 10:20



HIROSHIMA and LAST YEAR AT

MON AMOUR Emmanuelle Riva Eiii Okada, DCP.

MARIENBAD Delphine Seyrig. 12:30, 4:15, 8:00 2:20, 6:05, 9:50





THE BIG SLEEP and THE LONG GOODBYE Bacall. 35mm. Release version. **2:40, 7:10** Sterling Hayden. 35mm. **12:30, 4:55, 9:30**

> SEPTEMBER 8 THU DOUBLE FEATURE! THE MALTESE **FALCON**

(1941, JOHN HUSTON Humphrey Bogart, Mary Astor, 35mm. 2:25, 6:20, 10:15

(1934, W.S. VAN DYKE) William Powell Myrna Loy. 35mm. 12:30, 4:25, 8:20





Bergman. 35mm. 2:20, 6:10, 10:00 Russell. 35mm. 12:30, 4:20, 8:10

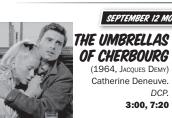


DIAL M FOR MURDER and HOUSE OF WAX (1954, Alfred Hitchcock) Grace Kelly,

(1953, André de Toth) Vincent Price. DCP. Ray Milland. *DCP.* **2:20, 6:05, 9:50 12:30, 4:15, 8:00**



LAURA and LEAVE HER TO HEAVEN (1944. Otto Preminger) Gene Tierney, (1945, John M. Stahl) Gene Tiern Dana Andrews. DCP. 2:55, 6:40 Cornell Wilde. DCP. 12:45, 4:35, 8:30



SEPTEMBER 12 MON DOUBLE FEATURE! THE UMBRELLAS and THE YOUNG GIRLS OF CHERBOURG OF ROCHEFORT (1964, Jacques Demy) (1967, Jacques Demy) Catherine Deneuve, Catherine Deneuve. DCP.

Françoise Dorléac. DCP. 12:30, 4:50, 9:10

OPENING FRIDAY AUGUST 26



(1945, MICHAEL CURTIZ) Joan Crawford, Zachary Scott, Ann Blyth. 12:40, 4:55, 9:10 35mm. **2:45, 7:00**





(1961) "I no longer have ideas. Only memories." A day and a night in the life of a troubled marriage, set against Milan's gleaming modern buildings, its gone-to-seed older quarters, and a sleek modern estate, all shot in razor-sharp b&w crispness by the great Gianni di Venanzo. Writer Marcello Mastroianni and his wife Jeanne Moreau visit a dying friend; drop by a night club with an amazing Black contortionist dancer; then wind up at an all-night party at a suburban villa, where Mastroianni flirts with seeming playgirl Monica Vitti, while Moreau tries for a sports car affair of her own, until a tormented dawn encounter at a deserted golf course. Perhaps Antonioni's most compassionate examination of the emptiness of the rich and the difficulties of modern relationships (minority naysayer Pauline Kael's review was headlined "The Come-Dressed-As-the-Sick-Soulof-Europe Parties"); while its tour-de-force, Moreau's walk through the streets of Milan, "has its place in any film anthology" (Mira Liehm). DCP restoration. "Because they are married, and because they are Marcello Mastroianni and Jeanne Moreau-above all, because she is Moreau-La

Notte is the gravest movement in Antonioni's trilogy, the one with L'Avventura and L'Eclisse as its wings.... Moreau's abandoned face is one of the great images of twentieth-century disaster." David Thomson. "[Antonioni] made his beautiful, skeptical, ironic muse Monica Vitti the arthouse pin-up of the 1960s and created a new Italian cinema - cool, oblique, Marxist to succeed Neo-Realism." - Philip French, The Guardian. "The world of La Notte isn't an absurd or meaningless one; it's one that hides its profoundest meaning in plain sight, that owes its almost alculable profundity to the immediacy of its visual patterns and abstractions, and that Antonioni both damns and redeems in the same gesture, the same moment, by means of his own art." -Richard Brody, The New Yorker.

SUN 2:00, 4:15, 6:30, 8:45

A RIAITO PICTURES RELEASE

DAILY (except SUN) 12:30, 2:45, 5:20, 7:35, 9:50

JOAN CRAWFORD'S Private Home Movies

Joan's grandson Casey LaLonde returns with his rare collection of color home movies shot by Crawford from the 30s through the 50s, presenting a never-beforeseen side of the movie icon: cavorting in the woods with a mysterious lover; sunbathing au naturel; hosting a Hollywood birthday party for daughter Christina; appearing at the Academy Awards; opening Irag's very first Pepsi bottling plant; and much more! 12:30* *FREE TO TICKET HOLDERS OF SUNDAY'S 1:40 PM SHOW OF SUDDEN FEAR (SEE ABOVE)

OCT 4 TUE Hester Street (1974, JOAN MICKLIN SILVER) 1896 New York, and Steven

himself into the all-American

as Gitl... by the end of the

bonfire." - The New York

beardless "Jake," acquiring a ome-grown girlfriend along the way — and then his sheitel-wearing wife Carol Kane (Oscar nomination) shows up on his doorstep, straight from the shtetl ... and cultures collide A strikingly authentic look at late 19th century LES life. Archival 35mm print courtesy UCLA Film & Television Archive. "Beyond all the details there is the magnificent performance of Carol Kane

SHOW GIRL **NYC Restoration Premiere!**

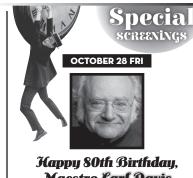
Paulette Goddard. 35mm. 2:15, 6:00, 9:35

(1928, Alfred Santell) "Breathes there a girl with soul so dead/Who'd pick a sap like you to wed?' Alice White's Dixie Dugan is skilled at mottoes, and at turning a real kidnapping into a fake one as a publicity stunt. Does she end up on Broadway? Two guesses. Long thought lost, a single print was discovered

in 2015. Introduced by Vitaphone Project DCP restoration, complete with original Vitaphone soundtrack. **4:40, 7:50**

unseen vitaphone Varieties part II ALL NEW RESTORATIONS

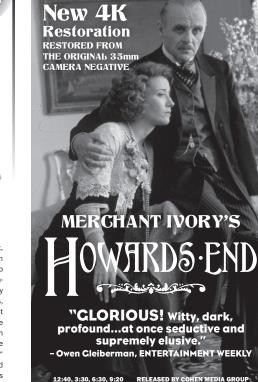
Another great program of long-unseen vaude shorts (see Part I on reverse), featuring musical comedian Al Trahan, Bobbe Arnst (then Mrs. Johnny Neissmuller), over-the-top comic Dick Henderson "bizarre musician" Herschel Henlere, impressionist Zelda Santley, cross-talkers Summers and Hunt, thespian Harrison Ford (no, not that one), and more Introduced by Ron Hutchinson, New 35mm prints courtesy UCLA Film & Television Archive. Special nanks to Ned Price of Warner Bros. and to Frank Buxton and Dudlev Heer for funding the 35mm prints especially for our program. 2:50, 6:00

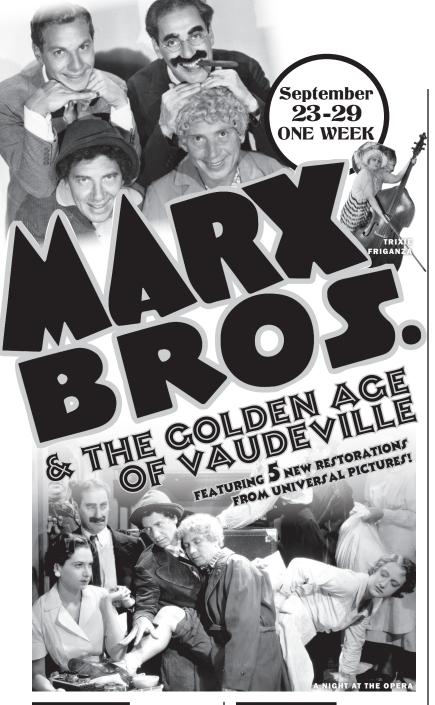


Maestro Carl Davis

Starring HAROLD LLOYD Music by CARL DAVIS (1923) Needing dough to marry his sweetheart

lowly salesclerk Harold Lloyd cooks up a million dollar "human fly" publicity stunt. Shot on rooftop sets looming over a real downtown L.A., the death defying climb up the skyscraper - interrupted by Lloyd's über-iconic encounter with a huge clock - is, nine decades on, still one of the funniest and most suspenseful sequences in movie history, but only the new floor is like a new stanza in a poem; and the higher and more horrifying it gets, the funnier it gets. conducted by Maestro Carl Davis, who celebrates his 80th birthday today. 6:00





DOUBLE FEATURE!

ANIMAL CRACKERS **NEW RESTORATION** -**NEW RESTORATION** INCLUDING LONG-UNSEEN FOOTAGE

(1930, Victor Heerman) "Hooray for Captain Spaulding!", as Groucho, Harpo, Chico, and fourth wheel Zeppo rampage through a High Deco Long Island mansion, while Lillian Roth pines "Why am I so romantic?"

A priceless record of their Broadway smash, filmed at Paramount's Astoria Studios.

This brand new restoration includes newly-recovered, once-censored footage that was long thought lost. DCP restoration 12:30, 4:10, 7:50

WONKEY BUSINESS NEW RESTORATION

(1931, NORMAN Z. McLEOD) "You call this a party? The beer is warm and the women are cold!" The four Marx Brothers stow away on a Deco ocean liner, chase blondes (including peerless foil Thelma Todd), catch crooks, and imitate Maurice Chevalier, in the team's first original screenplay. "A hymn to anarchy and whole-hearted revolt." - Antonin Artaud. DCP restoration. 2:30, 6:10, 9:50

SEPTEMBER 24 SAT DOUBLE FEATURE! DUCK SOUP

(1933, Leo McCarey) Making the world safe for Marxism, Groucho's Freedonian President Rufus T. Firefly takes on Sylvania, while Chico hawks peanuts, Zeppo croons, and Harpo dives into the lemonade. DCP restoration. 12:30, 3:50, 7:10, 10:30

A NIGHT AT THE OPERA

(1935, SAM WOOD) The Three Marx Brothers run amok through *II Trovatore* (inserting "Take Me Out to the Ballgame" into the score), to the dismayed stupefaction of opera mogul Sig Ruman and patron of the arts Margaret Dumont. "One priceless comedy bit after another... this is as good as it gets." Leonard Maltin. 35mm. 2:00, 5:20, 8:40



HORSE FEATHERS

SEPTEMBER 25 SUN DOUBLE FEATURE!

NEW RESTORATION

HORSE FEATHERS

(1932, NORMAN Z. McLEOD) "Whatever it is,

I'm against it!" declares Groucho's Professor

Quincy Adams Wagstaff, new president of

Huxley College - as speakeasy-recruited

football ringers Chico and Harpo re-write the

rule book to help win The Big Game. DCP

*11:00 AM SHOW PART OF OUR FILM FORUM JR.

IEMBERS AND CHILDREN 12 AND UNDER ONLY.)

(1937, Sam Wood) "If I hold you any closer,

I'll be in back of you!" It could be curtains

for Maureen O'Sullivan's sanitarium unless

Groucho's Dr. Hugo Hackenbush (actually, a

vet) can please rich hypochondriac Margaret

Dumont, while Chico's "tootsie-frootsie" ice

cream vendor sells phony racing tips and

jockey Harpo saves the day. 35mm.

SEPTEMBER 26 MON

THE COCOANUTS

(1929. ROBERT FLOREY, ALFRED SANTLEY) "Why

a duck?" In booming Florida, Groucho

manages the Hotel de Cocoanut (rare paying

guest: Margaret Dumont), putting up with

zany guests Harpo and Chico and scheming

vamp Kay Francis. The Brothers' feature

debut, based on their Broadway musical

comedy (songs by Irving Berlin), "aroused

considerable merriment" (The New York

Times). DCP Restoration. 12:30, 4:20, 8:20

Live vaudeville was once the leading form of

American entertainment - until talkies killed

it. But it was a training ground for movie

icons like the Marx Brothers, Buster Keaton,

Fred Astaire, Mae West, Eddie Cantor, Judy

Garland, and even Cary Grant. Film Forum's

Bruce Goldstein re-creates vaudeville's golden

age with an illustrated talk originally presented

at this year's TCM Classic Film Festival in

VAUDEVILLE 101

DOUBLE FEATURE!

NEW RESTORATION

12:40, 4:20, 8:10

SERIES. ALL SEATS \$8. (DOUBLE FEATURE FOR

restoration. 11:00*, 2:50, 6:30

A DAY AT

THE RACES

SEPTEMBER 27 TUE **"A NIGHT AT** THE PALACESS

Vitaphone's **Greatest Hits** BURNS AND Vaudeville's heyday comes alive with the crème de

la crème of variety shorts, all filmed at Vitaphone's Avenue M studios in Brooklyn. The stellar line-up includes Baby Rose Marie, Joe Cook, Blossom Seeley and Bennie Fields, Trixie Friganza, Georgie Price, Mayer and Evans, Jimmy Conlin and Myrtle Glass, and Al Jolson (in a sound short made a year before The Jazz Singer) - and perhaps the two greatest vaude shorts of all: Shaw and Lee in "The Beau Brummels" and Burns and Allen in "Lamb Chops." Introduced by Vitaphone Project founder Ron Hutchinson. 35mm prints courtesy UCLA Film & Television Archive. 2:00, 6:00

SEPTEMBER 27 TUE TRIBUTE TO THE NICHOLAS **BROTHERS**

The Nicholas Brothers, Fayard (1914-2006) and Harold (1921-2000), rank at the very top of the 20th century's greatest dancers. Despite racial hurdles, the self-taught African-American performers became headliners at Harlem's famed Cotton Club and Broadway and Hollywood stars. Known for effortless balletic moves, elegant tap dancing, and jawdropping leaps, flips, and

splits — along with a sly sense of humor - the Olympian brothers are in the end impossible to categorize. The dancer's dancers, their fans have included Gene Kelly, Bob Fosse, Gregory Hines, George Balanchine, Mikhail Baryshnikov, Michael Jackson, and Fred Astaire. Presented by Film Forum's Bruce Goldstein, writer and co-producer of a 1992 documentary on the team. **4:10, 8:15**

SEPTEMBER 27 TUE DUCK SOUP

(1933) See Sept 24. 10:00 SEPTEMBER 28 WED

DOUBLE FEATURE!

animal crackers (1930) See Sept. 23. 12:30. 4:30. 8:30

KING OF JAZZ **NEW RESTORATION**

(1930, John Murray Anderson) Showcase for Paul Whiteman and His Orchestra, with Gershwin's Rhapsody in Blue pounded out on the grandest piano ever, Rhythm Boy Bing Crosby's movie debut, and the twocolor Technicolor and camera experiments of Broadway legend Anderson. DCP restoration of the complete, uncut version. 2:30, 6:30



SEPTEMBER 28 WED **WONKEY BUSINESS**

SEPTEMBER 30-OCTOBER 6 ONE WEEK

60th Anniversary

Academy Award®

GEORGE STEVENS

(1956) A vintage 19th century mansion

sits in the middle of a dusty plain that

stretches on, and on, and... James Dean

stalks along the horizon line, marking

out the boundaries of his land; ther

when a gusher hits, he rushes off to tell

his former boss's wife Elizabeth Taylor,

leaving a black hand print on Rock

Hudson's pristinely white front porch.

The epic battle between Texas cattle

ranchers (old money) and Texas oil

barons (new money), as Hudson's Jordan

rough-hewn Jett Rink, formerly his hand, now his rival, and his Maryland

horse country bride Taylor. A showcase for stars-to-be Dennis Hopper, Sal

Mineo, and Carroll Baker - and for Dean, who was killed in a car accident

on September 30, 1955, over a year before Giant's release. Stevens' tours-

de-force include the burial of a Hispanic ranch hand/WWII hero, and the

final fight as "The Yellow Rose of Texas" blares on the juke box. Ten Oscar

nominations, including both Hudson and Dean for Best Actor, with Stevens

winning his second for Best Director. DCP. "Almost impossible not to be

taken in by the narrative sprawl: an enveloping experience, with a crazy

life and logic of its own. The mansion on the plain, designed by art director

Boris Levin, remains one of the most memorable graphic images of the

50s." - Dave Kehr. "Stevens captures the inexorable course of age and

change, social change particularly. He uses detail like a novelist... Because

he has to proceed visually, he makes choices novelist Edna Ferber never

got around to making." - Larry McMurtry. "Dean's appearance here is

particularly startling, because he plays his misfit role in the twitchy, self-

conscious 'modern' manner of the 50s... Stills of the huge gothic house

yielded so many privileged moments." - Dale Thomajan.

FRI 7:30 SAT 2:50+. 7:30 SUN 5:50

MON/WED/THU **1:00, 7:00** TUE **1:00**

Benedict is goaded both by Dean's

SEPTEMBER 29 THU A NIGHT AT THE OPERA



SEPTEMBER 29 THU DOUBLE FEATURE!

UNSEEN VITAPHONE VARIETIES **PART I ALL NEW RESTORATIONS**

The Vitaphone Project presents this late 1920s vaudeville show of mostly long-forgotten acts, in shorts unseen for over 85 years $-\ \mbox{till}$

now. Tonight's bill includes Edison and Gregory ("The Two College Nuts"), The Croonaders, The Big Paraders ("Corpulent Comedians") "Dutch" comics Ulis and Clarke, and legendary comedienne Molly Picon. Introduced by Vitaphone Project founder Hutchinson. prints courtesy UCLA Film & Television Archive. Special thanks to Ned Price of Warner Bros. and to Frank Buxton and Dudley Heer for funding the 35mm prints especially for our program. 2:30, 6:10

UNSEEN VITAPHONE VARIETIES PART II will be screened with a new restor of SHOW GIRL (1929) on Tuesday,

FROM BOWERY TO HOLLYWOOD Vaudeville's Legacy Presented by THE ACADEMY OF MOTION PICTURE ARTS & SCIENCES

The evolution of vaudeville comedy tracing its origins back to circus, honky-tonks and burlesque - and its influence on early talkies is told through this compilation of trailers, newsreels, and feature excerpts culled from the Packard Humanities Collection at the Academy of Motion Picture Arts & Sciences. Curated by Alejandra Espasande and Kelly Kreft of the Academy Film Archive. Presented by Ms. Espasande. **4:20, 8:00**



OCTOBER 7-13 ONE WEEK



ELIZÅBETH TAYLOR

REBEL WITHOUT A CAUSE

(1955, Nichol As Ray) James Dean, Natalie Wood, 4K DCP. FRI 12:30, 5:20 SUN 3:40, 9:30 TUE 4:30, 9:45 THU 4:30

SEPTEMBER 30, OCTOBER 1/2/3/5 FRI/SAT/SUN/MON/WED

EAST OF EDEN (1955, ELIA KAZAN) James Dean, Julie Ha

Raymond Massey. 4K DCP. FRI 2:40 SAT 12:30 SUN 1:20 MON/WED 4:30

THE JAMES DEAN MARATHON HIS THREE FILMS SCREENED CONSECUTIVELY (SEPARATE ADMISSIONS)

SEPTEMBER 30 FRI



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□ Enclosed is \$ __ as a donation (fully tax-deductible).

☐ Enclosed is a matching gift form.

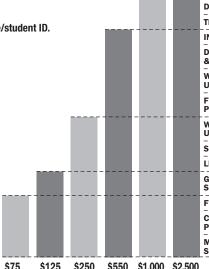
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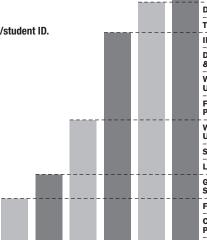
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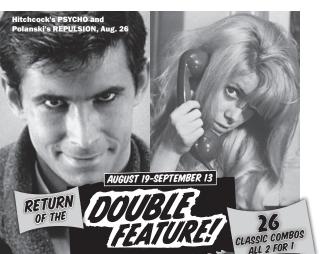
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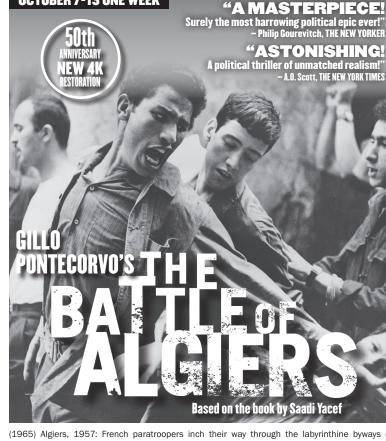
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FILM FORUM



(1965) Algiers, 1957: French paratroopers inch their way through the labyrinthine byways of the Casbah to zero in on the hideout of the last rebel still free in the city. Flashback three years earlier, as the Algerian Nation Liberation Front (FLN) decides on urban warfare. Thus begin the $provocations, \, assassinations, \, hair-breadth \, escapes, \, and \, reprisals; \, Algerian \, \, women-disguised \, as$ chic Europeans — depositing bombs at a sidewalk café, a teen hang-out and an Air France office; and massive, surging crowd scenes unfolding with gripping realism. FLN boss/producer Saadi Yacef (who also plays the rebel leader based on himself) interviewed several European filmmakers before settling on Italians Pontecorvo and screenwriter Franco Solinas, with sequences shot and edited to the driving score by Pontecorvo and the legendary Ennio Morricone. Algiers feels like it's been $ripped \ from \ today's \ head lines, from \ its \ random \ bombings \ to \ the \ French \ commander's \ chilling \ press$ conference pronouncement that to combat terrorism "you must accept all the consequences." The Pentagon screened it in the wake of 9/11. Oscar-nominated for Best Foreign Film, Best Screenplay and Best Director and winner of the Golden Lion (Grand Prix) at the Venice Film Festival. Restored in 4K by Fondazione Cineteca di Bologna at L'Immagine Ritrovata, in collaboration with Casbah Films. "Even today it's easy to see why the results outraged French officials (who banned it until 1971) and astonished everyone else. No other fiction filmmaker had so accurately replayed a recent, world-shaking conflict. No one else had pursued the truth by creating a big film with so few trained performers... The term docudrama was not yet in wide use, and already Mr. Pontecorvo's film overshadowed the nascent genre." - Stuart Klawans, The New York Times

DAILY (except SUN) 12:30, 2:50, 5:10, 7:30, 9:50 SUN **1:00, 3:20, 5:40, 8:00**

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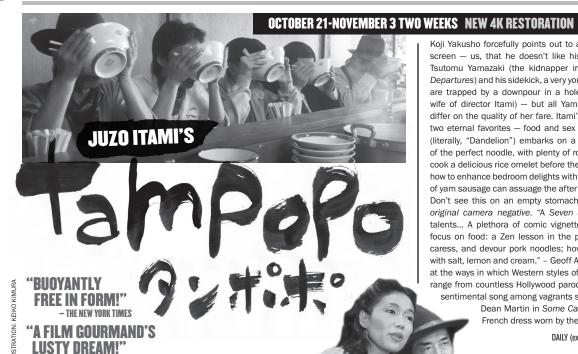


I've seen the other side of your face." Left holding the bag by fellow bank robber Karl Malden, Marlon Brando's Rio emerges from five years of rat-counting in the Sonoma pen, only to find his old buddy now a respected lawman, complete with wife Katy Jurado (High Noon) and step-daughter Pina Pellicer (the Mexican actress in a heartbreaking performance as Rio's love interest, underlined by her suicide within four years). Brando's only directorial effort was the Heaven's Gate of its day, complete with firing of

KARL MALDEN "MEAN, MOODY AND **MAGNIFICENT!**"

initial director Stanley Kubrick and co-scenarist Sam Peckinpah, millions of dollars in cost overruns and a first cut running to five hours. Away from the hoopla, it can now be seen as a fresh approach to genre clichés; with numerous on-set improvisations; one of the great screen insults ("You scum sucking pig!"); and rare for a Western: seaside scenes, shot near Monterey. 4K DCP restoration. "What is extraordinary about it is that it proceeds in two contrasting styles. One is hard and realistic; the other is romantic and lush... as if it had been directed jointly by John Huston and Raoul Walsh." - Bosley Crowther, The New York Times. "The most memorable scenes have a fierce masochistic intensity as if Brando were taking the opportunity to punish himself for some unknown crime. The bizarre action is set off by the classic Hollywood iconography of the western landscape (photographed by Charles Lang)." - Dave Kehr. "The Freudian intentions lurking in the character conflicts and the card symbolism, the homosexual and Oedipal intimations, are underpinned by the extraordinary settings... with waves crashing portentously in the background, so that nature echoes the Romantic agony of a hero much given to brooding in corners or gazing out into space shrouded in his Byronic cape. The result is a Western of remarkable though sometimes muddled power." - Tom Milne, Time Out (London).

1:00, 3:40, 7:00, 9:45 A UNIVERSAL PICTURES RELEASE



(1985) "Don't crumple those snack wraps!" In an eiga-kan (moviehouse), dapperly white-clad yakuza Koji Yakusho forcefully points out to a hapless audience member and - speaking directly to the screen-us, that he doesn't like his screenings interrupted. That said, Shane-like truck driver Tsutomu Yamazaki (the kidnapper in Kurosawa's High and Low and the veteran mortician of Departures) and his sidekick, a very young Ken Watanabe (late of Lincoln Center's King and I revival), are trapped by a downpour in a hole-in-the-wall ramen joint run by Nobuko Miyamoto (real-life wife of director Itami) - but all Yamazaki winds up with is a knuckle sandwich when opinions differ on the quality of her fare. Itami's "Noodle Western" is an exploding piñata of gags on man's

two eternal favorites - food and $\operatorname{sex} -$ as Miyamoto's Tampopo (literally, "Dandelion") embarks on a relentless quest in search of the perfect noodle, with plenty of room for tangents on how to cook a delicious rice omelet before the night watchman comes in; how to enhance bedroom delights with a raw egg; and how dreams of yam sausage can assuage the after effects of a bullet fusillade. Don't see this on an empty stomach. Restored in 4K from the original camera negative. "A Seven Samurai-style gathering of talents... A plethora of comic vignettes whose sole link is their focus on food: a Zen lesson in the proper way to contemplate caress, and devour pork noodles; how to enhance your love life with salt, lemon and cream." - Geoff Andrew. "Abounds in sly digs

at the ways in which Western styles of life and thought have invaded Japan. Examples of the latter range from countless Hollywood parodies-a fistfight establishing friendship à la Howard Hawks, a sentimental song among vagrants suggesting John Ford, a cowboy hat worn in a bathtub evoking Dean Martin in Some Came Running, a training regimen out of Rocky - to the flashy

French dress worn by the eponymous heroine." - Jonathan Rosenbaum

DAILY (except SUN 10/23 & 30, TUE 10/25 & FRI 10/28) 12:30, 2:45, 5:20, 7:35, 9:50 SUN, OCT 23 & 30 **2:00, 4:15, 6:30, 8:45** TUES, OCT 25 **12:30, 9:15** FRI, OCT 28 **12:30, 2:45, 7:40, 10:00** A JANUS FILMS RELEASE