



CALENDAR PROGRAMMED BY
BRUCE GOLDSTEIN
ASSOCIATE: ELSPETH CARROLL



OCTOBER 27 FRI DOUBLE FEATURE

THE WRONG MAN
(1956, ALFRED HITCHCOCK) Fonda, Vera Miles. 35mm. 12:30, 4:15, 8:00

ROPE

(1948, ALFRED HITCHCOCK) Stewart, Farley Granger. 35mm. 2:35, 6:20, 10:10



OCTOBER 28 SAT DOUBLE FEATURE

12 ANGRY MEN
(1957, SIDNEY LUMET) Fonda, Lee J. Cobb. 35mm. 3:00, 7:30

MR. SMITH GOES TO WASHINGTON
(1939, FRANK CAPRA) Stewart, Jean Arthur, Claude Rains. DCP. 12:30, 4:55



OCTOBER 28 SAT

VERTIGO
(1958, ALFRED HITCHCOCK) Stewart, Kim Novak. 35mm. 9:30

OCTOBER 29/31 SUN/TUE

IT'S A WONDERFUL LIFE
(1946, FRANK CAPRA) Stewart, Donna Reed. 35mm. SUN 1:30 TUE 12:30



OCTOBER 29 AN

ANATOMY OF A MURDER
(1959, OTTO PREUSSNER) Stewart, George C. Scott, Ben Gazzara, Lee Remick. DCP. 4:00

OCTOBER 29 SUN

THE GRAPES OF WRATH
(1940, JOHN FORD) Fonda, Jane Darwell. 35mm. 7:00

OCTOBER 29 SUN

12 ANGRY MEN
(1957, SIDNEY LUMET) see Oct. 28. 9:30



OCTOBER 30 MON DOUBLE FEATURE

FORT APACHE
(1948, JOHN FORD) Fonda, John Wayne. 35mm. 2:35, 7:15

DRUMS ALONG THE MOHAWK
(1939, JOHN FORD) Claudette Colbert, Fonda. DCP. 12:30, 5:05, 9:45

OCTOBER 31 TUE HALLOWEEN

BELL, BOOK AND CANDLE
(1958, ROMAN QUINN) Stewart, Kim Novak, Jack Lemmon. DCP. 3:00, 7:40

OCTOBER 31 TUE HALLOWEEN

VERTIGO
(1958, ALFRED HITCHCOCK) see Oct. 28. 5:10, 9:45



OCTOBER 27-NOVEMBER 16 THREE WEEKS

HANK AND JIM

PROGRAMMED BY BRUCE GOLDSTEIN

At the height of the Depression, struggling young New York actors **HENRY FONDA** (from Omaha) and **JAMES STEWART** (from Indiana, Pennsylvania) became best friends and stayed that way for the rest of their lives (despite political differences so extreme they had to declare a verbal moratorium), eventually becoming among the most respected and beloved of stars, and each personifying, in his own distinctive way, America's idea of itself.

Hank and Jim: the Fifty-Year Friendship of Henry Fonda and James Stewart, a new book by **SCOTT EYMAN** (published by Simon & Schuster), will be available at our concession during the series. Indicates shows introduced by Mr. Eyman, with book signing following these screenings.



NOVEMBER 5 SUN

ONCE UPON A TIME IN THE WEST
(1968, SEAN LEE) Charles Bronson, Claudia Cardinale, Fonda. DCP. 4:15

NOVEMBER 1 WED DOUBLE FEATURE

THE OX-BOW INCIDENT
(1943, WILLIAM WILLIAMS) Fonda, Dana Andrews, Anthony Quinn. DCP. 12:30, 3:50, 7:15

BROKEN ARROW
(1950, DILLON LUMET) Stewart, Jeff Chandler, Debra Paget. 35mm. 2:05, 5:25, 8:50



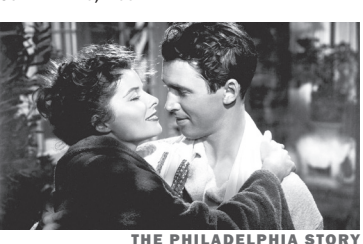
NOVEMBER 2 THU DOUBLE FEATURE

WINCHESTER 73
(1950, ANTHONY MANN) Stewart, Shelley Winters, Dan Duryea. 35mm. 12:30, 4:15, 8:00

BEND OF THE RIVER
(1952, ANTHONY MANN) Stewart, Rock Hudson. 35mm. 2:25, 6:10, 9:55

NOVEMBER 3 FRI

THE SHOP AROUND THE CORNER
(1940, ELMER LUMSON) Margaret Sullivan, Stewart. 35mm. 2:45, 7:00



NOVEMBER 3 FRI

THE PHILADELPHIA STORY
(1940, GEORGE CUKOR) Katharine Hepburn, Cary Grant, Stewart. 35mm. 12:30, 4:45, 9:00



NOVEMBER 4 SAT DOUBLE FEATURE

CALL NORTHSIDE 777
(1948, HELEN HAYWARD) Stewart, Richard Conte, Lee J. Cobb. 35mm. 2:45, 7:10

THE BOTTOM STRANGLER
(1968, ROMEO FUSCONI) Tony Curtis, Fonda. DCP. 12:30, 4:55, 9:20

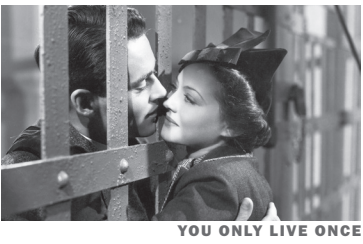


NOVEMBER 5 SUN

IT'S A WONDERFUL LIFE
(1946, FRANK CAPRA) see Oct. 29. 11:00 AM*

NOVEMBER 5 SUN

THE GRAPES OF WRATH
(1940, JOHN FORD) see Oct. 29. 1:30



NOVEMBER 9 THU

YOU ONLY LIVE ONCE
(1937, FRED LUND) Fonda, Sylvia Sidney. 35mm print courtesy Harvard Film Archive. 6:30

NOVEMBER 10 FRI

VERTIGO
(1958, ALFRED HITCHCOCK) see Oct. 28. 2:45, 7:30

NOVEMBER 10 FRI

REAR WINDOW
(1954, ALFRED HITCHCOCK) see Nov. 5. 12:30, 5:15, 10:00

NOVEMBER 11 SAT

THE PHILADELPHIA STORY
(1940, GEORGE CUKOR) see Nov. 3. 2:30, 6:45



NOVEMBER 11 SAT

THE LADY EVE
(1941, PIERSON STURGES) see Nov. 6. 12:30, 4:45, 9:00

NOVEMBER 12 SUN

HARVEY
(1950, HENRY KOSTER) Stewart, Josephine Hull. 35mm. 11:00 AM*



NOVEMBER 12/13 SUN/MON

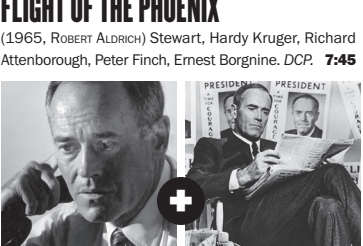
DOUBLE FEATURE

THE MAN WHO KNEW TOO MUCH
(1956, ALFRED HITCHCOCK) Stewart, Doris Day. 35mm. SUN 3:55, 8:45 MON 2:55

THE MAN WHO SHOT LIBERTY VALANCE
(1962, JOHN FORD) John Wayne, Stewart, Lee Marvin. 35mm. SUN 1:30, 6:15 MON 12:30, 6:15

NOVEMBER 13 MON

FLIGHT OF THE PHOENIX
(1965, ROBERT ALDRICH) Stewart, Hardy Kruger, Richard Attenborough, Peter Finch, Ernest Borgnine. DCP. 7:45



NOVEMBER 7 TUE DOUBLE FEATURE

JEZEBEL
(1938, WILLIAM WYLLIS) Bette Davis, Fonda. 35mm. 12:30, 4:30, 8:40

YOUNG MR. LINCOLN
(1939, JOHN FORD) Fonda. 35mm. 2:30, 6:35

NOVEMBER 8 WED DOUBLE FEATURE

DAISY KENYON
(1947, OTTO PREUSSNER) Joan Crawford, Fonda, Dana Andrews. 35mm. 12:30, 4:25, 8:30

DESTINY RIDES AGAIN
(1939, GEORGE MARSHALL) Marlene Dietrich, Stewart. 35mm. 2:30, 6:35

NOVEMBER 9 THU

THE GRAPES OF WRATH
(1940, JOHN FORD) see Oct. 29. 1:00, 3:30

NOVEMBER 16 THU

ONCE UPON A TIME IN THE WEST
(1968, SEAN LUMET) see Nov. 5. 1:00, 7:30

NOVEMBER 16 THU

FORT APACHE
(1948, JOHN FORD) see Oct. 30. 4:20

ONCE UPON A TIME IN THE WEST
(1968, SEAN LUMET) see Nov. 5. 1:00, 7:30

NOVEMBER 17-23 NEW 4K RESTORATION



NOVEMBER 17-23 NEW 4K RESTORATION

THE CRIME OF MONSIEUR LANGE
(1935, JEAN RENOIR) Fonda, Sylvia Sidney. 35mm print courtesy Harvard Film Archive. 6:30

NOVEMBER 11 SAT

THE LADY EVE
(1941, PIERSON STURGES) see Nov. 6. 12:30, 4:45, 9:00

NOVEMBER 12 SUN

HARVEY
(1950, HENRY KOSTER) Stewart, Josephine Hull. 35mm. 11:00 AM*

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FLIGHT OF THE PHOENIX
(1965, ROBERT ALDRICH) Stewart, Hardy Kruger, Richard Attenborough, Peter Finch, Ernest Borgnine. DCP. 7:45

NOVEMBER 14 TUE DOUBLE FEATURE

FAIL-SAFE
(1954, SIDNEY LUMET) Fonda, Walter Matthau. 35mm. 12:30, 4:45, 9:10

THE BEST MAN
(1964, FRANKLIN J. SWENSON) Fonda, Cliff Robertson, Lee Tracy. 35mm. 2:40, 7:00

NOVEMBER 15 WED DOUBLE FEATURE

THE NAKED SPUR
(1953, ANTHONY MANN) Stewart, Janet Leigh, Robert Ryan. 35mm. 2:30, 6:20, 10:10

THE FAR COUNTRY
(1955, ANTHONY MANN) Stewart, Ruth Roman, Walter Brennan. 35mm. 12:30, 4:20, 8:10

NOVEMBER 16 THU

ONCE UPON A TIME IN THE WEST
(1968, SEAN LUMET) see Nov. 5. 1:00, 7:30

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(1968, SEAN LUMET) see Nov. 5. 1:00, 7:30

NOVEMBER 24-DECEMBER 5 12 DAYS • NEW RESTORATION

CARL THEODOR DREYER'S THE PASSION OF JOAN OF ARC

FEATURING RICHARD EINHORN'S VOICES OF LIGHT

(1928) 1431, and the charismatic, mystic warrior Joan is led before her inquisitors for the last day of her trial for heresy. Danish director Dreyer condensed months of interrogation into a single day, with all dialogue taken from the still-extant transcripts, and built a gigantic re-creation of the city of Rouen, stylized in the manner of medieval illuminations, then hardly showed it at all as he concentrated on a non-stop set of brutally realistic, often low-angled close-ups of fevered intensity never before seen on screen (and seldom since), sans makeup or flattering lighting, focusing closest on what, per Pauline Kael (and many others), "may be the finest performance ever recorded on film" – Falconetti's Joan. This new restoration features composer Richard Einhorn's acclaimed Voices of Light, a choral and orchestral work inspired by the film and performed by vocal ensemble Anonymous 4. DCP restoration. "You cannot know the history of silent film unless you know the face of Falconetti. In a medium without words, where the filmmakers believed that the camera captured the essence of characters through their faces, to see Falconetti is to look into eyes that will never leave you." – Roger Ebert. "Like all the greatest films, it reinvents the world from the ground up. It's also painful in a way that all Dreyer's tragedies are, but it will continue to live long after most commercial movies have vanished from memory." – Jonathan Rosenbaum. "[Cinematographer] Rudolf Maté understood the demands of psychological drama in the close-ups and he gave me what I wanted, my feeling and my thought: realized mysticism." – Dreyer.

DAILY (EXCEPT SUN, NOV 26 & DEC 3, 6 MON, DEC 4) 12:30, 2:50, 5:10, 7:30*, 9:50
SUN, NOV 26 2:40, 7:00, 9:20 SUN, DEC 3 12:45, 5:10, 7:30, 9:50
MON, DEC 4 12:30, 2:50, 5:10, 9:20

*COMPOSER RICHARD EINHORN WILL PRESENT HIS 7:30 SHOW ON FRIDAY, NOVEMBER 24.



NOVEMBER 24-DECEMBER 5 12 DAYS • NEW RESTORATION

THE PASSION OF JOAN OF ARC
(1928, CARL THEODOR DREYER) see Nov. 24. 12:30, 2:50, 5:10, 7:30*, 9:50

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SPECIAL SCREENINGS

NOVEMBER 9 THU

Picnic At Hanging Rock

Introduced by Megan Abbott

(1975, PETER WEIR) "What we are and what we seem? Are but a dream, a dream within a dream." Valentine's Day, 1950, and a fine day for an excursion to an aboriginal holy place by the girls of a Downunder finishing school. But, at the end of a sensuously lazy summer day, some of them don't come back. One of the great puzzle films, Weir's second work was the breakthrough for the nascent Australian cinema. Joan Lindsay's original novel (written when she was nearly eighty) turns 50 this year, with a new edition from Penguin Classics. DCP. Introduced by Edgar Award-winning author Megan Abbott. 8:20

WILLIAM FOX presents...

Twenty years before his film was merged by others into 20th Century-Fox, the now-forgotten William Fox (1879-1952) was one of Hollywood's greatest pioneers and moguls. An epic new book, *The Man Who Made the Movies: The Meteoric Rise and Tragic Fall of William Fox* by Vanda Krefft (published by HarperCollins), sets the record straight.

LIVE PIANO ACCOMPANIMENT BY STEVE STERNER AT ALL SHOWS.

DECEMBER 3 SUN

CITY GIRL
(1930, F.W. MURNAU) Sent to the big city by his hard-ass dad to sell their wheat, Charles Farrell returns with waitress Mary Duncan as his bride. Murnau's poem of the land, with the camera gliding through the fields of wheat and urban scenes as vivid as those in *Sunrise*. 35mm print courtesy Twentieth Century Fox. 3:00*

*INTRODUCED BY VANDA KREFFT, BIOGRAPHER OF WILLIAM FOX, WITH BOOK SIGNING IN LOBBY FOLLOWING SCREENING

DECEMBER 4 MON

Thea Bara: The Unseen Icon

A FOOL THERE WAS

(1915, FRANK POWELL) Still one of the silent screen's greatest icons, exotic femme fatale Thea Bara (née Theodora Goodman, a Jewish girl from Cincinnati) is known by name, but has rarely been seen: of the 40 films she made for Fox between 1914 and 1919, only two survive, including this, her breakthrough, the picture that launched a new archetype: "the vamp." Prior to the film, Fox biographer Vanda Krefft will detail Bara's own meteoric rise and fall. 35mm print preserved by The Museum of Modern Art with support from the National Film Preservation Foundation/National Park Service and The Film Foundation. 7:30

JANUARY 1 MON

LUCKY STAR
(1929, FRANK BOZEMAN) Unsung masterpiece: now-grownup farm brat Janet Gaynor and disabled WWI vet Charles Farrell find love, but... "From the opening scene, you know you are in the hands of a master." – Kevin Brownlow. 35mm print courtesy EYE, Amsterdam. 5:40

JANUARY 8 MON

3 BAD MEN

(1926, JOHN FORD) Three golden-hearted outlaws match-make for George O'Brien (*Sunrise*) and take on the crooked sheriff – and there's this spectacular land rush! Ford's last Western before 1939's Stagecoach. "A major Ford work, blending the austere and the traditional with the romanticized and the streamlined." – William K. Everson. 35mm print courtesy Twentieth Century Fox. 6:10

CHRISTMAS DAY

DECEMBER 25 MON

Ella Fitzgerald sings THE GERSHWIN SONGBOOK

PRESENTED BY Will Friedwald

In honor of the centennial of Ella Fitzgerald (1917-1996), a compilation of rare concert footage of the First Lady of Song performing George and Ira Gershwin classics, both solo and alongside the likes of Frank Sinatra, Duke Ellington, Sammy Davis Jr., et al. Presented by Wall Street Journal jazz critic and columnist Will Friedwald, author of nine books on American music and popular culture (*Sinatra: The Song Is You, Jazz Singing*, etc.), including his latest, *The Great Jazz and Pop Vocal Albums*. 3:00

DECEMBER 8 FRI

GANGS OF NEW YORK

(2002, MARTIN SCORSESE) Daniel Day-Lewis, Leonardo DiCaprio. 35mm. 9:10

DECEMBER 9 SAT

THE GODFATHER

(1972, FRANCIS FORD COPPOLA) Marlon Brando, Al Pacino, Diane Keaton. DCP. 12:30

DECEMBER 9 SAT

THE GODFATHER PART II

(1974, COPPOLA) Pacino, Robert De Niro, Keaton. DCP. 4:00

DECEMBER 9 SAT

THE GODFATHER PART III

(1990, COPPOLA) Pacino, Keaton, Sofia Coppola. 35mm. 8:00

DECEMBER 13 WED DOUBLE FEATURE

BUONA SERA, MRS. CAMPBELL

(1969, MELVIN FRANK) Tight spot for Gina Lollobrigida: 20th reunion of WWII American boys stationed in her Italian village includes Phil Sifers, Telly Savalas, and Peter Lawford – and each wants to meet Janet Margolin, his daughter with Gina. Only trouble is... DCP. 12:30, 5:10, 9:45

COME SEPTEMBER

(1961, ROBERT MULLVAN) Rock Hudson's re-scheduling of his regular September tryst at his Ligurian coast villa with mistress Gina Lollobrigida reveals his major-domo Walter Szlezak's turned it into a hotel. 35mm. 2:45, 7:30

DECEMBER 22-28 ONE WEEK

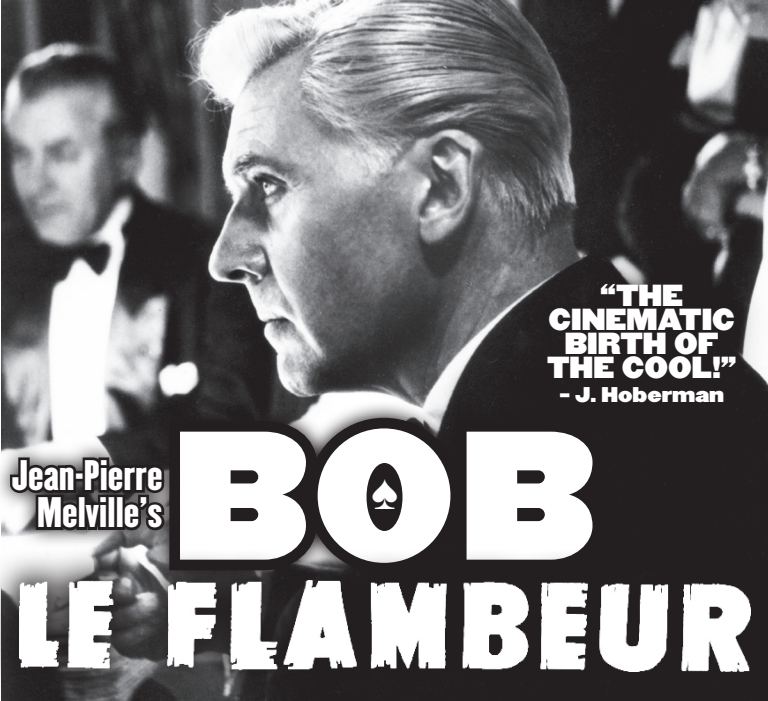


40th ANNIVERSARY
NEW 4K RESTORATION
SUPERVISED BY WOODY ALLEN
WINNER OF 4 ACADEMY AWARDS— INCLUDING BEST PICTURE
WOODY ALLEN'S
ANNIE HALL
STARRING
WOODY ALLEN
DIANE KEATON
TONY ROBERTS

(1977) "Annie and I broke up, and I still can't get my mind around that," admits Woody Allen's stand-up comic Alvy Singer, and while Diane Keaton's Annie stammers, stops and starts, laughs nervously, and lah-dee-dahs, he looks back at his difficulties with women, addressing the camera in the midst of a scene, standing in the background of moments of his and Keaton's past, while administering the ultimate putdown to a movie line pontificator, watching *The Sorrow* and *The Play* three times, and getting relationship advice from both pal Tony Roberts and passerby, Allen's critical breakthrough achieves real poignance and feeling amidst the hilarity, and an elegant visual style in his first collaboration with the great cameraman Gordon Willis (*The Godfather*), Oscars for Best Picture, Director, Actress, and screenplay, plus Woody's only acting nomination.
4K DCP restoration. "Keaton [is] the golden shiksa from the provinces who looks cool and together, who looks as if she must have a date on Saturday night, but has only to open her mouth or gulp or dart spastically sideways to reveal herself as the insecure bungler she is, as complete a social disaster in her own way as Allen's horny West Side Intellectual is in his. A fit of misfits, a pair of compatible insecurities, they are the romantic couple of the seventies." — Molly Haskell.

A PARK CIRCUS RELEASE DAILY (except SUN/MON) 12:30, 2:40, 4:50, 7:00, 9:15
SUN (CHRISTMAS EVE) 1:30, 3:40, 5:50, 8:00 MON (CHRISTMAS DAY) 12:30, 4:40, 7:00, 9:15

JANUARY 1-31 ONE WEEK NEW 4K RESTORATION



(1955) Through the night streets of Montmartre saunters silver-haired Bob Montagné (Roger Duchesne), ex-gangster and "flambeur" (high roller), moving from poker to craps to the track to roulette to baccarat and back, at the break of dawn, to the one-armed bandit he keeps in his pouch pad. Ever-dapper in a snap-brim and raincoat, Bob shows neophyte hood Daniel Cauchy the ropes and looks out for lasciviously amoral milgion Isabelle Corey, though there may be time for one last, spectacular heist: the casino at Deauville. Co-scripted with pulp novelist Auguste Le Breton (*Rififi*), the first of Melville's gangster pictures is both an homage to and comic riff on the genre, and, in its evocative shots of a Noir Montmartre, "a love letter to a Paris which no longer existed." In its sheer exuberance, a precursor and inspiration to the free-shooting style of the Nouvelle Vague. 4K DCP restoration. "Before the New Wave, before Godard and Truffaut and Ozu, and before Belmondo flicked the cigarette into his mouth in one smooth motion and walked the streets of Paris like a Hollywood gangster, there was Bob." — Roger Ebert. "Exceedingly light on its feet... A superb riff with a bonfo finale, a terrific, cynical punch line, and a crazy closing image of Bob's Plymouth on an empty beach." — J. Hoberman, *The Village Voice*. "[Captures] Paris at a very special time of night—the hours between darkness and dawn when the signs above the all-night cafés switch off and the morning light gradually seeps into the narrow street." — David Denby, *The New Yorker*.

DAILY (except SAT/SUN/MON) 2:00, 4:00, 6:00, 8:00, 10:00
SAT 12:30, 2:40, 4:50, 7:00, 9:10 SUN 1:10, 3:10, 5:10, 7:10, 9:10
MON 2:00, 4:00, 6:00, 8:00, 10:00 A RIALTO PICTURES RELEASE



“ROMANTIC AND DARING!”
— Martin Scorsese
POWELL & PRESSBURGER'S
A Matter of Life and Death
starring
DAVID NIVEN
KIM HUNTER
NEW 4K RESTORATION

(1946) Back from bombing Germany, RAF flyboy David Niven crashes into the Channel, despite American operator Kim Hunter's efforts to talk him down — but he isn't dead yet, since Collector 71 (Marius Goring), a previously beheaded French aristocrat, has missed his scheduled soul pickup due to heavy fog. Asked to make a film promoting Anglo-American goodwill, Michael Powell and Eric Pressburger (The Red Shoes, Tales of Hoffmann, etc.) soared into ethereally whimsical fantasy, moving from the great Jack Cardiff's Technicolor-drenched Earthly photography (more dazzling than ever in this new restoration), to a grandiose celestial trip with Raymond Massey as Niven's snarling prosecutor, in glorious peary hued black & white. "One is starved for Technicolor up there," Goring remarks from Earth. 4K DCP restoration. "At once a playful miniature of innocent love and grandiose epic." — Peter Bradshaw, *The Guardian*. "A virtuoso opening shot displays Powell's ambitions: nothing less than a tracking movement across the universe... Like so many of the films that Powell and Pressburger made together, *A Matter of Life and Death* seems to overflow with ideas. In between international politics and metaphysical speculation, it even finds room for some cinematic self-reflexivity." — Dave Kehr, *The New York Times*.

A SONY PICTURES RELEASE FRI/SAT 12:30, 2:40, 4:50, 7:00, 9:10 SUN 1:10, 3:20, 5:30, 7:40, 9:50
MON 1:10, 3:20, 7:40, 9:50 TUE-THU 2:00, 4:45, 7:00, 9:10

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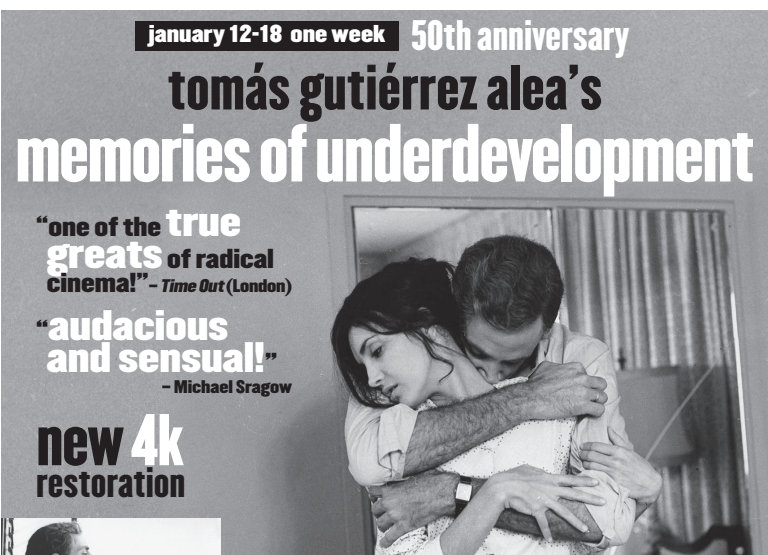
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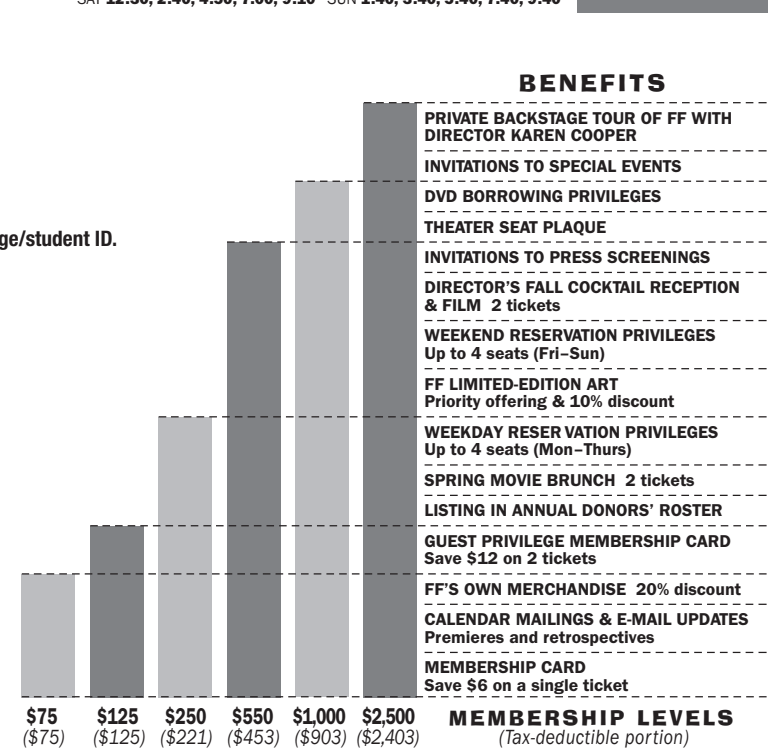
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tomás gutiérrez alea's
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A presentation by the INSTITUTO CUBANO DEL ARTE E INDUSTRIA CINEMATOGRAFICA (ICAI), LES FILMS DU CAMELIA, and the CINETECA DI BOLONIA. Restored by the CINETECA DI BOLONIA / L'IMMAGINE RETROUVEE LABORATORY and FINANCED BY THE FILM FOUNDATION'S WORLD CINEMA PROJECT.

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JANUARY 19/20 FRI/SAT
JANE & Lonely Boy
(1962, Robert Drew, Peter Rosi, D.A. Pennebaker) 25-year-old Jane Fonda about to star on Broadway in *The Fun Couple*, dubbed one of the five worst plays of all time by *Times* critic Walter Kerr. 16mm print courtesy Academy Film Archive. Plus *Lonely Boy* (1961, Wolf Koenig, Roman Kereira): portrait of 19-year-old teen idol Paul Anka. DCP courtesy of National Film Board of Canada. FRI 2:00, 6:40 SAT 6:00



JANUARY 19/20 FRI/SAT
CLEO FROM 5 TO 7
(1962, Audea Vaux) Seemingly soulless chanteuse Corinne Marchand stands to get one as she steks across Paris, from a tarot reader's ominous prediction to a hospital for the results of her cancer test. The portrait of a woman painted onto a documentary about Paris. — Varda. DCP. FRI 4:10 SAT 12:30, 7:45

JANUARY 19 FRI
THE QUEEN
(1968, Frank Simon) Behind the scenes of "The Miss All-American Camp Beauty Pageant." 35mm. 8:30



JANUARY 19/20/21 FRI/SAT/SUN
GIMME SHELTER
(1970, Albert & David Maysles, Charlotte Zwerin) Rolling Stones. 35mm. FRI 10:20 SAT 12:40, 9:45 SUN 9:00

JANUARY 20 SAT
Will The Real Norman Mailer Please Stand Up? & A Visit With Truman Capote
Will the Real Norman Mailer Please Stand Up? (1968, Dick Fosberg): Mailer circa *The Amies of the Night*, at interviews, anti-war demonstrations, and on the set of his latest movie. *A Visit with Truman Capote* (1965, Albert & David Maysles, Charlotte Zwerin). Both digital. 2:20

JANUARY 21 SUN JEAN ROUCH
THE MAD MASTERS & Mammy Water
(1955, Jean Rouch) Annual ceremonies of the Hauka cult in Ghana, with initiates in a state of possession; role players as colonialists; the sacrifice and consumption of a dog. Plus *Mammy Water* (1955, Rouch). Both DCP. 1:00



JANUARY 21/22 SUN/MON JEAN ROUCH
MOI, UN NOIR
(1958, Jean Rouch) A day in the life of young émigrés "Edward G. Robinson," "Eddie Constantine," and "Tarzan" in Abidjan, Ivory Coast. "Two films of value have been made on Africa: *Come Back Africa* (see Feb 4/5) and *Moï, un Noir*." — Ousmane Sembene. DCP. SUN 2:20 MON 5:20

JANUARY 21 SUN
AND THIS IS FREE & Sunday
(1964, Merv Shaw) The hucksters, weekend shoppers, evangelists and blam singers of Chicago's Maxwell Street open air market — in the very year it was ripped down to make way for a parking lot. Digital. Plus *Sunday* (1961, Dan Dussan): a "Beatnik Riot" in Washington Square. 35mm print courtesy UCLA. 4:00

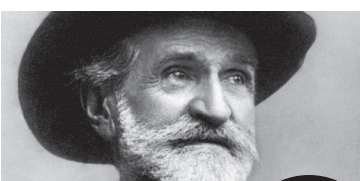


A MARRIED COUPLE

JANUARY 21/22 SUN/MON JEAN ROUCH
CHRONICLE OF A SUMMER
(1961, Jean Rouch, Edgar Morel) "Are you happy? How do you live?" Tough questions, but that's just the beginning of the discussions among a researcher, a student, a secretary, workers, and a discouraged former militant, with a film critique session with the participants as the coda. DCP. SUN 5:40 MON 2:00, 8:50



JANUARY 21/22 SUN/MON
THE ROCKY ROAD TO DUBLIN
(1968, Peter Llewellyn) Irish-born Lennon returns home, with New Wave icon Rauli Toivola in tow, to captivate a nation that "survived 700 years of English occupation, and nearly sank under the weight of its own heroes and clergy." Digital. SUN 7:30 MON 3:50



JANUARY 22 MON
IN THE MOUTH OF THE WOLF
Introduced by August Ventura
(1963) In Parma, near the birthplace of the revered composer Giuseppe Verdi, soprano Margherita Roberti (née Margaret, Jean Roberts in Davenport, Iowa), star of a new production of *Luca Miller*, frets about the tough public *parrainaggio*. Virtually unseen for 54 years, a vivid record of a neglected-vaudeville theater. Directed and edited by Robert Morgan. Produced and written by J.C. Sheers. Following the screening, August Ventura will present excerpts from his forthcoming film documenting Parma's Verdiniana, and will chat with George Malou, NYU professor and co-producer of *In the Mouth of the Wolf*. 7:00

JANUARY 23 TUE
THE BUS
(1964, Haskel Wexler) Famed cinematographer Wexler leads cross-country from San Francisco to D.C., with a group bound for the March on Washington. *Plus Integration Report 1* (1960, MacLaine Anderson): scenes from the Civil Rights marches. Both DCP. 2:00, 8:20



Part of Carnegie Hall's city-wide festival "The '60s: The Years That Changed America."

As part of the festival, *Film Forum* will also screen *In the Intense Now*, a new documentary essay by filmmaker Jolo Salles exploring three pivotal events of the 1960s: the May 68 Paris uprising, the Prague Spring and Mao's Cultural Revolution. Showing January 31-February 13.



JANUARY 23 TUE
DONT LOOK BACK
(1967, D.A. PENNEBAKER) Bob Dylan. DCP. 4:00, 10:15
DONT LOOK BACK
JANUARY 23 TUE
A TIME FOR BURNING
(1970, William Jurey) A young white Lutheran minister in Omaha tries reaching out to a Black congregation, but encounters opposition from church elders and the acerbic opinions of barber/future politico Ernie Chambers. 35mm. Plus *The Children Were Watching* (1960, Robert Drew, Richard Leacock). Digital. 6:20

JANUARY 27 SAT
Take This Hammer & Baldwin's N**r**
Take this Hammer (1963, Richard O. Moore): James Baldwin tours SF, speaking about urban displacement. Butchered for TV, this is the restored original. DCP. *Baldwin's N****r* (1968, Horacio Ovi CBE): Baldwin and Dick Gregory speak with West Indian Students in London, in early work by Ovi. Britain's first Black-feature filmmaker. 16mm print courtesy BFI, London. 4:05

JANUARY 27 SAT
MOONEY VS. FOWLE
(1961, Robert Drew, James Liscombe) In the last game of the season, two Florida high schools meet in mortal combat. 16mm, courtesy Academy Film Archive. Plus *La Lutte* (1961, Michel Brault, et al.): wrestlers at the *Forum de Montréal*. DCP courtesy National Film Board of Canada. 6:15

JANUARY 27 SAT
MUHAMMAD ALI: THE GREATEST
(1964/1974, William Kazin) 22-year-old "Cassius Clay" lets that Louisville Lip fly as he preps to face champ Sonny Liston, from the manic press conferences to a photo op with The Beatles. Ten years later, Ali in Zaire for his "rumble in the jungle" with George Foreman. 35mm, courtesy Walker Arts Center. 8:15

JANUARY 28/30 SUN/TUE
POUR LA SUITE DU MONDE
(1963, Pierre Perrault, Michel Brault) Filmmakers Brault and Perrault turn participant, encouraging the inhabitants of the tiny Ile aux Coudres to revive traditional Beluga fishing. DCP courtesy National Film Board of Canada. SUN 1:15 TUE 2:00

JANUARY 28/29 SUN/MON JEAN ROUCH
THE LION HUNTERS
(1968, Jean Rouch) Menaced by a lion nicknamed the American, Fulani cattle herders bring in the gun hunters of the Songhay. Rouch filmed their elaborate preparatory rituals, fashioning bows, arrows, and poisons from scratch over seven years, climaxed by... Golden Lion, Venice. DCP. SUN 3:20 MON 5:40

JANUARY 28/29 SUN/MON JEAN ROUCH
JAGUAR
(1968, Jean Rouch) Three Niger villagers trek to Ghana to make their fortune — and do! And then... Damouré Zika and other actors improvised the voiceover commentary: filmed in 1955, but unfinished for a decade. DCP. SUN 5:10 MON 2:00

JANUARY 28/29 SUN/MON JEAN ROUCH
LITTLE BY LITTLE
(1970, Jean Rouch) Sequel to *Jaguar*: three villagers decide to top the 7-story building now going up in the capital, with Damouré Zika delegated to France for research — from which he sends reports on the bizarre habits of the Paris tribe. DCP. SUN 7:00 MON 3:50

JANUARY 29/30 MON/TUE
THE CHAIR
(1962, Robert Drew, Gregory Shuerer) Five days to the Chair for convicted murderer Paul Crump. 16mm print courtesy Academy Film Archive. Plus *Chiefs* (1968, Richard Leacock, Noel E. Pennebaker, Jr.): a Honolulu cops' convention. Digital. MON 7:20 TUE 4:05

JANUARY 29/30 MON/TUE
LAW AND ORDER
(1959, Frederick Wiseman) 16mm. MON 9:00 TUE 6:45

JANUARY 30 TUE
BLACK NATCHEZ
(1967, Ed Pincus, David Neuman) "Tension's been up since they were bombin' and shootin' us." After the president of the local NAACP branch is car-bombed, the Black community continues to organize, amidst disagreements over tactics, representation, and leadership. Digital, courtesy Harvard Film Archive. Plus *I Am Somebody* (1970, MacLaine Anderson). DCP. 7:30

JANUARY 31 WED
HIGH SCHOOL
(1968, Frederick Wiseman) 35mm. 3:50, 7:05

JANUARY 1 THU
DAVID HOLZMAN'S DIARY
(1967, Jim McBride) L.M. Kit Carson's David, drafted and newly jobless, films his life around his West 71st walk-up. Landmark documentary made in five days for \$2,500. "Captures the late-'60s LWS in all its grimy glory." — Joshua Rothkopf. DCP. 2:00, 6:30, 10:00

JANUARY 27 SAT
MINGUS
(1968, Thomas Ruchman) Bassist Charles Mingus sings, composes, recites his own poetry, and gets evicted from his LES apartment — a painful portrait of the great jazz artist. 16mm print courtesy NYPL. Plus *Daybreak Express* (1963, D.A. Pennebaker) and *Bridges Go Round* (1958, Shirlen Olsberg). DCP. 2:25

JEAN ROUCH (1917-2004) began as a civil engineer interested in rituals he observed in colonial Niger; nearly 120 films later, he would be center of the Nouvelle Vague, one of the inventors of cinema vérité, of visual anthropology, of "ethno-fiction," and of the Nigerian film industry itself. The Rouch classics shown here include 8 new restorations from Icarus Films.

SYMBIOSYCHOTAXIPLASM TAKE ONE
FEBRUARY 1 THU
SYMBIOSYCHOTAXIPLASM TAKE ONE
(1968, Wu Mau Genies) Screen tests are being shot in Central Park, while another crew films the filming of the tests, and a third films the first two in the context of life in the park. 35mm. 4:45, 8:15+
*INTRODUCED BY LOUISE GREAVES

SHOWMAN
(1963, Albert & David Maysles) Movie wheeler-dealer Joseph E. Levine fields endless phone calls, ponders deals in hotel suites, and hands Sophia Loren her *Two Women* Oscar, as he hurtles from New York to Cannes to Hollywood to Rome and back. 35mm. Plus *Meat Market Brande* (1965, Maysles Bros). DCP. 2:00, 6:15, 10:05

PORTRAIT OF JASON
(1967, Susan Sontag) "Before me, I've suffered." Hustler Jason Holliday in marathon all-night session filmed at Clarke's Chelsea Hotel pad. DCP. 4:10, 8:00

MONTEREY POP
(1968, D.A. PENNEBAKER) see Jan. 26. 12:30
FEBRUARY 3 SAT
ONE STEP AHEAD
(1968, Ed Pincus, David Neuman) "You should never give a child acid, until they're 8, and then only if he asks for it," earnestly advises a hippie mom enmeshed in a custody battle during the Summer of Love. Plus *Harry's Trip* (1969, Pincus, Neuman). Both digital, courtesy Harvard Film Archive. 2:20

YANKI NO!
(1960, Drew, Leacock, Pennebaker, Maysles) In the wake of the Cuban Revolution, Leacock trains his camera on the slums of Caracas, while Al Maysles captures a speech by Castro before a million-strong crowd. 16mm print courtesy Academy Film Archive. 3:50

LE JOLI MAI
(1961, D.A. PENNEBAKER, RICHARD LEACOCK) Godard's 1AM (One American Movie), with Rip Torn in a Brownsville classroom, LeRoi Jones on the street, Jefferson Airplane on a rooftop. Abandoned by JLG, repurposed into 1PM (One Pennabaker Movie). Plus *The Sixth Side of the Pentagon* (1968, Chris Markes, François Ruchenebach). Both digital. 5:15

THE RAILRODDER & Buster Keaton Rides Again
The Railrodder (1965, Gerald Perreny) Buster Keaton's coast-to-coast Canadian journey by hand-car. *Buster Keaton Rides Again* (1965, John Sorkin): the making of *Railrodder*: rare behind-the-scenes look at Keaton developing gags, arguing with his director, playing cards with wife Eleanor, etc. Both DCP courtesy National Film Board of Canada. SUN 12:40 MON 3:55

THE HUMAN PYRAMID
(1961, Jean Rouch) In a jöcbe in Abidjan, Rouch assigns the roles for an examination of racial separatism, with the improvising, taking unexpected twists and turns. DCP. SUN 2:20 MON 5:35

PUNISHMENT
(1962, Jean Rouch) 17-year-old Nadine Bellot gets kicked out of philosophy class for daydreaming; then as she wanders across Paris, meets three men, each encounter leaving in all the false starts, stammering and dead silences usually cut from even the most verité of films. DCP. 4:10

COME BACK, AFRICA
FEBRUARY 4/5 MON/MON
COME BACK, AFRICA
(1959, Leno Rousso) Johannesburg, 1959: as Zacharia Mgbai, straight from Zululand, moves from the gold mines to jobs as a houseboy, car washer, waiter, and day laborer, while sitting in a late-night bull session, where then-unknown Miriam Makeba drops in. DCP. SUN 5:30 MON 2:00

HOSPITAL
(1970, Frederick Wiseman) 35mm. SUN 7:30 MON 9:15

TITICUT FOLLIES
(1967, Frederick Wiseman) 35mm. 7:25

CRISIS: BEHIND A PRESIDENTIAL COMMITMENT
(1963, Robert Drew, Ossie Swenson) John and Bobby Kennedy pace the Oval Office, while in Montgomery, George Wallace exalts Confederate heroes, all leading up to his "stand in the schoolhouse door" against two Black would-be University of Alabama students. DCP. Plus *Jingle Bells* (1964, D.A. Pennebaker) and *Hickory Hill* (1968, Richard Leacock). Digital. 2:00, 5:10, 8:20