

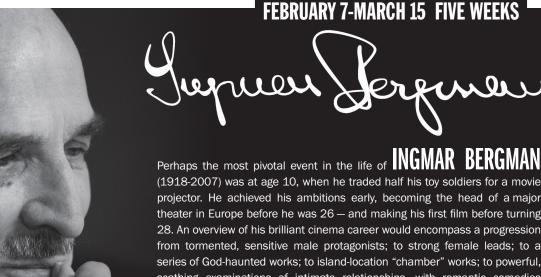
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BRUCE GOLDSTEIN SOCIATE: ELSPETH CARROL



Jupuen Jergeneur



(1918-2007) was at age 10, when he traded half his toy soldiers for a movie projector. He achieved his ambitions early, becoming the head of a major theater in Europe before he was 26 – and making his first film before turning 28. An overview of his brilliant cinema career would encompass a progression from tormented, sensitive male protagonists; to strong female leads; to a series of God-haunted works; to island-location "chamber" works; to powerful, scathing examinations of intimate relationships, with romantic comedies interspersed throughout. Bergman's work with his stock company has made him arguably the greatest director of actors in the history of the medium, and



his overall technical mastery and his brutal honesty and relentless search for truth have made him, as well, one of the greatest artists of the 20th century.

> PRESENTED IN ASSOCIATION WITH SWEDISH FILM INSTITUTE, INGMAR BERGMAN FOUNDATION AND JANUS FILMS



THE SEVENTH SEAL FEBRUARY 7-10 WED-SAT

THE SEVENTH SEAL (1957) Back from the Crusades, knight Max von Sydow plays chess with Death, as he travels in a plague-ridden 14th-century Sweden in quest of his wife. The first of Bergman's God-haunted works "contains some of the most extraordinary images ever committed to celluloid" (Nigel Floyd). DCP★. WED 2:00, 6:20, 10:20 THU 4:00. 8:20 FRI 3:55, 5:50, 7:45 SAT 4:20, 8:05



FEBRUARY 7 WED

FRENZY (1944, ALF SJÖBERG) Painfully adolescent Alf Kjellin finds solace only in the arms of hooker Mai Zetterling, but... With a screenplay by 25-year-old assistant director Bergman, Sweden's first international hit in two decades. DCP★. 4:00, 8:20

nristine Jönsson tries suicide ir Göteborg's harbor but is befriended by a sailor, and then the flashbacks begin. Bergman's attempt at Italian -realism, along with rare social criticism, here of the welfare and probation system. DCP★. 2:00, 6:00, 9:45 × XXXXXX



FEBRUARY 12 MON PRISON

(1949) Retired teacher brings former pupil Hasse Ekman a cool idea for a film – human life is an inferno and journalist friend Birger Malmsten begins his owr eminiscence, a film-within-a-film, of his marital battles, and his involvement with a doomed prostitute and he pimp. DCP★ courtesy Swedish Film Institute. 8:00

FEBRUARY 13 TUE TO JOY

(1950) "One is never two! The essence of it is that one is always lonely," barks failed violin soloist Stig Olin to wife Maj-Britt Nilsson - but then we know that she's already dead, having arrived at an understanding too late. With Victor Sjöström (see fa right column) as the conductor. DCP*. 3:50, 7:40



In 13th century Sweden, pregnant Gunne Lindblom, in thrall to the old religion and envious of virginal Birgitta Pettersson, slips a toad into the bread **SUMMER INTERLUDE** she carries to church, beginning a brutal cycle of (1951) Backstage at Swan Lake, Georg Funkquist rape, murder, revenge, and atonement. "Bergman's masterwork, the most lyrical, the most compassionate the most selfless of his films." - Vernon Young. DCP* (†35mm), SAT 2:30+, 6:25, 10:20 MON 2:00

BERGMAN'S

"GOD AND MAN"

TRILOGY

FEBRUARY 18 SUN

THROUGH A GLASS DARKLY

(1961) Amid a family's island summer holida

daughter Harriet Andersson inexorably descends

into outright madness. With a four-person cast

FEBRUARY 18 SUN

WINTER LIGHT

by her minutes-long speech in tight close-up - to

FEBRUARY 18 SUN

THE SILENCE

(1963) In a stiflingly hot foreign city seemingly on

the brink of war, sisters Ingrid Thulin and Gunnel

Lindblom are trapped in a deserted hotel, unable

to speak the language or bear each other's

ensorship battles for its overt eroticism, a giant

presence. Despite - or perhaps because of

box office success. DCP★. 4:45, 10:10

FEBRUARY 19

FEBRUARY 19 MON

MUSIC IN THE DARK

MON

evening High Mass. DCP★. 3:05, 8:30

"chamber" films. DCP★. 1:15, 6:40

FEBRUARY 21 WED THE RITE

BRUARY 20 TUE

- Bergman. DCP★. 4:15, 8:30

(1969) Powerfully intense - even by Bergman standards - chamber play on the interaction of critics, the audience, and the artist, as the troupe of Ingrid Thulin, Gunnar Björnstrand, and Anders Ek are brought in for questioning on obscenity charges, then, after a series of interrogations, perform their "act" for him. 35mm. 2:00, 6:30, 10:00

gives ballerina niece Maj-Britt Nilsson her diary of

a long ago summer, and of the love affair marred

by tragedy. "The first film with a style of my own."

RESTORATIONS



FEBRUARY 21 WED THE VIRGIN SPRING (1960) see Feb. 17. DCP★. 3:50.8:15

FEBRUARY 22 THU DREAMS

(1955) Fashion manager Eva Dahlbeck prepares model Harriet Andersson for a photo shoot, the only sound the drumming fingers of an obese



SCENES FROM **A MARRIAGE** THE COMPLETE VERSION (1973) Chronicle of the 10-year relationship of Liv

Ullmann and Erland Josephson, beginning with their seemingly perfect two-career, two-children marriage, contrasted with Jan Malmsjö and Bibi Andersson's bickering; and progressing through an extramarital affair, blunted reconciliations and re-marriages, to a final peace. Cut by nearly 2 hours for U.S. theatrical Bergman's original. DCP★.

FEBRUARY 25/27 SUN/TUE SCENES FROM A MARRIAGE I + II

SUN 3:10, 9:15 TUE 2:00 FEBRUARY 25/27 SUN/TUE

(SEPARATE ADMISSION) SCENES FROM A MARRIAGE III + IV SUN 5:10 TUE 4:15

FEBRUARY 25/28 SUN/WED (SEPARATE ADMISSION)



FEBRUARY 26 MON SAWDUST AND TINSEL

(1953) see Feb. 11. 4:00, 8:15 FEBRUARY 27 TUE





THE MAGIC FLUTE

1975) Prince Tamino must enter Sarastro's Temple of Wisdom despite that darned Queen of the Night. Bergman opens out Mozart's opera to show a youthful extra killing time backstage with a comic book, and the audience filing in. A dream of the director's since his childhood marionette theater, making it "was the best time of my life." DCP*. SUN 1:00, 5:45 MON 3:50

MARCH 4 SUN FÅRÖ DOCUMENT

(1969) "My political act is to try to stop this island and its people being crushed." Bergman acted as on-camera interviewer and sometime cameraman in this simple, unadorned documentary on his neighbors. DCP★. 8:20



OF THE MARIONETTES

a prostitute and then violates her corpse. Murder without motive - or is it? - as we move from the color of the opening scenes to the b&w of the investigation. $DCP \bigstar$ TUE 2:00, 6:00 THU 4:30 SAT 5:10

(1976) Psychiatrist Liv Ullmann, alone for the summer, finds herself in the midst of a nervous breakdown that triggers a suicide attempt and series of dreams/ hallucinations taking her back to an orphaned childhood, until colleague Erland Josephson helps her find onciliation. DCP courtesy Swedish Television. 8:15



FACE TO FACI THE PASSION OF ANNA

MARCH 7 WED THE TOUCH

MARCH 8 THU

MARCH 9 FRI

MARCH 9 FRI

MARCH 9 FRI

THE SILENCE

(1963) see Feb. 18. 7:40

MARCH 10 SAT

young. DCP★. 12:30

MARCH 10 SAT

THE SERPENT'S EGG

FÁRŐ DOCUMENT 1979

(1979) A return to the island ten years after his

first documentary, chronicling the labors of its 673

inhabitants, and noting the return of some of the

(1977) Berlin, 1923: trapeze artist David Carradine

returns to his hotel room to find his brother an apparent

uicide. And as the corpses pile up, Inspector Gert

Fröbe (Goldfinger) investigates and ex-sister-in-law Liv

Ullmann dances in a cheap cabaret. Bergman's first

DCP★ courtesy Swedish Film Institute. 2:50

ork in his self-imposed exile to Germany. In English.

SHAME

A LESSON IN LOVE

(1954) see Feb. 14. 2:00, 9:40

HOUR OF THE WOLF

(1968) see Feb. 24. 2:00, 5:40

(1961) see Feb. 18. 3:50, 9:45

THROUGH A GLASS DARKLY

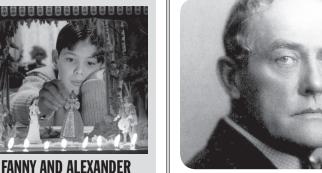
DCP★ courtesy Swedish Film Institute.

THE TOUCH

-SPECIAL= SCREENINGS

3 STOOGES MANIA

March 11



FILM FORUM

CLASSICS FOR KIDS AND THEIR FAMILIES SUNDAYS @ 11 AM

Complete schedule: filmforum.org/ffj

THE COMPLETE VERSION

(1983) Christmas with the Ekdahl family, 1907

- and eponymous kids Pernilla Allwin and Bertil

Guve watch as their massive clan gathers for one

of the cinema's greatest holiday celebrations

MARCH 11/12 SUN/MON

FANNY AND ALEXANDER I

SUN 1:00 MON 2:00

MARCH 11/12 SUN/MON

(SEPARATE ADMISSION)

MARCH 11/14 SUN/WED

(SEPARATE ADMISSION)

FANNY AND ALEXANDER IV

SUN 5:40 WED 2:00

MARCH 11 SUN

SUNDAY'S CHILDREN

DCP courtesy Swedish Film Institute, 7:30

MARCH 12/14 MON/WED

AFTER THE REHEARSAL

(1984) On the set of his fifth production of Strindberg's

A Dream Play, director Erland Josephson contends

with the potential advances of young lead Lena Olin,

complicated by the dreamlike appearance of ex-

mistress Ingrid Thulin. 35mm print courtesy Swedish

Film Institute. Plus Karin's Face (1984): Bergman's

last work for the cinema, a filmic collage of his mother.

VICTOR **SJÖSTRÖM** THE SCREEN'S FIRST MASTER

Before Griffith - and just about everyone else actor/director Victor Sjöström (1879-1960) made full-length features, filmed in a studio-less open air sometimes in the depths of a Scandinavian winter - with the greatest of simplicity, directness, and overflowing humanity. Later, in Hollywood (billed as "Seastrom"), he guided the great Lillian Gish to her heights and would become Ingmar Bergman's chief influence and mentor, acting for him in To Joy and Wild Strawberries. "The only filmmaker of the first three decades whose work can be considered as seriously

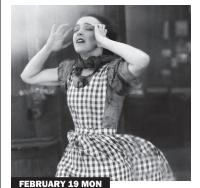
as the major novelists and dramatists of the time." David Shipman. The Story of Cinema F LIVE PIANO ACCOMPANIMENT BY

STEVE STERNER AT ALL SHOWS



THE PHANTOM CARRIAGE

(1921, SJÖSTRÖM) One of Sjöström's greatest successes - an amazingly modern melodrama of the (1992, Daniel Bergman) In the 1920s, 8-year-old supernatural, employing a complex weave of flashbacks Pu's (read Ingmar's) idyllic summer with brother and within flashbacks, as a fatal accident on New Year's mom Lena Endre is interrupted by a trip with their Eve makes the drunken driver (young Siöström himself) pastor father, intercut with their later encounters as reflect on his past life. 35mm. 4:55 \$ adult and old folks' home denizen. Bergman's last autobiographical screenplay was directed by his son.



THE WIND

(1928, SJÖSTRÖM) Shy Virginian Lillian Gish travels West, where she's taunted by a jealous woman, wooed by an insentient field hand, victimized by a lecherous rogue and tormented by the demonic tempest that relentlessly besieges her tiny cabin. Sjöström's American mas piece reaches the exp



REVIVALS &

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FROM THE LIFE OF THE MARIONETTES MARCH 6/8/10 TUE/THU/SAT

FROM THE LIFE

(1980) A successful, well-married busines sman murders



SCENES FROM A MARRIAGE V + VI SUN 7:15 WED 2:00



FRENZY (1944, Alf Sjöberg) see Feb. 7. 6:30

MARCH 6 TUE

MARCH 7 WED

(1969) see Mar. 2. 2:00, 6:15

(1971) "It is possible to live two lives," says Bibi Andersson - maybe, but not here, as she tries to balance her seemingly perfect marriage with Max von Sydow with her first affair, with Jewish/American archaeologist Elliott Gould. Bergman described his first English-language film as his first love story. DCP.

FEBRUARY 8 THL CRISIS

(1946) Provincial girl Inga Landgré opts for city life when her birth mother suddenly arrives on a visit with younger lover Stig Olin in tow. Bergman's first directing job features precursors of his mature style. $DCP \bigstar$. 2:00, 6:20, 10:15



FEBRUARY 9/10 FRI/SAT **SUMMER WITH MONIKA**

(1953) Two kids with lousy home lives take off for the summer on a stolen boat to a free, primitive life among the islands of the Skärgård, but then pregnancy and narriage ensue. Succès de scandale for Bergman and, in her first appearance in Bergman's films and life, Harriet Andersson, "eroticism incarnate" (Peter Cowie). 35mm. FRI 2:00, 9:45 SAT 10:00

FEBRUARY 10 SAT IT RAINS ON OUR LOVE

(1946) Ex-con Birger Malmsten and pregnant Barbro Kollberg team up in the face of a hypocritical society for an idyll in a vacant summer villa, watched over b an enigmatic Man with an Umbrella. In the vein of the French poetic realists Carné and Prévert, its frivolous moments alternating with bursts of near-tragedy DCP★ courtesy Swedish Film Institute. 12:30



FEBRUARY 10/11/13 SAT/SUN/TUE WILD STRAWBERRIES

(1957) Professor Victor Sjöström is driven by prickly daughter-in-law Ingrid Thulin to receive an honorary degree; along the way he returns in reverie to his youth, visits his aged mother, and picks up hitchhiker Bibi Andersson - the image of his young love. The great director Sjöström (see far right column) gives one of the screen's legendary perf nances. DCP+ (†35mm SAT 2:30, 6:15 SUN 3:05, 7:00† TUE 2:00 5:50, 9:45

FEBRUARY 11/12 SUN/MON SAWDUST AND TINSEL

(1953) As a traveling troupe rolls through the countryside of turn-of-the-century Sweden, the coach driver tells circus owner Åke Grönberg a tale of humiliation: clown Anders Ek must retrieve his naked wife before a crowd of leering, jeering soldiers. But then Grönberg finds himself metaphorically reenacting it in his own circus ring. $DCP \bigstar$. SUN 1:05, 8:50 MON 4:00





FEBRUARY 14 WED A LESSON IN LOVE (1954) "A Comedy for Grownups": gynecologist Gunnar

(1963) A day in the life of rural pastor Gunn Björnstrand dallies with a patient and fails to connec Biörnstrand, contending with his own loss of with daughter Harriet Andersson, while Eva Dahlbeck faith, from morning service, through his failure to runs off for a Copenhagen fling, DCP★. 2:00.6:30 comfort a suicidal Von Sydow, to his anguished encounter with mistress Ingrid Thulin - highlighted



(1955) In the course of a "white night" in mid-summer 1901, stuffy lawyer Gunnar Björnstrand, despite virginal new wife Ulla Jacobsson, tries to renew his romance with stage star Eva Dahlbeck. 35mm. 3:55, 8:30



(1964) Bergman's first color film, and a jeu d'esprit, as critic Jarl Kulle haunts a famous cellist's villa, hoping

for a glimpse of the great man. A curious portrait of Bergman himself – the cellist's harem includes a number of his own, previous amours. Plus Bergman-directed commercial for Bris detergent (1953), with Bibi Andersson in her debut Both DCP★. 2:00, 6:30, 10:00



IT RAINS ON ndersson in a maternity ward where no births take place. Best Director and a unique Best Actress award **OUR LOVE** at Cannes for the ensemble cast. DCP★ courtesy wedish Film Institute. 3:50, 8:20 (1946) see Feb. 10. 3:50, 10:15

FEBRUARY 16/17 FRI/SAT THE MAGICIAN

(1958) 1846, and Christ-like mesmerist Max von Sydow, with dressed-as-a-boy Ingrid Thulin in tow, arrives in Stockholm to face house arrest at Consu Erland Josephson's home, complete with grueling examination by rationalist doctor Gunnar Björnstrand and a surprise twist. DCP★ (†35mm) FRI 2:00, 6:00†, 10:00 SAT 4:20†, 8:15

FEBRUARY 16 FRI THE DEVIL'S EYE

(1960) Jarl Kulle's Don Juan gets a reprieve after 300 years; his assignment from a business-suited Devil return to earth and seduce virginal parson's daughte Bibi Andersson. DCP★. 4:05, 8:10

man," says blind Birger Malmsten after getting belted by his ex-girlfriend's intended. The director's first commercial success. DCP★ courtesy Swedish Filn Institute. 6:30



THE DEVIL'S EYE FEBRUARY 17 SAT

A SHIP TO INDIA ked Birger Malmsten flashes back to an O'Neillesque family ménage à quatre. Bergman's first foreign exposure, with highlights including an idyll in a deserted windmill. DCP \star courtesy Swedish Film Institute. 12:30







SECRETS OF WOMEN (1952) In a summer house in the Stockholm

rchipelago, three wives recount an adventure from their marriages: Anita Björk's dalliance with an old flame; Maj-Britt Nilsson's remembrances of a Paris affair; while Eva Dahlbeck finds romance anew with hubby Gunnar Björnstrand. DCP★. 3:45, 8:05

FEBRUARY 23/24 FRI/SAT PERSONA

(1966) Nurse Bibi Andersson's increasing frustration with mute actress Liv Ullmann (in her Bergman debut), under her care after an on-stage breakdown, leads to deeply personal confessions - including "one of the rare truly erotic sequences in movie history" (Pauline Kael) - and an identification with the patient. DCP*. FRI 2:00, 5:40, 9:30 SAT 2:20, 6:00, 9:45





THIRST

(1949) As a train rumbles back from a location-shot Basel through a war-ravaged Germany to Sweden, Birger Malmsten and Eva Henning battle in alternately and high comic, needling fashion. DCP*. 12:30



FEBRUARY 24 SAT HOUR OF THE WOLF

by wife Liv Ullmann, vanished artist Von Sydow's diary reveals that he's been haunted by phantoms including a spectral dinner party - but then Liv says she's seen them, too. DCP★. 4:05, 7:45

7 7

THIRST



MARCH 1 THU HOUR OF THE WOLF



MARCH 2/3 FRI/SAT

SHAME (1968) Scathing look at the disintegration of humanity in war: in the backwash of a seemingly endless conflict, musicians Von Sydow and Ullmann endure an already rocky marriage - and then the enemy army invades. The only way out is dealing with quisling Gunnar Björnstrand. DCP*. FRI 2:00, 6:15, 10:15 SAT 2:30, 6:25

MARCH 2/3 FRI/SAT THE PASSION OF ANNA

(1969) On the island of Fårö, solitude-seeking Von Sydow finds himself involved with cynical couple Bibi Andersson and Erland Josephson and high-strung widow Liv Ullmann, with major events seemingly ranspiring between scenes, a memorable dinner sequence, and intercut analyses of their roles by the actors. DCP*. FRI 4:05, 8:20 SAT 12:30



CRIES AND WHISPERS

(1972) Amid the blood-red backgrounds of a turn-of the-century mansion, Liv Ullmann and Ingrid Thulin keep a death watch over spinster sister Harriet SAT 4:35, 8:30 MON 2:00, 8:15 TUE 4:10





MARCH 10 SAT **SUMMER INTERLUDE** (1951) see Feb. 20. 9:30

MARCH 10 SAT



THE SERPENT'S EGG

AFTER THE REHEARSAL



THE BEST INTENTIONS (1992, BILLE AUGUST) Screenwriter Bergman's slightly

fictionalized chronicle of his parents' courtship against parental opposition and bumpy first years together won the Cannes Palme d'Or, plus Best Actress for Pernilla August as Ingmar's mom-to-be. 35mm print courtesy Swedish Television. 8:30



(1966) see Feb. 23. 2:00, 10:10 MARCH 13 TUE

THE PASSION OF ANNA (1969) see Mar. 2. 3:45

MARCH 13 TUE **CRIES AND WHISPERS** (1972) see Mar. 3. 5:45



MARCH 13 TUE PRIVATE CONFESSIONS

(1997, LIV ULLMANN) Five conv sations over 28 years detail Pernilla August's dalliance with a young theology student and how she handles it with equally clerical husband Samuel Fröler and uncle Max von Sydow. Screenplay by Bergman. DCP courtesy Swedish Television. 7:35







MARCH 15 THU SARABAND

(2003) Scenes from a Marriage, 30 years later, as lawyer Liv Ullmann reminisces about her marriages and children problems, then impulsively reunites with her semi-recluse ex, Erland Josephson. Bergman's last visual work for any medium. DCP courtesy Swedish Television. 2:00, 8:30





SMILES OF A SUMMER NIGHT (1955) see Feb. 14. 35mm. 6:15

of silent drama. 35mm print courtesy Museum of Modern Art. 8:20 5



HE WHO GETS SLAPPED (1924, SJÖSTRÖM) MGM's very first production stars three of the silent screen's greatest stars - Lon

Chaney, John Gilbert and Norma Shearer - in Sjöström's lyrical drama of circus life. "Man of a Thousand Faces" Chanev is the "He" of the title, an embittered scientist who joins the circus as a clown. 16mm print courtesy Yale Film Archive. 6:20 \$



THE SCARLET LETTER

(1926, SJÖSTRÖM) In this stunning adaptation of Hawthorne's tale of adultery in 17th century Boston, Lillian Gish's Hester Prynne is "one of the most beautifully sustained performances in screen history" (Pauline Kael). Restored from the original camera negative by UCLA Film and Television Archive in cooperation with Warner Bros., George Eastman House, and The Packard Humanities Institute. 35mm print courtesy UCLA Film and Television Archive. 3:45 \$



THE OUTLAW AND HIS WIFE (1917, SJÖSTRÖM) Freud and the Norse Gods elbow in on Christian morality in this amazing primitive epic to

dwarf all that have followed. Set in Iceland, God's will is flouted when a widow marries her hired hand, a role powerfully played by Sjöström himself. DCP courtesy Swedish Film Institute. 6:30 \$

UP E



coming home to an anguished reunion with neglected daughter Liv Ullmann. DCP★. 7:20

son; while flashbacks depict disappointed lives, meaningless marriages, and sisterly conflicts. Oscar for Sven Nykvist's color cinematography. DCP.





For over 70 years, Michel Piccoli (born 1925) has been omnipresent in French film, whether starring as Brigitte Bardot's husband or Romy Schneider's lover, or (always) leading the supporting cast; whether yearning tentative nice guy; most insinuating of dirty old men; tormented existential hero (?); and even befuddled pope working along the way with a checklist of just about every French director from Godard and Melville to Rivette and Carax, as well as non-Gallic auteurs Manoel de Oliveira, Mario Bava, Marco Ferreri, Buñuel and Hitchcock – he has been so convincing as to seem typecast in each of these varied guises.



MAX ET LES FERRAILLEURS

MARCH 16 FRI **MAX ET LES FERRAILLEURS**

(1971, CLAUDE SAUTET) Ex-idealist/ex-judge/in: Michel Piccoli feels "useless" and "stupid" - but if he can inveigle an old pal and his two-bit chop shop buddies into a real bank job and then nab them. Entrapment? Even worse, Piccoli starts falling for th pal's girl, hooker Romy Schneider, DCP. 2:00.7:00



(1962, JEAN-PIERRE MELVILLE) First things first for back from-the-slammer Serge Reggiani: a piece-of-cake heist. But why are the flics here already? Could there be a doulos ("squealer")? Gangster Jean-Paul Belmondo is a prime candidate - but then the head-

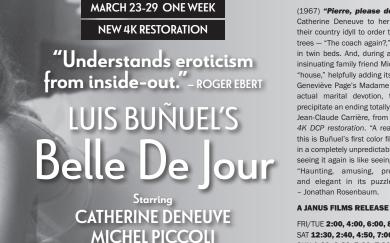
Piccoli as an unsmiling fall guy - start coming. 35mm. **4:20, 9:20**

MARCH 17/18 SAT/SUN CONTEMPT

(1963, JEAN-LUC GODARD) Brigitte Bardot, Piccoli, Jack Palance, Fritz Lang, DCP. SAT 2:00, 7:00 SUN 3:20, 9:45







MARCH 18 SUN UNE CHAMBRE **EN VILLE** (1982, JACQUES DEMY) Clad only in her fur coat, Dominique Sanda leaves impotent husband Piccoli, while mother

Baroness Danielle Darrieux is left holding the bag when her boarder leaves for the strike-ridden streets of Nantes. Demy's second all-sung musical is really a tragic opera acted and sung against a background of abor unrest. DCP. 1:30



(1982, JEAN-LUC GODARD) Brooding Polish director Jerzy Radziwiłowicz (Man of Marble, Man of Iron) fusses over his film's tableaux vivants, while dallying with both rich Hanna Schygulla and striking worker Isabelle Huppert, with Schygulla's busily-bribing husband Piccoli completing the quadrangle. 35mm print courtesy French Cultural Services. Subtitles courtesy SubTi. 5:25

MARCH 19 MON **MAX ET LES FERRAILLEURS**

(1971, CLAUDE SAUTET) see March 16. 2:00 MARCH 19 MON



on his greatest work, a nude of his wife and favorite model Jane Birkin, reclusive artist Piccoli finds inspiration again with Emmanuelle Béart. Palme D'Or Cannes. DCP. "The best film I have ever seen about the physical creation of art." - Roger Ebert. 7:00

MARCH 20 TUE MAUVAIS SANG (1986, LEOS CARAX) see March 17. 4:30

MARCH 20 TUE

MARCH 17/18/19 SAT/SUN/MON

(1973, Marco Ferreri) Marcello Mastroianni, Ugo

lognazzi, Philippe Noiret, and Piccoli hole up in a

Parisian villa to eat themselves to death - with some

call girls and a hefty schoolteacher along for the fun

Despite a near-riot by disgusted Cannes viewers,

Bouffe copped the fest's International Critics Award.

LA GRANDE BOUFFE

DCP. SAT 4:10 SUN 7:15 MON 4:20

MARCH 17 SAT

MAUVAIS

WEDDING IN BLOOD (1973, CLAUDE CHABBOL) In a small French town, deputy nayor Michel Piccoli illicitly loves the mayor's wife Stéphane Audran, but will a governmental blind eye cover the ensuing deaths? Based on a real occurrence 16mm print courtesy French Cultural Services. 6:40





(1964, LUIS BUÑUEL)

(1967) "Pierre, please don't let the cats out," plaintively requests almost-dainty we to her handsome doctor husband Jean Sorel, who interrupt their country idyll to order their coachmen to strip, whip, and assault her among the trees - "The coach again?," p.j.-clad Sorel resignedly replies as they prepare for sleep in twin beds. And, during a chance encounter at the tennis club, though constantly insinuating family friend Michel Piccoli insists "I'm harmless," he mentions his favorite "house," helpfully adding its address at 11, Cité Jean de Saumur. And so with the aid of Geneviève Page's Madame Anaïs, Deneuve becomes "Belle de Jour." Possessi actual marital devotion, that constant buttinsky Piccoli, street violence, etc., precipitate an ending totally surreal... and yet totally logical. Screenplay by Buñuel and Jean-Claude Carrière, from the novel by Joseph Kessel, author of Army of Shadows. 4K DCP restoration. "A really beautiful movie, and somehow, letting the color in this is Buñuel's first color film - has changed the emotional quality of his obsession in a completely unpredictable way... Every detail has been so carefully thought out that seeing it again is like seeing it in another key." - Renate Adler, *The New York Times*. Haunting, amusing, provocative, teasing,

SAT 12:30, 2:40, 4:50, 7:00, 9:20 SUN 1:30, 3:30, 5:30, 7:30, 9:30

MARCH 21 WED WE HAVE A POPE 2011, NANNI MORETTI) New papa Piccoli is too freaked

to appear on that balcony at St. Peter's. Time to bring in a shrink (Moretti himself), as the bored cardinals play cards and volleyball. DCP. 2:00, 6:30





to a sleeping wife and a cooling dinner, and starts a gourmet meal of his own, discovering a strange package. Next move? Head-scratching surprises ahead even for the surrealists. 35mm. WED 4:20 FRI 10:00

MARCH 21 WED **VINCENT, FRANCOIS,**

PAUL, AND THE OTHERS (1974, CLAUDE SAUTET) Mid-life crises: charming Yves Montand faces bankruptcy and two dumpings; exidealist doctor Piccoli has decided to go for the franc; while Serge Reggiani faces writer's block...and vet. Up-and-coming Gérard Depardieu spectates at the allstar ensemble tour de force. DCP. 8:30



MARCH 22 THU

I'M GOING HOME (2001, MANOEL DE OLIVEIRA) In film by 94-year-old director Oliveira (not his last), 77-year-old actor Piccoli stars on stage in lonesco's Exit the King, then learns that his wife, daughter, and son-in-law are dead. 35mm. 2:00, 6:00

MARCH 22 THU LES CHOSES DE LA VIE

(1970, CLAUDE SAUTET) Architect Piccoli, en route from a quarrel with lover Romy Schneider, crashes at a country intersection, and as he slips into sciousness, the flashbacks remind him what things in life are important. DCP. 3:50. 8:00

(1968, MARIO BAVA) John Phillip Law as comic strip supercriminal Diabolik, destroying Italy's tax records and stealing a 20-ton radioactive gold bar, with Inspector Piccoli on his tail. "Delightfully outlandish... fantasy worthy of Cocteau." - Time Out (London). HD. 10:00

and elegant in its puzzle-like ambiguities FRI/TUE 2:00, 4:00, 6:00, 8:00

MON/WED/THU 2:00, 4:00, 6:00, 8:00, 10:00



MARCH 30-APRIL 5 ONE WEEK

IEAN-LOUIS TRINTIGNANT **KLAUS KINSKI** MUSIC BY ENNIO MORRICONE

(1968) Amid mountainous, horse-hip-deep Utah snowdrifts, oppressed settlers hide out from psycho - even by his standards -- Klaus Kinski's bounty hunters, while Jean-Louis Trintignant's "Silence," mute thanks to a childhood neck

slashing (he took the part because he didn't need to learn lines), signs on to avenge the husband of African American Vonetta McGee (Blacula, Repo Man). With chilling snow-covered locations in the Dolomites and brutally shocking climax. DCP. "[Corbucci's] West was the most violent, surreal and pitiless landscape of any director in the history of the genre." Quentin Tarantino, New York Times. "Corbucci's tightest, most relentless Western... Tigrero is Klaus Kinski's finest role in any Western. Polite, patient, always laughing to himself at the absurdity of it all, he keeps a little book, wets his pencil and adds up his tally of souls. This is great acting – as is the work of Trintignant, [who] has to convey everything via action or expression. He pulls it off flawlessly ... The score is one of Morricone's finest: light, restrained, affecting, entirely different from his other Western work." - Alex Cox.

DAILY (except SAT/SUN/MON) 2:00, 4:30, 7:00, 9:15 A FILM MOVEMENT CLASSICS RELEASE SAT/SUN 1:00, 3:10, 5:20, 7:30, 9:40 MON 2:00, 4:30, 9:30

APRIL 6-12 | ONE WEEK | BOTH NEW 4K RESTORATIONS

'A GREAT MASTERPIECE THAT ONLY MIZOCUCHI **COULD HAVE** MADE." - AKIRA KUROSAWA

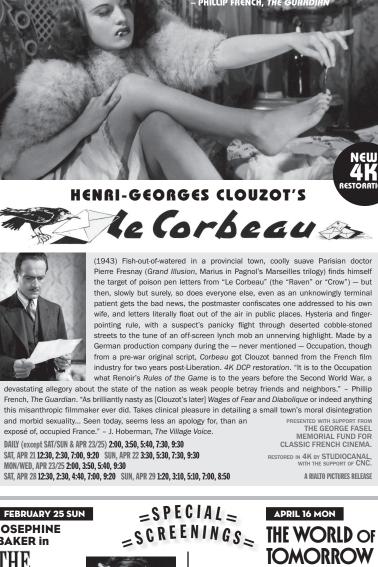
KENJI **MIZOGUCHI'S** A STORY FROM **CHIKAMATSU**

(1954) In 18th century Kyoto, scrollmaker's wife Kyōko Kagawa (Tokyo Story, Red Beard) and his top assistant Kazuo Hasegawa (Gate of Hell, An Actor's Revenge) are driven together by the master's meanness and jealousy, then confess their hidden love - but what happens now? Adapted from a bunraku play by Chikamatsu, the "Shakespeare of the puppet theater," and boasting some of Mizoguchi's most atmospheric staging, this is "Romeo and Juliet to Sansho the Bailiff's King Lear" (David Shipman). Photographed by the great Kazuo Miyagawa† (Rashomon, Yojimbo, etc.). 4K DCP restoration. "A film of great subtlety, with any number of sensuous love scenes which never so much as show the lovers kissing. Instead, we see the movements they make in relation to each other, the slight glance which tells so much more than the actual embrace." - Donald Richie. "Marked by breathtaking refinement on every level." - Tony Rayns, Time Out (London

FRI/WED 2:00, 7:15 SAT 3:00, 7:40 SUN 3:50, 8:30 MON/TUE/THU 4:40, 9:30 | A JANUS FILMS RELEASE

KENJI

MIZOGUCHI'S



APRIL 20-MAY 1 🥵 12 DAYS

THRILL

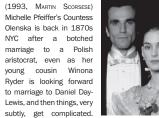
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(1945, JACOUES DE BARONCEULI) Micheline Presle and Georges Marchal must play Romeo and Juliet because

of an only-in-France feud: did or did not Presle's great grandmother actually sleep with Napoleon? Upstairs tenant/cabaret star Josephine Baker is enlisted to distract Marchal but plays Cupid - and sings and dances - instead. Shot in 1940 before the German invasion, its original title Fausse alerte (False Alarm) satirized life in the Parisian air raid shelters. Unreleased until after the war, and not released in U.S. until 1952, it has been unseen for decades. DCF Introduced by film archivist Jeff Joseph. 1:10

MARCH 1 THU THE AGE OF INNOCENCE Screenwriter JAY COCKS



in person

Meticulous recreation of every detail of upper-class 19th-century Manhattan life, based on Edith Wharton's novel. 4K DCP restoration. Following the screening, film historian Brian Rose will interview former film critic and





Q&A with co-director TOM JOHNSON

(1984, LANCE BIRD & TOM JOHNSON) "The past is black

and white, the future is color," as is this view of

the New York World's Fair of 1939 and '40 - a forme

Queens garbage dump transformed into the 20th

Meadow Park) - with its modernistic trademark (not a

pyramid and globe, but a "Trylon" and a "Perisphere,"

narrator Jason Robards Jr. points out), and its acres

of pavilions showcasing the worlds' nations and U.S.

corporations, including General Motors' "Futurama,"

with its vision of new cities and magical highways

plus other glimpses of things to come like Electro

the Robot. Culled from b&w newsreels and industrial

films, but mostly from Kodachrome home movies of

astonishing quality. Digital. Following the film, co-

director Tom Johnson will appear in person for an

terview and audience Q&A. 7:30

APRIL 19/21 THU/SAT

THE WOMAN

Q&A with director

SANDRA HOCHMAN

YEAR OF

century's most streamlined exposition (now Flushing

to a halt with stripper Liz Renay, and snaring the like of Warren Beatty and Gary Hart, with time out for byplay with humorist Art Buchwald ("the best new comedy team since Hepburn and Tracy" - Arthu Schlesinger, Jr.) and appearances by Gloria Steiner Betty Friedan, Florynce Kennedy, and other 70s eminist icons. Screened for five nights in 1973 and virtually unseen since. Following both screenings Ms. Hochman will appear in person for an interview and audience Q&A. Courtesy Lilly Library, University of Indiana, © The Trustees, THU 7:30 SAT 4:30



FILM FORUM CLOSED FOR **RENOVATIONS: MAY 2 - JULY 3.** MEMBERS WILL RECEIVE 2 ADDITIONAL

BENEFITS PRIVATE BACKSTAGE TOUR OF FF WITH DIRECTOR KAREN COOPER

ONS TO SPECIAL EVENTS

DIRECTOR'S FALL COCKTAIL RECEPTION

SUN 3:20, 5:30, 7:40, 9:50

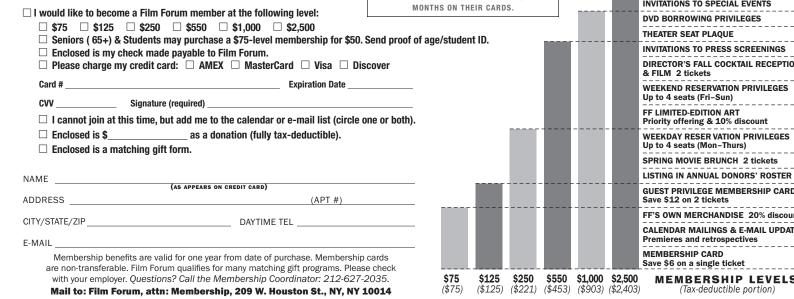
MON/THU 3:00, 5:20, 10:00

rity offering & 10% discount

Up to 4 seats (Mon-Thurs



MARCH 20 TUE **DIARY OF A CHAMBERMAID** Moreau has more than the usual household dirt to contend with at her new post at a provincial manor including a foot fetishist paterfamilias, Piccoli's sexually desperate monsieur, and a fascist manservant who really enjoys slaughtering the geese. DCP. 8:35



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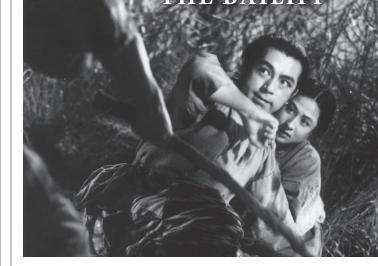


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FILM FORUM



(1954) During Japan's Heian Period, the family of a disgraced aristocrat is attacked by pirates, with wife Kinuyo Tanaka (Ugetsu, Life of Oharu, etc.) sold into prostitution and her two children enslaved. But thanks to one grown-up sibling's sacrifice, the other escapes, and then... Mizoguchi's adaptation of a famous legend is one of his most atmospheric works and third Venice Silver Lion winner. 4K DCP restoration. "The false romanticism of the standard period drama is missing and there is not one sword fight. The hero wins by having righteousness on his side. Again, Mizoguchi insisted upon the 'humanistic tradition,' and no matte how dark the future of the children, there is always reason to hope. The photography in this film, the work of Kazuo Miyagawa⁺ was particularly fine, providing a beauty which contrasted greatly with the ugliness of the subject matter." - Donald Richie. "I have seen Sansho only once, a decade ago, emerging from the cinema a broken man but calm in my conviction that I had never seen anything better; I have not dared watch it again reluctant to ruin the spell." - Anthony Lane, The New Yorker.

FRI/WED 4:10, 9:15 SAT 12:30, 5:10, 9:50 SUN 1:20, 6:00 MON/THU 2:00, 7:00 TUE 2:00 | A JANUS FILMS RELEASE

BOTH FILMS RESTORED BY KADOKAWA CORPORATION AND THE FILM FOUNDATION AT CINERIC, INC IN NEW YORK, SOUND BY AUDIO MECHANICS, WITH THE COOPERATION OF THE JAPAN FOUNDATION. Special thanks to Masahiro Miyajima and Martin Scorsese for their consultation.

 $\dagger A$ retrospective of films shot by legendary cinematographer KAZUO MIYAGAWA will run at both the Museum of Modern Art and Japan Society from April 12 through 29.



(1947) Saucy go-getter Suzy Delair's Jenny Lamour ("a voluptuous slut" – Pauline Kael) warms up an entertainment-starved Paris music hall audience with a swing of her ineffably euphemistic "tra-la-la," part of the arsenal of charms she uses in her breakthrough to the big time. It also neans suggestive publicity photos taken by sympathetic lesbian photographer Simone Renant, and a nocturnal meeting with a sleazy movie financier. But then congenitally jealous accompanist husband Bernard Blier issues an all-too-public death threat against the dirty old fogey. So when the financier winds up très mort, Blier becomes the prime suspect a Quai des Orfèvres, France's Scotland Yard equivalent. Enter Inspector Louis Jouvet FRI/TUE/WED 2:00, 5:20, 7:30, 9:40

SAT 12:30, 2:40, 4:50, 7:00, 9:20 ("the greatest theater man of his generation and one of the half-dozen great screen actors" - David Shipman), who begins to take apart Blier's meticulous alibi ... Clouzot, "the French Hitchcock," takes us from the wings and dressing rooms of Parisian music hall to A RIALTO PICTURES RELEASE PRESENTED WITH SUPPORT FROM THE GEORGE FASEL MEMORIAL FUND FOR CLASSIC FRENCH CINEMA. DRED IN 4K BY STUDIOCANAL,

the drab, airless corridors and holding cells of the Quai, in a blend of social realism and psychological cruelty that became his trademark. Best Director, Venice Film Festival. 4K DCP restoration. "A stunningly well-made entertainment... in this country it never got the audience it deserved." - Pauline Kael.

PENDLETON in person (1968, Otto Pre Flower Power, as exmobster Jackie Gleason drops acid and Groucho Marx (in his swan song) plays kingpin "God," to the accompaniment of a "garbage can ballet" and a far-out score by Harry Nilsson. In psychedelic color

APRIL 2 MONDAY

Following the screening, Foster Hirsch, author of

Otto Preminger: The Man Who Would Be King, will

interview actor/director Austin Pendleton (My Cousin

Vinny, Finding Nemo, etc., etc.), who made his official

film debut in Skidoo as "The Professor." Digital. 7:00

AN EVENING WITH LOIS SMITH

resumé. In an over-60-years-and-counting career in

theater, television and movies – her credits including

everything from Five Easy Pieces (as Jack Nicholson's

neurotic sister) and Fatal Attraction to TV's Desperate

Housewives and the soap opera One Life to Live

she has created characters both tart and sweet.

vulnerable and resilient, proving that, for great actors,

there are no small parts. Tonight she's the one and

only star, in a special evening of conversation and

Im clips moderated by film historian Foster Hirsch.

unforgettable

novie debut opposite

James Dean in Kazan's

East of Eden in 1955 up

through her two sterling

performances, in 2017, in

Bird, Kansas-born Lois

Smith has an astounding

Aarjorie Prime and Lady

AUSTIN



WILD BOYS **OF THE ROAD**

Introduced by HARVEY COHEN (1933, WILLIAM WELLMAN) Instead of burdening the penniless families, Frankie Darro, Edwin Phillips, and Dorothy Coonan (soon to be Mrs. Wellman) decide to ride the rails, dodging train detectives in search of jobs and shelter, 35mm print (from the original camera negative) courtesy Library of Congress. ntroduced by Harvey Cohen, author of the new boo Who's in the Money? The Great Depression Musicals and Hollywood's New Deal (Edinburgh University Press). Book on sale tonight at concession, with book signing following screening. 7:30

APRIL 25 WED **Ella Fitzgerald** sings

Produced by Bruce Goldstein. Special admission: \$25 non-members; \$15 for Film Forum members. 7:15 THE GERSHWIN SONGBOOK

PRESENTED BY WILL FRIEDWALD



SEA

introduced by ALAN K. RODE (1941, MICHAEL CURTIZ) From out of the frying pan... Postcollision at sea, Ida Lupino is rescued – but by Edward . Robinson's Wolf Larsen. With John Garfield as the nevitable rebel, as the oppression, mutinies, and sacrifices ensue. From the novel by Jack London. DCP. Complete uncut pre-release version, with 14 minutes of restored footage. Introduced by Alan K. Rode, director treasurer of The Film Noir Foundation and author of the new book Michael Curtiz: A Life in Film (University Press of Kentucky). Book on sale tonight at concessio with book signing following screening. 7:00

APRIL 15 SUN

BASEBALL RARITIES TREASURES FROM THE HEARST METROTONE NEWS COLLECTION

presented by DAVE FILIPI

aseball maven Dave Filipi, director of film and video at the Wexner Center in Columbus, Ohio, presents this special compilation drawn from the Hearst Metrotone News Collection at the UCLA Film & Television Archive Program includes Babe Ruth's first day with the Boston Braves and last as a regular player: JFK tossing out the first ball of the season; Stan Musial's 3,000th hit (at Wrigley Field): a Hollywood charity game with Buster Keaton and Jack Benny; Sandy Koufax's retiremen press conference: Jackie Robinson relaxing at

home with his family; Yank showgirls teaching Japanese geishas the great American pastime; and much, much more Special thanks to Todd Wiener and Steven Hill of UCLA Film & Television Archive. 1:00

celebrate the 101s anniversarv of the birth of Ella Fitzgerald (born this day in 1917), a reprise of this unique 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, including his latest. The Great Jazz and Pop Vocal Albums. 7:30

Film Forum will be closed for expansion and renovation beginning May 2. Re-opening July 4 with...

RENDEZ-VOUS

A FILM BY **JACQUES BECKER**



