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CALENDAR PROGRAMMED BY
BRUCE GOLDSTEIN
ASSOCIATE: ELSPETH CARROLL

JULY 28-
AUGUST 3
1 WEEK

NEW
RESTORATION

MICHELANGELO
ANTONIONI'S
BLOW-UP

STARRING
VANESSA REDGRAVE
DAVID HEMMINGS

"RAVISHING!
PART EROTIC THRILLER,
PART EXOTIC TRAVELOGUE!
GO WITH THE 60s FLOW!"
- JONATHAN
ROSENBAUM

(1966) "Anyone for tennis?" Alienated photographer David Hemmings returns from a photo essay trip to an organic shoot with Venetia, then to a celebrated (and once censored) studio romp with two nude groupies, to a casual series of snapshots in a park, whose enlargements lead to an encounter with Vanessa Redgrave, suggestions of murder, and a sudden inquiry into the nature of reality itself. The movie that brought the art film to the masses; broke the nudity barrier; encapsulated the Mod, Mod look of "Swinging London"; and influenced major studio movies for years to come — for better or worse. Antonioni's first English-language film. DCP. "Watching Blow-up once again, I took a few minutes to acclimate myself to the loopy psychedelic colors and the tendency of the hero to use words like 'fab.' Then I found the spell of the movie settling around me. Antonioni uses the materials of a suspense thriller without the payoff. He places them within a London of heartless fashion photography, groupies, bored rock audiences, languid pot parties, and a hero whose dead soul is roused briefly by a challenge to his craftsmanship. Whether there was a murder isn't the point."
- Roger Ebert. "Zombie hedonism, street theater, micro-minis, body-paint, sitars, napsin, group-grope, amoral elegance, the brief confluence of Youthquake, Pop Art, the British Invasion, the widespread feeling that Tomorrow Never Knows." - J. Hoberman.

DAILY 12:30, 2:50, 5:10, 7:30, 9:40 SUN 12:30, 2:50, 7:00, 9:10

A WARNER BROS. RELEASE

AUGUST 4-10
1 WEEK

25th
ANNIVERSARY

NEW 4K
RESTORATION

4
ACADEMY
AWARDS
including
BEST PICTURE
BEST DIRECTOR

Starring
CLINT
EASTWOOD
GENE
HACKMAN
MORGAN
FREEMAN

"MAGNIFICENT!
Fresh, profound,
complex!"
- Geoff Andrew,
Time Out (London)

CLINT EASTWOOD'S
UNFORGIVEN

(1992) "We've all got it coming." Wyoming, 1880. Eastwood's widowed William Munny, hog farmer and reformed killer — even of women and children — just can't seem to keep his kids fed. But then an aspiring gunman brings a job offer from a cathouse madam in distant Big Whiskey: \$1000 to waste two drunken cowboys let off easy by Sheriff Gene Hackman (Supporting Actor Oscar) after they disgraced one of her girls. Time to bring in old killing pal Morgan Freeman, even as Richard Harris' "English Bo" goes for that reward on his own. But there are rude awakenings in store. Eastwood held on to David Webb Peoples' script until he was old enough for the part, then made perhaps the American cinema's darkest, most deglamorized look back at the myth of the Old West, and at the cost of violence, as well as his starkest, most tormented personal portrait. Final credit: "Dedicated to Sergio and Don" (Leonie and Siegel). 4K DCP restoration. "Full of broad chilly landscapes and skies that are sometimes as heavy with portents as those in something by El Greco... The center of attention, from the moment he rises up out of a hog pen until the darkest fade-out in Western movie history, is Mr. Eastwood. [One of] his richest, most satisfying performance[s]. There's no one like him." - Vincent Canby, The New York Times. "Can stand with the great accomplishments of the genre's golden age... This dark, melancholic film is a reminder — never more necessary than now — of what the American cinema is capable of." - Dave Kehr.

12:30, 3:00, 7:00, 9:40 A WARNER BROS. RELEASE

SPECIAL SCREENINGS

LOIS WEBER: First Auteur

Actress, producer and director **LOIS WEBER** (1919-1939) made her first feature in 1911. By 1916, she was one of America's highest-paid directors, and, a year later, running her own studio. A technical innovator, Weber also grappled with a wide range of social issues, including prostitution, capital punishment and birth control. "Along with D.W. Griffith, Weber was the American cinema's first genuine auteur." - Anthony Slide.

Live piano accompaniment by STEVE STERNER at all shows.

JULY 30 SUN
THE BLOT

(1921) "...on the American way of life: genteel poverty. Impoverished librarian Claire Windsor is courted by both rich country clubber Louis Calhern and an underpaid clergyman — as her mother struggles to keep up appearances on her professor husband's meager earnings. "The ideal film to show what the twenties were like in small town America." - Kevin Brownlow. DCP. 5:10

SEPTEMBER 16 SAT
THE DUMB GIRL OF PORTICI

(1916) Legendary ballerina Anna Pavlova — in her sole film appearance — as a mute peasant girl, whose seduction and abandonment by a Spanish nobleman in 17th century Naples leads to vengeance and revolution. "Reveals Pavlova to be one of the greatest movie actors... as vital in quiet scenes as she is screen-bursting in melodramatic ones." - Richard Brody, The New Yorker. DCP restoration. 3:00

AUGUST 6 SUN
SHOES & Suspense

(1916) Shopgirl Mary MacLaren, unable to afford a decent pair of shoes on her five-and-dime salary, is tempted by the uninvited advances of a cad, leading to... Weber based it on her experiences as a missionary among young girls in the NYC slums. "There is such a thing as being too realistic." - Motion Picture News. Plus short *Suspense* (1913): Weber, starring as a home-alone mother terrorized by a tramp, uses cross-cutting and split-screen action to heighten the title's claim. Both DCP. 5:30

REVIVALS & REPERTORY

SEPTEMBER 6-14 9 DAYS

"The most sophisticated intelligence in documentary."
- PAULINE KAEI

THE COMPLETE WISEMAN PART II (1986-1996)

EX LIBRIS: THE NEW YORK PUBLIC LIBRARY. Frederick Wiseman's 42nd film, will have its world premiere at Film Forum on Wednesday, September 13.

SEPTEMBER 6 WED
HIGH SCHOOL II

(1994) Central Park East Secondary School (CPSS), an alternative school in Spanish Harlem. "You hear the staff ask the students to add detail, to provide more evidence. That's exactly what Wiseman does devotedly and brilliantly." - Stuart Klawns, The Nation. 16mm. Approx. 220 min. 12:30, 7:35

SEPTEMBER 6 WED
DEAF

(1986) The School for the Deaf at the Alabama Institute. "Never a word of narration, never a voice telling us what we are seeing, guiding our reactions, advising us how to feel. We are on our own... A new awareness not only of the blind and deaf, but of those who work with them." - Washington Post. 16mm. Approx. 164 min. 4:30

SEPTEMBER 7 THU
BLIND

(1986) Daily lives of students at the Alabama School for the Blind. "Opens up worlds far removed from the TV universe of eternally happy and healthy faces beaming radiantly while consuming soft drinks." - New York Times. 16mm. Approx. 132 min. 12:30, 7:15, 9:50

SEPTEMBER 7 THU
LA COMÉDIE-FRANÇAISE OU L'AMOUR JOUÉ

(1996) Janitors, cooks, and waiters work behind the scenes, executives fret about financial and union problems and sensitively coach actors, with snatches of live performances as well. 16mm. Approx. 223 min. 8:30

SEPTEMBER 8 FRI
ASPEN

(1991) "We visit a boozy, bikini-friendly party on a ski slope, then meet Latino laborers who struggle to find permanent housing in town; we enter a homeopathic hippie health spa, then a Christian church on a Sunday morning... a sense of wildly different values living within the same area code." - Film Comment. 16mm. Approx. 146 min. 12:30, 7:00

SEPTEMBER 8 FRI
CENTRAL PARK

(1989) A little kid reads along with Hans Christian Andersen's statue; maintenance crews clean up after an open-air concert; Coppola films his New York Stories segment; plus behind the scenes admin arguments. 16mm. Approx. 176 min. 3:20

SEPTEMBER 9 SAT
ZOO

(1993) The Miami Metrozoo. "Bookended by the misleading entertainments of a dancing elephant show and a lavish fund-raiser for zoo donors. Absolutely not for anyone who would rather look the other way." - Los Angeles Times. 16mm. Approx. 130 min. 12:30

SEPTEMBER 9 SAT
BALLET

(1995) Profile of the American Ballet Theatre company, in rehearsal in their NYC studio and on tour in Athens and Copenhagen. "Its portrait of ballet dancers at work has no parallel." - The Washington Post. 16mm. Approx. 170 min. 3:30

SEPTEMBER 9 SAT
LA COMÉDIE-FRANÇAISE

(1996) see Sept. 7. 6:20

SEPTEMBER 10 SUN
CENTRAL PARK

(1989) see Sept. 8. 12:30

SEPTEMBER 10 SUN
NEAR DEATH

(1986) "Fearless and monumental... It isn't the running time that makes Near Death so overwhelming; it's the subject itself... As it focuses attention on questions of just where life ends and how its ending can best be handled, it flinches at nothing." - Janet Maslin, New York Times. 16mm. Approx. 358 min. 5:40

SEPTEMBER 11 MON
DEAF

(1986) see Sept. 6. 12:30, 7:00

SEPTEMBER 11 MON
BALLET

(1995) see Sept. 9. 3:40

SEPTEMBER 12 TUE
MULTI-HANDICAPPED

(1986) Alabama's Helen Keller School. "Gradually we come to know the children, the teenagers, the teachers: the bold ones, the timid ones, the bright and the sullen, the utterly patient teachers and the patronizing ones." - The Washington Post. 16mm. Approx. 126 min. 12:30, 5:30

SEPTEMBER 12 TUE
MISSILE

(1987) Thirteen weeks intensive training of a Strategic Air Command squadron — in other words the care and feeding of our nuclear missile force. And as the undoubtedly dedicated class remains almost uninvigorated matter-of-fact throughout, shots of the outside, cars passing by, planes overhead, more and more intrude. 16mm. Approx. 115 min. 3:00, 8:00

SEPTEMBER 13 WED
ADJUSTMENT AND WORK

(1986) The Alabama Industries for the Blind, the second largest employer of blind people in the U.S. "Small triumphs are recorded in learning how to make change in coins or how to fold a washcloth. Passing faces are allowed to become familiar. And the devotion and skills of the staff are positively inspiring." - New York Times. 16mm. Approx. 120 min. 12:30, 5:30

SEPTEMBER 13 WED
BLIND

(1986) see Sept. 7. 2:50

SEPTEMBER 13 WED
BALLET

(1995) see Sept. 9. 7:50

SEPTEMBER 14 THU
ZOO

(1993) see Sept. 9. 12:30, 9:20

SEPTEMBER 14 THU
ASPEN

(1991) see Sept. 8. 3:10

SEPTEMBER 14 THU
CENTRAL PARK

(1989) see Sept. 8. 6:00

JULY-OCTOBER 2017

ADMISSION: \$14 NON-MEMBERS (\$15 BEGINNING SEPT 6) \$8 MEMBERS (\$9 BEGINNING SEPT 6)

FILM FORUM

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2nd Annual
Festival of

AUGUST 11 - SEPTEMBER 5 26 DAYS

SUMMER
DOUBLE
FEATURES!

Programmed by
Bruce Goldstein

SCARFACE

and

SCARFACE

AUGUST 11 FRI | DOUBLE FEATURE

SCARFACE
(1983, Brian De Palma) Al Pacino. 35mm. 3:55, 9:00

SCARFACE
(1932, Howard Hawks) Paul Muni, George Raft. 35mm. 7:05

BLESSED EVENT

and

GILDA

(1946, Charles Victor) Rita Hayworth, Glenn Ford. DCP. 2:35, 6:40

AUGUST 16 WED | DOUBLE FEATURE

AU HASARD BALTHAZAR
(1966, Robert Bresson) Anne Wiazemsky. 35mm. 12:30, 4:45, 9:00

DIARY OF A COUNTRY PRIEST
(1951, Robert Bresson) Claude Laydu. 35mm. 2:35, 6:45

AUGUST 17 THU | DOUBLE FEATURE

ON THE BOWERY
(1957, Louis Rossen) 35mm. 12:30, 4:00, 7:25

AFTER HOURS
(1985, Martin Scorsese) Griffin Dunne, Rosanna Arquette. 35mm. 2:00, 5:25, 8:50

AUGUST 18 FRI | DOUBLE FEATURE

THE ASPHALT JUNGLE
(1950, John Huston) Sterling Hayden, Marilyn Monroe. 35mm. 12:30, 4:55, 9:20

RIFI

(1955, Jules Dassin) Jean Servais, Magali Noël, Jules Dassin. DCP. 2:40, 7:05

AUGUST 19 SAT | DOUBLE FEATURE

DO THE RIGHT THING
(1989, Spike Lee) Spike Lee, Danny Aiello, John Turturro. 35mm. 2:50, 7:30

SATURDAY NIGHT FEVER
(1977, John Badham) John Travolta. New 4K DCP restoration of director's cut. 12:30, 5:10, 9:50

AUGUST 20 SUN | DOUBLE FEATURE

THE AWFUL TRUTH
(1937, Leo McCarey) Cary Grant, Irene Dunne. DCP. 12:30, 4:10, 7:50

MAKE WAY FOR TOMORROW
(1937, Leo McCarey) Victor Moore, Beulah Bondi. 35mm. 2:20, 6:00

AUGUST 21 MON | DOUBLE FEATURE

FORBIDDEN GAMES
(1952, René Clément) Brigitte Fossey, DCP. 12:30, 4:15, 8:00

SPIRIT OF THE BEEHIVE
(1973, Victor Erice) Ana Torrent. 35mm. 2:20, 6:05, 9:50

AUGUST 22 TUE | DOUBLE FEATURE

THEY LIVE BY NIGHT
(1938, Nicholas Ray) Farley Granger, Cathy O'Donnell. 35mm. 12:30, 4:10, 7:50

GUN CRAZY
(1955, Joseph H. Lewis) Peggy Cummins, John Dall. DCP. 2:25, 6:05, 9:45

AUGUST 23 WED | DOUBLE FEATURE

PORT OF SHADOWS
(1938, Marcel Carné) Jean Gabin, Michèle Morgan. DCP. 2:25, 6:10, 9:55

THE FALLEN IDOL
(1948, Carol Reed) Ralph Richardson, Michèle Morgan, Bobby Henry. DCP. 12:30, 4:15, 8:00

AUGUST 24 THU | DOUBLE FEATURE

IL SORPASSO
(1962, Dino Ris) Vittorio Gassman, Jean-Louis Trintignant. DCP. 12:30, 4:50, 9:10

THE PASSIONATE THIEF
(1960, Mario Monicelli) Anna Magnani, Ben Gazzara, Totò. DCP. 2:40, 7:00

AUGUST 25 FRI | DOUBLE FEATURE

BULLITT
(1968, Peter Yates) Steve McQueen. 35mm. 12:40, 5:10, 9:40

ROBBERY
(1967, Peter Yates) Stanley Baker. DCP. 2:55, 7:25

AUGUST 26 SAT | DOUBLE FEATURE

ELEVATOR TO THE GALLOWS
(1958, Louis Malle) Jeanne Moreau, Maurice Ronet. DCP restoration. 12:30, 4:40, 8:50

LA NOTTE
(1961, Michelangelo Antonioni) Marcello Mastroianni, Jeanne Moreau, Monica Vitti. DCP. 2:20, 6:30

AUGUST 27 SUN | DOUBLE FEATURE

LIFEBOAT
(1944, Alfred Hitchcock) Tallulah Bankhead, John Hodiak. 35mm. 12:30, 4:35, 8:40

SHADOW OF A DOUBT
(1943, Alfred Hitchcock) Joseph Cotten, Teresa Wright. 35mm. 2:25, 6:30

AUGUST 28 MON | DOUBLE FEATURE

THE SEARCHERS
(1956, John Ford) John Wayne, Natalie Wood. DCP. 12:30, 4:45, 9:10

STAGECOACH
(1939, John Ford) John Wayne, Claire Trevor. 35mm. 2:50, 7:10

AUGUST 29 TUE | DOUBLE FEATURE

THIEVES' HIGHWAY
(1949, Jules Dassin) Richard Conte, Lee J. Cobb. DCP. 12:30, 4:20, 8:10

THEY DRIVE BY NIGHT
(1940, Raoul Walsh) George Raft, Humphrey Bogart, Ann Sheridan. 35mm. 2:25, 6:15, 10:05

AUGUST 30 WED | DOUBLE FEATURE

OPEN CITY
(1945, Roberto Rossellini) Anna Magnani. DCP. 12:30, 4:25, 8:15

VOYAGE TO ITALY
(1954, Roberto Rossellini) Ingrid Bergman, George Sanders. DCP. 2:40, 6:30, 10:20

AUGUST 31 THU | DOUBLE FEATURE

BEAUTY AND THE BEAST
(1946, Jean Cocteau) Josette Day, Jean Marais. 35mm. 12:30, 4:30, 8:25

ORPHÉE
(1950, Jean Cocteau) Jean Marais. 35mm. 2:30, 6:30, 10:20

SEPTEMBER 1 FRI | DOUBLE FEATURE

SWEET SMELL OF SUCCESS
(1957, Alexander Mackendrick) Burt Lancaster, Tony Curtis. 35mm. 12:30, 4:25, 8:20

NIGHT AND THE CITY
(1950, Jules Dassin) Richard Widmark, Gene Tierney. DCP. 2:25, 6:20, 10:15

SEPTEMBER 2 SAT | DOUBLE FEATURE

A WOMAN IS A WOMAN
(1961, Jean-Luc Godard) Anna Karina, Jean-Paul Belmondo. 35mm. 12:30, 4:20, 8:10

PIERROT LE FOU
(1965, Jean-Luc Godard) Belmondo, Karina. DCP restoration. 2:10, 6:00, 9:55

SEPTEMBER 3 SUN | DOUBLE FEATURE

PANIQUE
(1947, Julien Duvivier) Michel Simon, Viviane Romance. DCP restoration. 12:30, 4:20, 8:10

PEEPING TOM
(1965, Michael Powell) Carl Boehm, Anna Massey. DCP restoration. 2:20, 6:10, 10:00

SEPTEMBER 4 MON | DOUBLE FEATURE

SPEEDY
(1928, Ted Wode) Harold Lloyd. 35mm. 2:10, 5:10, 9:10

LITTLE FUGITIVE
(1953, Morris Engel, Ruth Orkin, Ray Ashley) 35mm. 12:30, 4:00

SEPTEMBER 4 MON | DOUBLE FEATURE

POINT BLANK
(1967, John Boorman) Lee Marvin, Angie Dickinson. 35mm. 5:40, 9:30

THE KILLERS
(1964, Don Siegel) Marvin, Dickinson, John Cassavetes. 35mm. 7:30

SEPTEMBER 5 TUE | DOUBLE FEATURE

THE BIG LEBOWSKI
(1997, Peter Bogdanovich) Jeff Bridges, Ellen Burstyn, Cybill Shepherd. DCP. 2:45, 7:30

SWEET SMELL OF SUCCESS
(1957, Alexander Mackendrick) Burt Lancaster, Tony Curtis. 35mm. 12:30, 4:25, 8:20

SEPTEMBER 6 WED | DOUBLE FEATURE

THE FIREMEN'S BALL
(1967, Miloš Forman) 35mm. 4:35, 7:50

DAISIES
(1966, Vera Chitralova) Jitka Cerhová, Ivana Karbanová. 35mm. 6:10, 9:25

SEPTEMBER 7 THU

SEPTEMBER 8 FRI

SEPTEMBER 9 SAT

SEPTEMBER 10 SUN

SEPTEMBER 11 MON

SEPTEMBER 12 TUE

SEPTEMBER 13 WED

SEPTEMBER 14 THU

SEPTEMBER 15 FRI

SEPTEMBER 16 SAT

SEPTEMBER 17 SUN

SEPTEMBER 18 MON

SEPTEMBER 19 TUE

SEPTEMBER 20 WED

SEPTEMBER 21 THU

SEPTEMBER 22 FRI

SEPTEMBER 23 SAT

SEPTEMBER 24 SUN

SEPTEMBER 25 MON

SEPTEMBER 26 TUE

SEPTEMBER 27 WED

SEPTEMBER 28 THU

SEPTEMBER 29 FRI

SEPTEMBER 30 SAT

SEPTEMBER 31 SUN

