

FILM 50 FORUM

Our 2017–2018 capital campaign raised nearly \$5 million to renovate and expand our cinema. Thank you to the nearly 900 individuals, foundations, companies, and public sector funders whose generosity made this possible. Please go to filmforum.org/FF50funders for a complete list of donors.

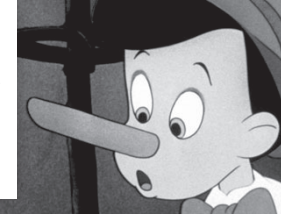
AUGUST–NOVEMBER 2018

ADMISSION: \$15 NON-MEMBERS / \$9 MEMBERS

REVIVALS & REPERTORY

A Nonprofit Cinema Since 1970

FILM FORUM
CLASSICS FOR KIDS AND THEIR FAMILIES
Saturdays & Sundays @ 11AM
Complete schedule: filmforum.org/ffjr



PINOCCHIO
September 8 & 9

209 WEST HOUSTON ST. NEW YORK, NY 10014 BOX OFFICE: (212) 727-8110

E-MAIL: filmforum@filmforum.org

CALENDAR PROGRAMMED BY
BRUCE GOLDSTEIN
ASSOCIATE: ELSPETH CARROLL

**BECKER'S
"YOUTH TRILOGY"**



1 ANTOINE AND ANTOINETTE
(1947) *Pauvre mais beau*, but *c'est la vie* for struggling worker Roger Pigaut and wife Claire Maféfi, with time out only for *l'amour avant dîner*. But then there's this lottery ticket... A triumph of Becker's cinema style and the only film ever to be awarded Cannes' *Prix du meilleur film psychologique et d'amour*: Best Psychological and Love Film! "A swift, spontaneous depiction of *la vie quotidienne*..." A film of great charm, zest and atmosphere." — John Gillett, BFI, DCP.

AUGUST 1 WED **4:50**
AUGUST 3 FRI **2:45**
AUGUST 5 SUN **12:30, 6:40**
AUGUST 6/8/10/14 M/W/F/TUE **12:30**
AUGUST 12 SUN **8:45**
AUGUST 16 THU **4:30**



2 RENDEZVOUS IN JULY
NEW 4K RESTORATION
(1949) Budding anthropologist Daniel Gélin dreams of making a film in Africa and aspiring actress Brigitte Auber gets stage fright, as they and très hipster pals Maurice Ronet (*Purple Noon*), Nicole Courcel and company hang out in smoky Left Bank jazz clubs (to hear American cornetist Rex Stewart, among others) and whip around sun-splashed post-war Paris — and the Seine — in their amphibious "Duck." "An assured comedy of manners, mishaps and misunderstandings... Captured youth with a subversive energy that proved pivotal to the evolution of the French New Wave." — David Parker, BFI, DCP.

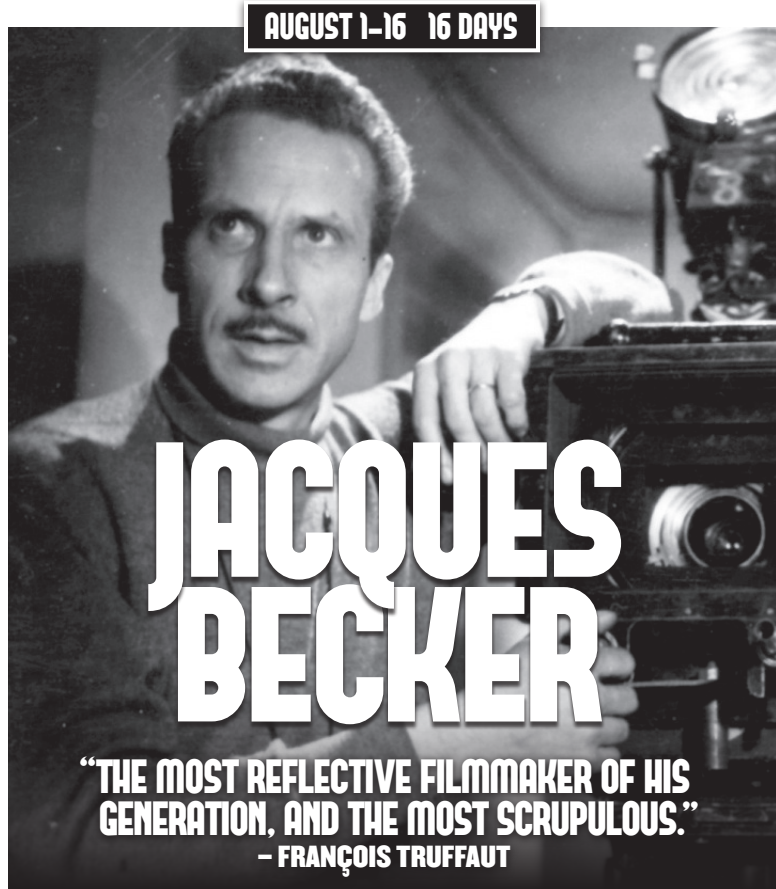
AUGUST 1 WED **12:30, 2:40**
AUGUST 2/3 THU/FRI **12:30, 4:55, 7:15**
AUGUST 4 SAT **12:30, 7:10**
AUGUST 5 SUN **2:30, 8:40**
AUGUST 6 MON **2:20, 8:45**
AUGUST 7 TUE **12:30, 2:40, 4:50**
AUGUST 14 TUE **2:20**
AUGUST 16 THU **6:15**



3 EDOUARD AND CAROLINE
(1951) Is it a big break for bohemian pianist Daniel Gélin to play at wife Anne Vernon's uncle's mansion, or...? Arguments and intimacies between the upper and lower class couple with a bitter look at the just-rough-enough to be bored audience. DCP.

AUGUST 2 THU **2:45**
AUGUST 4 SAT **4:40**
AUGUST 5/6 SUN/MON **4:40**
AUGUST 8/10 WED/FRI **2:20**
AUGUST 14 TUE **4:40**
AUGUST 16 THU **8:30**

THE LOVERS OF
MONTPARNASSE



JACQUES BECKER
"THE MOST REFLECTIVE FILMMAKER OF HIS GENERATION, AND THE MOST SCRUPULOUS."
— FRANÇOIS TRUFFAUT

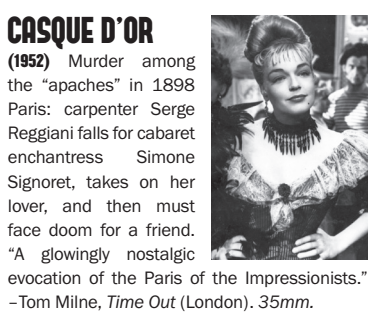
Assistant to Jean Renoir during his greatest years, **JACQUES BECKER** (1906-1960) perhaps outdid his mentor in versatility, from his Parisian "youth trilogy" (*Antoine and Antoinette*, *Rendezvous in July*, and *Edouard and Caroline*) to vintage French Noir and the toughest of prison films, effortlessly using long takes, bullet-quick cutting, exhilarating location shooting, slices of life, and inevitable melodrama — with a warmth and zest for people throughout.

PRESENTED WITH SUPPORT FROM THE GEORGE FASEL MEMORIAL FUND FOR CLASSIC FRENCH CINEMA



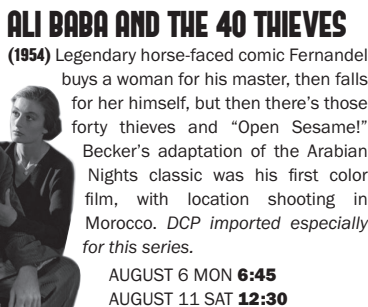
TOUCHEZ PAS AU GRISBI
(1954) Over-the-hill gangster Jean Gabin has just pulled the heist of a lifetime: enough *grisbi* (loot) for a cushy retirement. But when moll Jeanne Moreau spills the beans to bad guy Lino Ventura (in his debut), it's time for a showdown. *New DCP restoration. (*35mm screenings).*

AUGUST 3 FRI **9:30**
AUGUST 8 WED **9:00**
AUGUST 10 SAT **8:10***
AUGUST 11 SAT **2:45*, 9:15***
AUGUST 13 MON **3:00**
AUGUST 15 WED **12:30, 9:45**



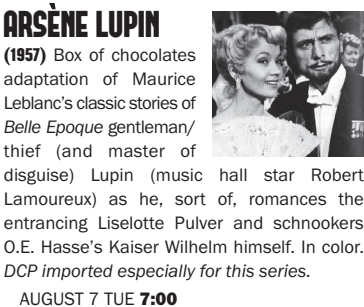
CASQUE D'OR
(1952) Murder among the "apaches" in 1898 Paris: carpenter Serge Reggiani falls for cabaret enchantress Simone Signoret, takes on her lover, and then must face doom for a friend. "A glowingly nostalgic evocation of the Paris of the Impressionists." — Tom Milne, *Time Out* (London). 35mm.

AUGUST 4 SAT **2:40, 9:30**
AUGUST 8 WED **9:00**
AUGUST 10 FRI **4:10, 10:10**
AUGUST 13 MON **5:10**
AUGUST 14 TUE **8:30**
AUGUST 15 WED **8:10**
AUGUST 16 THU **12:30**



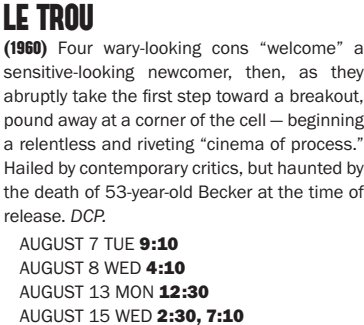
ALI BABA AND THE 40 THIEVES
(1954) Legendary horse-faced comte Fernandel buys a woman for his master, then falls for her himself, but then there's those forty thieves and "Open Sesame!" Becker's adaptation of the Arabian Nights classic was his first color film, with location shooting in Morocco. DCP imported especially for this series.

AUGUST 6 MON **6:45**
AUGUST 11 SAT **12:30**



ARSENE LUPIN
(1957) Box of chocolates adaptation of Maurice Leblanc's classic stories of Belle Époque gentleman/thief (and master of disguise) Lupin (music hall star Robert Lamoureux) as he, sort of, romances the entrancing Usette Pulver and schnookers O.E. Hasse's Kaiser Wilhelm himself. In color. DCP imported especially for this series.

AUGUST 7 TUE **7:00**



LE TROU
(1960) Four wary-looking cons "welcome" a sensitive-looking newcomer, then, as they abruptly take the first step toward a breakout, pound away at a corner of the cell — beginning a relentless and riveting "cinema of process." Hailed by contemporary critics, but haunted by the death of 53-year-old Becker at the time of release. DCP.

AUGUST 7 TUE **9:10**
AUGUST 8 WED **4:10**
AUGUST 13 MON **12:30**
AUGUST 15 WED **2:30, 7:10**



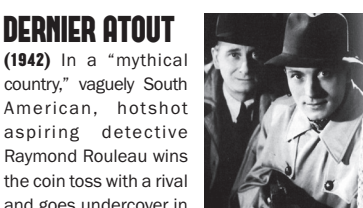
FALBALAS
(1945) Micheline Presle, up from the provinces to marry famed fashion designer Raymond Rouleau's best friend, proves a sitting duck for the alley-cat couturier; but what he eventually realizes... Atmospheric evocation of the mostly female hothouse milieu of a top fashion house, made during the Occupation but released just after. The first to be billed "Un Film de Jacques Becker." DCP.

AUGUST 9 THU **12:40, 4:50, 9:10**
AUGUST 11 SAT **7:15**
AUGUST 12 SUN **4:15**
AUGUST 13 MON **9:25**
AUGUST 16 THU **2:30**



GOUPI MAINS ROUGES
(1943) Going hip deep in *la France profonde*, naïve Parisian clerk Georges Rollin watches the gargoyles come out of the woodwork — that is, gets to meet the provincial branch of his family, The Goupis. But then one of them gets murdered. Atmospheric whodunnit with crisply autumnal location shooting. Aka *It Happened at the Inn*. 35mm print courtesy French Cultural Services.

AUGUST 9 THU **2:40, 7:00**



DERNIER ATOUT
(1942) In a "mythical country," vaguely South American, hotshot aspiring detective Raymond Rouleau wins the coin toss with a rival and goes undercover in Pierre Renoir's gang to track down a murderer. Very American comedy-thriller, made during the "crimeless" Vichy régime, was Becker's first completed feature. 35mm print imported especially for this series.

AUGUST 10 FRI **6:00**
AUGUST 13 MON **7:10**

THE LOVERS OF MONTPARNASSE
(1959) In the last years of the painter's life, Gérard Philipe's Amedeo Modigliani goes down, down, down, despite lovers and subjects Lilli Palmer and Anouk Aimée and slimy art dealer Lino Ventura. Becker took over upon Max Ophüls' sudden death. DCP imported especially for this series.

AUGUST 11 SAT **4:45**
AUGUST 12 SUN **6:15**



LA VIE EST À NOUS
(1936, JEAN RENOIR, HENRI CARTIER-BRESSON, BECKER) Committed agit-prop documentary contrasting the riches of France with the misery of the workers. Censorship confined it to political club screenings for 30 years. 35mm print courtesy French Cultural Services.

AUGUST 12 SUN **12:30**



GRAND ILLUSION
(1937, JEAN RENOIR) Man-of-the-people Jean Gabin teams up with aristocrat Pierre Fresnay (*Le Corbeau*) to escape from Erich Von Stroheim's WWI German POW camp. Assistant director Becker cameos as a watch-smashing British officer. "If I had only one film to save, it would be *Grand Illusion*." — Orson Welles. 35mm.

AUGUST 12 SUN **2:00**



RUE DE L'ESTRAPADE
(1959) Steamed when informed of hubbie Louis Jourdan's infidelities on the racing circuit, fashion plate Anne Vernon stalks off to a crummy apartment on the title street, gingerly handling flirtations with bisexual Jean Servais and a singing Daniel Gélin — but do Jourdan and she still love each other? 35mm print courtesy French Cultural Services.

AUGUST 14 TUE **6:30**

RUE DE L'ESTRAPADE



AUGUST 24 FRI
PULL MY DAISY
(1959, ROBERT FRANK, ALFRED LESLIE) Jack Kerouac, Allen Ginsberg, Gregory Corso. Courtesy Museum of Fine Arts, Houston. **2:15*, 4:50*, 7:45*, 10:20***

AUGUST 29 WED
A WOMAN IS A WOMAN
(1961, JEAN-LUC GODARD) Anna Karina, Jean-Paul Belmondo, Jean-Claude Brialy. 35mm. **12:30, 4:00, 7:30**

THE MAGNIFICENT AMBERSONS
(1942, ROBERT WELLES) Joseph Cotten, Anne Baxter, Tim Holt. 35mm. **12:30, 3:05, 6:00, 8:35**



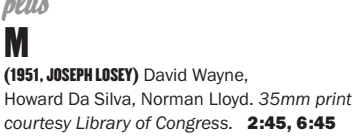
AUGUST 25 SAT
THE LAST DETAIL
(1973, HAL ASHBY) Jack Nicholson, Randy Quaid, Otis Young. DCP. **12:30, 4:35, 8:45**



AUGUST 26 SUN
BALL OF FIRE
(1941, HOWARD HAWKS) Gary Cooper, Barbara Stanwyck. Screenplay by Billy Wilder and Charles Brackett. 35mm. **12:30, 4:30, 8:40**



AUGUST 27 MON
REMEMBER THE NIGHT
(1940, MITCHELL LEISER) Barbara Stanwyck, Fred MacMurray. Screenplay by Preston Sturges. 35mm. **2:40, 6:45**



AUGUST 28 TUE
THE CREATURE FROM THE BLACK LAGOON
(1954, JACK ARNOLD) Richard Carlson, Julie Adams. DCP. **12:30, 3:55, 7:15**



AUGUST 29 WED
REVENGE OF THE CREATURE
(1955, JACK ARNOLD) John Agar, Lori Nelson, Clint Eastwood. DCP. **2:15, 5:35, 9:00**



AUGUST 30 THU
THE TAKING OF PELHAM 123
Introduced by BRUCE GOLDSTEIN
(1974, JOSEPH SARGENT) Walter Matthau, Robert Shaw, Hector Elizondo, Martin Balsam. 35mm. **2:30, 7:00**



AUGUST 31 FRI
CREATURE FROM THE BLACK LAGOON
(1954, JACK ARNOLD) Richard Carlson, Julie Adams. DCP. **12:30, 3:55, 7:15**



SEPTEMBER 1 SAT
TAXI DRIVER
(1976, MARTIN SCORSESE) Robert De Niro, Jodie Foster, Harvey Keitel. DCP. **12:30, 5:05, 9:45**

SEPTEMBER 2 SUN
STRANGERS ON A TRAIN
(1951, ALFRED HITCHCOCK) Farley Granger, Robert Walker. Based on the novel by Patricia Highsmith. 35mm. **4:15, 8:30**

SEPTEMBER 3 MON
THE THIRD MAN
(1949, CAROL REED) Joseph Cotten, Alida Valli, Orson Welles. 35mm. **12:30, 4:50, 9:15**

SEPTEMBER 4 TUE
PANIQUE
(1946, JULIEN OUVRIER) Michel Simon, Viviane Romance. DCP. **12:30, 4:10, 7:50**

SEPTEMBER 5 WED
MAFIOSO
(1962, ALBERTO LATTUADA) Alberto Sordi. 35mm. **12:30, 4:15, 8:00**

SEPTEMBER 6 THU
TOO LATE FOR TEARS
(1949, BYRON HASKIN) Elizabeth Scott, Dan Duray. 35mm print courtesy UCLA Film & Television archive. **12:30, 4:25, 8:30**

SEPTEMBER 7 FRI
THE HONEYMOON KILLERS
(1970, LEONARD KASTLE) Shirley Stoler, Tony Lo Bianco. 35mm. **12:30, 4:25, 8:20**

SEPTEMBER 8 SAT
STRAW DOGS
(1971, SAM PECKINPAH) Dustin Hoffman, Susan George. 35mm. **1:00, 4:45, 9:00**

SEPTEMBER 9 SUN
GOLDFINGER
(1964, GUY HAMILTON) Sean Connery, Gert Fröbe, Honor Blackman. DCP. **1:10, 5:10, 9:10**

SEPTEMBER 10 MON
DESPERATELY SEEKING SUSAN
(1985, SUSAN SEIDELMAN) Rosanna Arquette, Madonna. 35mm. **12:30, 4:30, 8:30**

SEPTEMBER 11 TUE
THE LANDLORD
(1970, HAL ASHBY) Beau Bridges, Lee Grant, Diana Sands. 35mm. **12:30, 4:55, 9:30**

SEPTEMBER 12 WED
NEXT STOP, GREENWICH VILLAGE
(1976, PAUL MARSHALL) Lenny Baker, Shelley Winters, Lois Smith. DCP restoration. **2:45, 7:15**

SEPTEMBER 13 THU
AFTER HOURS
(1985, MARTIN SCORSESE) Griffin Dunne, Rosanna Arquette, Verna Bloom. 35mm. **2:35, 6:35**

SEPTEMBER 14 FRI
DEAD RECKONING
(1947, JOHN CROWMELLY) Humphrey Bogart, Elizabeth Scott. 35mm. **2:25, 6:25**

SEPTEMBER 15 SAT
THE HONEYMOON KILLERS
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SEPTEMBER 18 TUE
AFTER HOURS
(1985, MARTIN SCORSESE) Griffin Dunne, Rosanna Arquette, Verna Bloom. 35mm. **2:35, 6:35**

SEPTEMBER 19 WED
DEAD RECKONING
(1947, JOHN CROWMELLY) Humphrey Bogart, Elizabeth Scott. 35mm. **2:25, 6:25**

SEPTEMBER 20 THU
THE HONEYMOON KILLERS
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SEPTEMBER 21 FRI
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SEPTEMBER 23 SUN
AFTER HOURS
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