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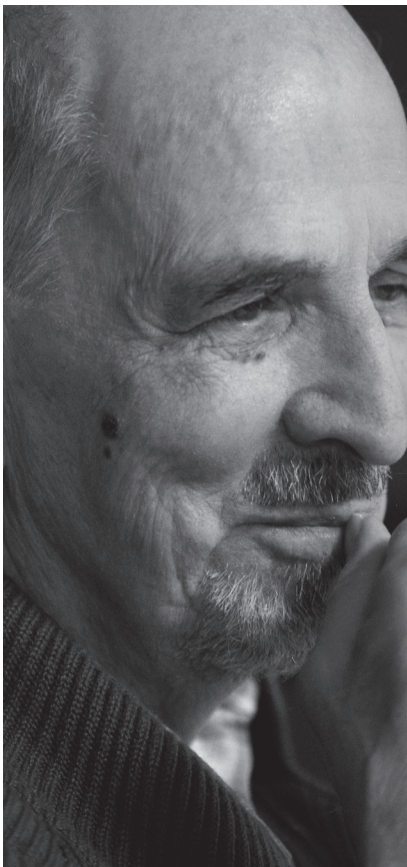
FILM FORUM

REVIVALS & REPERTORY
A Nonprofit Cinema Since 1970

FILM FORUM
CLASSICS FOR KIDS AND THEIR FAMILIES
SUNDAYS @ 11 AM
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3 STODGES MANIA
March 11

CALENDAR PROGRAMMED BY
BRUCE GOLDSTEIN
ASSOCIATE: ELSPETH CARROLL



FEBRUARY 7-MARCH 15 FIVE WEEKS

Ingmar Bergman



40 NEW RESTORATIONS

INGMAR BERGMAN
Perhaps the most pivotal event in the life of (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.

1918-2018 BERGMAN

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



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, Air Sweden) 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

FEBRUARY 8 THU
CRISIS

(1946) Provincial girl Inga Landgré opts for city life when her birth mother suddenly arrives on a visit with younger lover Stig Ölin in tow. Bergman's first directing job features precursors of his mature style. DCP*. 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 Skårgård, but then pregnancy and marriage 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 by 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 performances. DCP* (135mm). 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: down Anders Ek must retrieve his railed wife before a crowd of teeing, jeering soldiers. But then Grönberg finds himself metaphorically re-acting in it his own circus ring. DCP*. SUN 1:05, 8:50 MON 4:00



FEBRUARY 12 MON
PORT OF CALL

(1948) Nine Christine Jönsson tries suicide in Göteborg's harbor but is befriended by a sailor, and then the flashbacks begin. Bergman's attempt at Italian neo-realism, along with rare social criticism, here of the welfare and probation system. DCP*. 2:00, 6:00, 9:45



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 own reminiscence, a film-within-a film, of his marital battles, and his involvement with a doomed prostitute and her 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 Ölin 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 far right column) as the conductor. DCP*. 3:50, 7:40



FEBRUARY 14 WED
A LESSON IN LOVE

(1954) "A Comedy for Grownups": gynecologist Gunnar Björnstrand dallies with a patient and fails to connect with daughter Harriet Andersson, while Eva Dahlbeck runs off for a Copenhagen fling. DCP*. 2:00, 6:30

FEBRUARY 14 WED
SMILES OF A SUMMER NIGHT

(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

FEBRUARY 15 THU
ALL THESE WOMEN

(1964) Bergman's first color film, and a jeu d'esprit, as critic Jari 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 Bir's detergent (1953), with Bibi Andersson in her debut. Both DCP*. 2:00, 6:30, 10:00

FEBRUARY 15 THU
BRINK OF LIFE

(1958) Eva Dahlbeck, Ingrid Thulin, and Bibi Andersson in a maternity ward where no births take place. Best Director and a unique Best Actress award at Cannes for the ensemble cast. DCP* courtesy Swedish Film Institute. 3:50, 8:20

FEBRUARY 16/17 FRI/SAT
THE MAGICIAN

(1958) 1846, and Christlike mesmerist Max von Sydow, with dressed-as-a-boy Ingrid Thulin in tow, arrives in Stockholm to face house arrest at Consul Erland Josephson's home, complete with grueling examination by rationalist doctor Gunnar Björnstrand — and a surprise twist. DCP* (135mm). FRI 2:00, 6:00†, 10:00 SAT 4:20†, 8:15

FEBRUARY 16 FRI
THE DEVIL'S EVE

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



FEBRUARY 17 SAT
A SHIP TO INDIA

(1947) Hunchbacked 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* courtesy Swedish Film Institute. 12:30

FEBRUARY 17/19 SAT/MON
THE VIRGIN SPRING

(1960) In 13th century Sweden, pregnant Gunnel Lindblom, in thrall to the old religion and envious of virginal Birgitta Pettersson, slips a tool into the bread she carries to church, beginning a brutal cycle of rape, murder, revenge, and atonement. "Bergman's masterwork, the most lyrical, the most compassionate, the most selfless of his films." — Vernon Young. DCP* (135mm). SAT 2:30†, 6:25, 10:20 MON 2:00



FEBRUARY 18 SUN
THROUGH A GLASS DARKLY

(1961) Amid a family's island summer holiday, daughter Harriet Andersson inexorably descends into outright madness. With a four-person cast also including Von Sydow, Gunnar Björnstrand and Lars Passgård, the first of Bergman's "chamber" films. DCP*. 1:15, 6:40



FEBRUARY 19 SUN
WINTER LIGHT

(1963) A day in the life of rural pastor Gunnar Björnstrand, contending with his own loss of faith, from morning service, through his failure to comfort a suicidal Von Sydow, to his anguished encounter with mistress Ingrid Thulin — highlighted by her minute-long speech in tight close-up — to an evening High Mass. DCP*. 3:05, 8:30



FEBRUARY 19 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 presence. Despite — or perhaps because of — censorship battles for its overt eroticism, a giant box office success. DCP*. 4:45, 10:10



FEBRUARY 23 FRI
THE SILENCE

(1963) see Feb. 18. 3:45, 7:30



FEBRUARY 24 SAT
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 savage and high comic, needling fashion. DCP*. 12:30



FEBRUARY 24 SAT
HOUR OF THE WOLF

(1968) Sandwiched between-to-the-screen explanations 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

FEBRUARY 20 TUE
SUMMER INTERLUDE

(1951) Backstage at Swan Lake, Georg Funkquist 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." — Bergman. DCP*. 4:15, 8:30

FEBRUARY 21 WED
THE RITE

(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

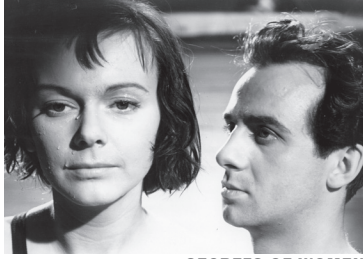


FEBRUARY 21 WED
THE VIRGIN SPRING

(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 businessman. A fugue for two, as both meet men who puncture their dreams. DCP*. 2:00, 6:20, 10:15



FEBRUARY 22 THU
SECRETS OF WOMEN

(1952) In a summer house in the Stockholm archipelago, three wives recount an adventure 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

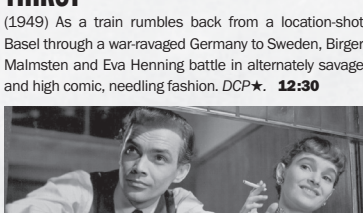
FEBRUARY 23/24 FRI/SAT
PERSONA

(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



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MARCH 4/5 SUN/MON
THE MAGIC FLUTE

(1975) Prince Tamino must enter Sarastro's Temple of Wisdom despite that damned 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
FÄRÖ 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



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 Malmjö 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 release, this is 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)
SCENES FROM A MARRIAGE V + VI

SUN 7:15 WED 2:00

FEBRUARY 26/27 MON/TUE
SUMMER WITH MONIKA

(1953) see Feb. 9. DCP*. MON 2:00, 10:15 TUE 8:40

FEBRUARY 26 MON
SAWDUST AND TINSEL

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

FEBRUARY 27 TUE
FRENZY

(1944, Air Sjöberg) see Feb. 7. 6:30

FEBRUARY 28 WED
WINTER LIGHT

(1963) see Feb. 18. 4:00, 8:00

FEBRUARY 28 WED
THROUGH A GLASS DARKLY

(1961) see Feb. 18. 6:00, 9:45

MARCH 1 THU
PERSONA

(1966) see Feb. 23. 2:00, 5:35

MARCH 1 THU
HOUR OF THE WOLF

(1968) see Feb. 24. 3:45



MARCH 2/3 FRI/SAT
SHAME

(1968) Scathing look at the disintegration of humanity in war. In the backlash 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 quelling 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 transpiring between scenes, a memorable dinner sequence, and interval analyses of their roles by the actors. DCP*. FRI 4:05, 8:20 SAT 12:30



MARCH 3/5/6 SAT/MON/TUE
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 Andersson; while flashbacks depict disappointed lives, meaningless marriages, and sisterly conflicts. Oscar for Sven Nykvist's color cinematography. DCP. SAT 4:35, 8:30 MON 2:00, 8:15 TUE 4:10



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



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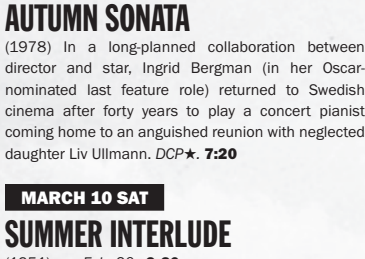
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FANNY AND ALEXANDER
THE COMPLETE VERSION

(1983) Christmas with the Ekbladh family, 1907 — and eponymous kids Pernilla Alwin and Bertil Gave wove as their massive clan gathers for one of the cinema's greatest holiday celebrations. Bergman's penultimate work for the cinema touches on a kaleidoscope of his favorite themes. A dazzling period recreation — sumptuously photographed by Sven Nykvist. DCP*.

MARCH 11/12 SUN/MON
FANNY AND ALEXANDER I

SUN 1:00 MON 2:00

MARCH 11/12 SUN/MON
(SEPARATE ADMISSION)
FANNY AND ALEXANDER II + III

SUN 3:00 MON 4:00



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 existentialist 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 Bata, Marco Ferreri, Buñuel and Hitchcock — he has been so convincing as to seem typecast in each of these varied guises.



MARCH 16 SUN
UNE CHAMBRE EN VILLE
(1982, Jean-Luc Godard) Glad only in her fur coat, Dominique Sanda leaves impatient 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 labor unrest. DCP. **2:00, 6:30**



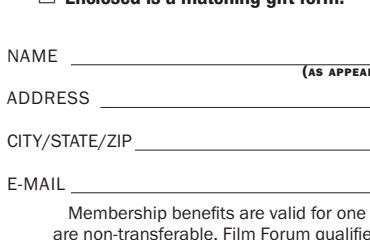
MARCH 16 SUN
LA GRANDE BOUFFE
(1973, Claude Fautou) Marcello Mastroianni, Ugo Tognazzi, Philippe Noiret, and Piccoli hole up in a Parisian villa to eat themselves to death — with some call girls and a hefty schoolteacher along for the fun. Despite a near-rat by disgraced Cannes viewers, Bouffe topped the critics' International Critics Award. DCP. SAT **4:10** SUN **7:15** MON **4:20**



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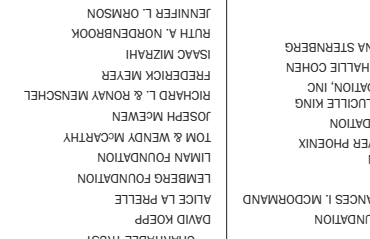
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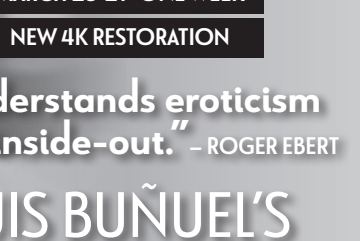
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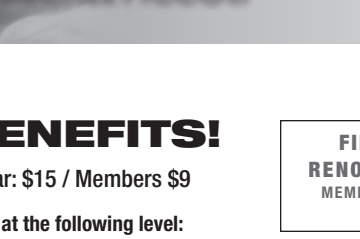
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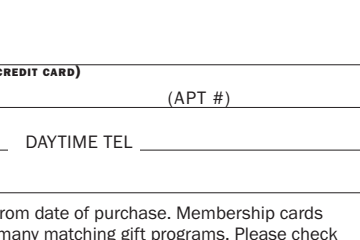
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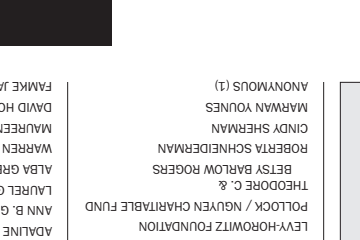
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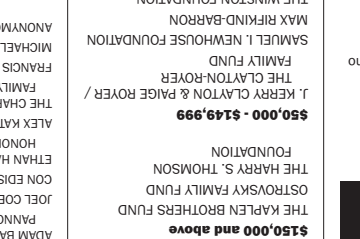
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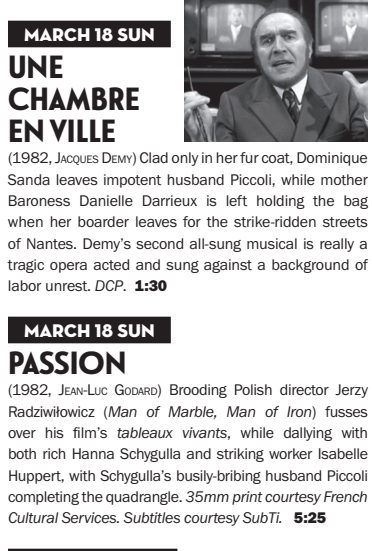
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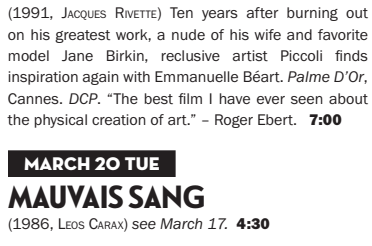
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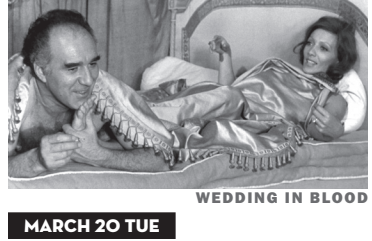
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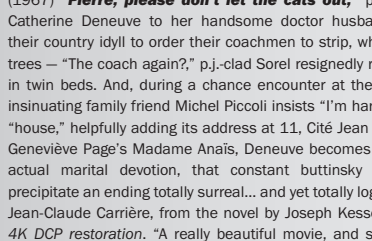
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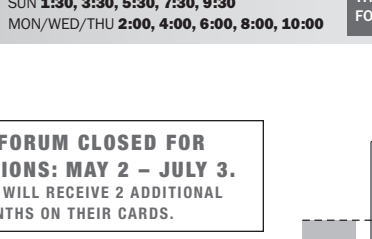
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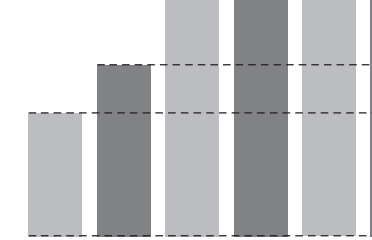
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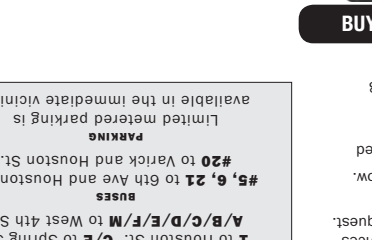
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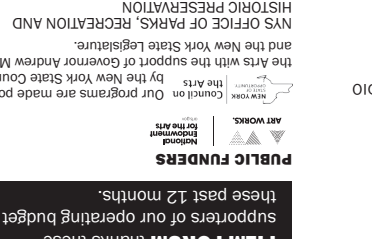
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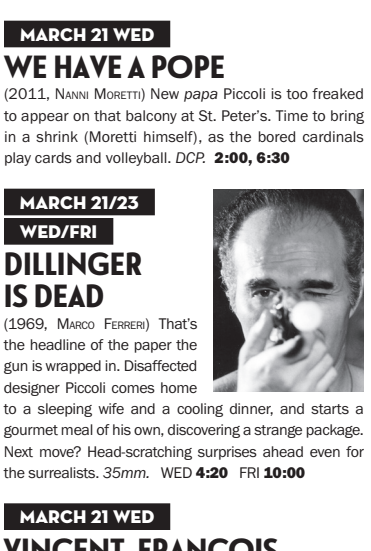
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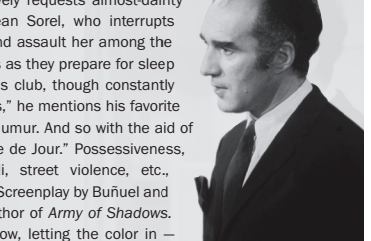
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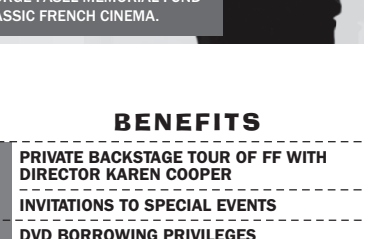
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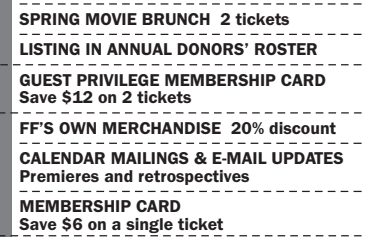
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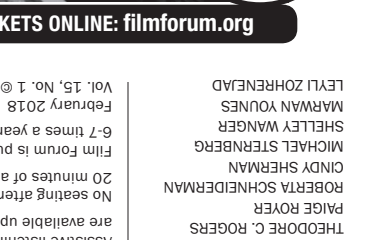
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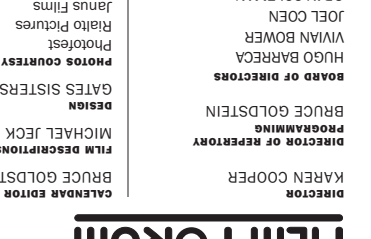
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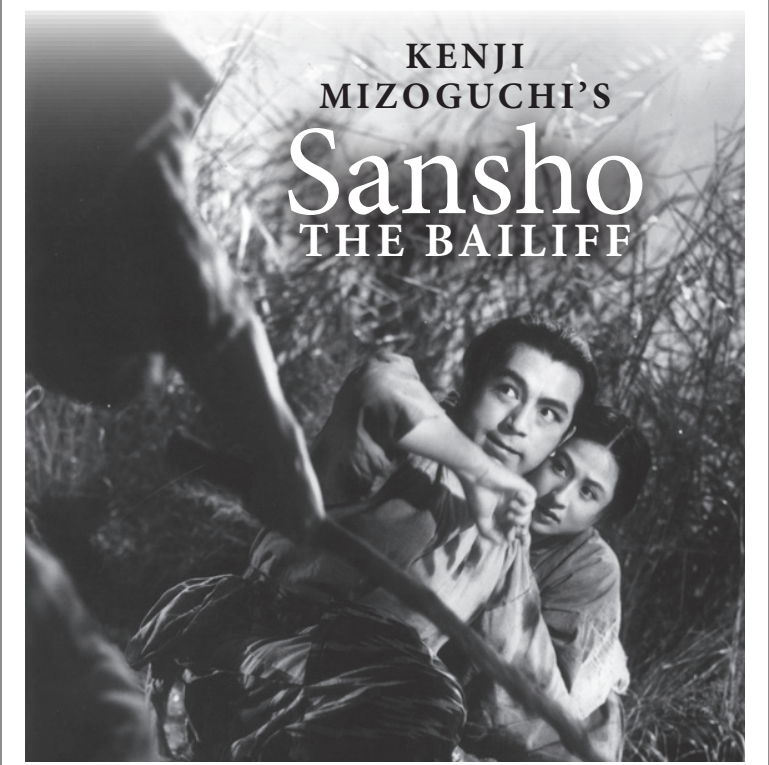
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50TH ANNIVERSARY RESTORATION
"ONE OF THE FINEST WESTERNS EVER."
— ALEX COX
SERGIO CORBUCCI'S THE GREAT SILENCE
JEAN-LOUIS TRINTIGNANT
KLAUS KINSKI
MUSIC BY ENNIO MORRICONE
(1968) Amid mountainous, horse-hip-deep Utah snowdrifts, oppressed settlers 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 Vernetta 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... Tigero 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 **1:30, 3:00, 5:30, 7:30, 9:40** MON **2:00, 4:30, 7:00, 9:30**



"A GREAT MASTERPIECE THAT ONLY MIZOGUCHI 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 *buraku* play by Chikamatsu, the "Shakespeare of the puppet theater," and boasting some of Mizoguchi's most atmospheric staging, this is "Romeo and Juliet to Sancho 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 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). HD. **10:00**
FRI/WED **2:00, 7:15** SAT **3:00, 7:40** SUN **3:30, 8:30** MON/THU/FRI **4:00, 9:30** 1 JANUS FILMS RELEASE



KENJI MIZOGUCHI'S Sansho THE BAILIFF
(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 matter 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, 9:45** SAT **12:30, 5:10, 9:50** MON/THU **2:00, 7:00** TUE **2:00** 1 JANUS FILMS RELEASE

BOTH FILMS RESTORED BY KADOKAWA CORPORATION AND THE FILM FOUNDATION AT CINECITY, INC. IN NEW YORK, WITH BY AUDIO MECHANICS, WITH THE COOPERATION OF THE JAPAN FOUNDATION. SPECIAL THANKS TO MASAHITO MIYAJIMA AND MARTIN SCORSESE FOR THEIR CONSULTATION. †A RESTORATION 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.



APRIL 13-19 ONE WEEK
NEW 4K RESTORATION
"DEMANDS TO BE SEEN AGAIN AND AGAIN."
— Luc Sante
"A KNOCK-OUT FILM NOIR."
— Kenneth Turan, *Los Angeles Times*
Henri-Georges Clouzot's QUAI DES ORFÈVRES
(1947) Saucy go-getter Suzy Delair's Jenny Lamour ("a voluptuous slut" — Pauline Kael) warns up an entertainment-stained Paris music hall audience with a swing of her ineffectually euphemistic "tra-la-la," part of the arsenal of charms she uses in her breakthrough to the big time. It also means suggestive publicity photos taken by sympathetic lesbian photographer Simone Renard, and a nocturnal meeting with a sleazy movie financier. But then congenitally jealous accomplice husband Bernard Blier issues an all-too-public death threat against the dirty old fogey. So when the financier winds up this morn', Blier becomes the prime suspect at Quai des Orfèvres, France's Scotland Yard equivalent. Enter Inspector Louis Jouvet ("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 the draft, 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.
FRI/TUE/WED **2:00, 5:20, 7:30, 9:40** SAT **12:30, 2:40, 4:50, 7:00, 9:20** SUN **3:20, 5:30, 7:40, 9:50** MON/THU **3:00, 5:20, 10:00**
A REALITY PICTURES RELEASE
PRESENTED WITH SUPPORT FROM THE GEORGE FASEL MEMORIAL FUND FOR CLASSIC FRENCH CINEMA. RESTORED IN 4K BY STUDIOCANAL WITH THE SUPPORT OF CNC.



"A SUPERB NOIR THRILLER."
— PHILIP FRENCH, *THE GUARDIAN*
HENRI-GEORGES CLOUZOT'S Le Corbeau
(1943) Fish-out-of-watered in a provincial town, coolly suave Parisian doctor Pierre Fresnay (*Grand Illusion*, *Marius* in Pagnol's Marseilles trilogy) finds himself the target of poison pen letters from "Le Corbeau" (the "Raven" or "Crow") — but then, slowly but surely, so does everyone else, even as an unknowingly terminal patient gets the bad news, the postmaster confabulates one addressed to his own wife, and letters literally float out of the air in public places. Hysteria and finger-pointing rule, with a suspect's panicky flight through deserted cobble-streets to the tune of an off-screen lynch mob an unerring highlight. Made by a German production company during the — never mentioned — Occupation, though from a pre-war original script, *Corbeau* got Clouzot banned from the French film industry for two years post-liberation. 4K DCP restoration. "It is to the Occupation what Renoir's *Rules of the Game* is to the years before the Second World War, a devastating allegory about the state of the nation as weak people betray friends and neighbors." — Philip French, *The Guardian*. "As brilliantly nasty as (*Clouzot's*) later *Wages of Fear* and *Diabolique* or indeed anything this misanthropic filmmaker ever did. Takes clinical pleasure in detailing a small town's moral disintegration and morbid sexuality... Seen today, seems less an apology for, than an exposé of, occupied France." — J. Hobeman, *The Village Voice*.
DAILY (except SAT/SUN & APR 23/25) **2:00, 3:50, 5:40, 7:30, 9:30** SAT, APR 23 **12:30, 2:30, 4:30, 6:30, 8:30, 10:30** SUN, APR 22 **3:00, 5:30, 7:30, 9:30** MON/WED, APR 23/25 **2:00, 3:50, 5:40, 7:30, 9:30** SAT, APR 22 **12:30, 2:30, 4:30, 7:00, 9:20** SUN, APR 22 **12:30, 2:30, 4:30, 7:00, 9:20**
PRESENTED WITH SUPPORT FROM THE GEORGE FASEL MEMORIAL FUND FOR CLASSIC FRENCH CINEMA. RESTORED IN 4K BY STUDIOCANAL WITH THE SUPPORT OF CNC. A REALITY PICTURES RELEASE

