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INDEM YORKER

"PULL MY DAISY" AND ORSON WELLES"
"THE MAGNIFICENT AMBERSONS"

US. PREMIERE JACK KEROUAC'S

FILM FORU Saturdays & Sundays @ 11AM Complete schedule: filmforum.org/ffjr

BRUCE GOLDSTEIN



(1947) Pauvre mais beau, but c'est la vie for struggling worker Roger Pigaut and wife Claire Mafféi, 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/TUF 12:30 AUGUST 12 SUN 8:45 AUGUST 16 THU 4:30



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 cornettist 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**



E 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 biting look at the justrich-enough to be bored audience. DCP.

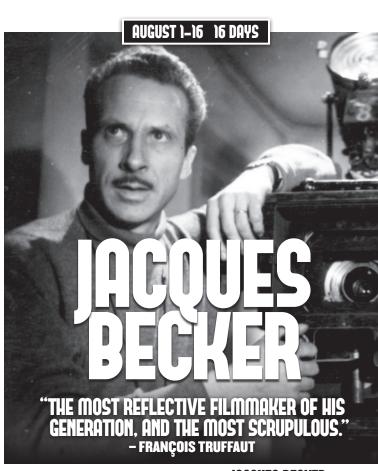
AUGUST 2 THU 2:45 AUGUST 4 SAT **4:40** AUGUST 5/6 SUN/MON 4:40 AUGUST 8/10 WED/FRI 2:20 AUGUST 14 TUE 4:40 AUGUST 16 THU 8:30

AUGUST 17-73

ONE WEEK

THE LOVERS OF

ROMAN POLANSKI'S



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.

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

ARSÈNE LUPIN

(1957) Box of chocolates

adaptation of Maurice

Leblanc's classic stories of

Belle Epoque gentleman/

thief (and master of

AUGUST 7 TUE 7:00

LE TROU

release, DCP.

FALBALAS

famed

designer

Rouleau's

Presle, up from the

provinces to marry

friend, proves a

AUGUST 11 SAT 7:15

AUGUST 12 SUN 4:15

AUGUST 13 MON 9:25

AUGUST 16 THU 2:30

AUGUST 8 WED 4:10

AUGUST 13 MON 12:30

AUGUST 15 WED 2:30, 7:10

fashion

hest

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**

Raymond

disguise) Lupin (music hall star Robert

Lamoureux) as he, sort of, romances the

entrancing Liselotte Pulver and schnookers

O.E. Hasse's Kaiser Wilhelm himself. In color

(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

DCP imported especially for this series.



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 mol 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 FRI 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

"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 7:00 AUGUST 10 FRI 4:10. 10:10 AUGUST 13 MON 5:10 AUGUST 14 TUE 8:30 **AUGUST 15 WED 5:10** AUGUST 16 THU 12:30

ALI BABA AND THE 40 THIEVES

(1954) Legendary horse-faced comic 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



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

(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

(1958) In the last years of the painter's life, Gérard Philipe's Amedeo Modigliani goes 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-ofthe-people Jean Gabin teams up with aristocrat Fresnay (Le Corbeau) to escape from

Erich Von Stroheim's 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

(1953) 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





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*

DAN TALBOT

+16mm, *DIGITAL 7:45 SHOW INTRODUCED BY TOBY TALBOT, CO-FOUNDER, WITH HER HUSBAND DAN, OF THE NEW YORKER THEATER AND LINCOLN PLAZA CINEMAS

THE MAGNIFICENT **AMBERSONS**

(1942, ORSON WELLES) Joseph Cotten, Anne Baxter, Tim Holt, 35mm. 12:30, 3:05, 6:00, 8:35



(1973, HAL ASHBY) Randy Quaid, Otis Young, DCP. 12:30, 4:35, 8:45

FIVE EASY PIECES

(1970, BOB RAFELSON) Jack Nicholson Karen Black, Lois Smith. DCP. 2:35, 6:45



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

REMEMBER

THE NIGHT (1940, MITCHELL LEISEN) Barbara Stanwyck, Fred MacMurray. Screenplay by Preston Sturges. 35mm. 2:40, 6:45

AUGUST 27 MON (1931. FRITZ LANG) Peter Lorre. DCP.

12:30, 4:30, 8:30 hlus

(1951, JOSEPH LOSEY) David Wayne,





hPils CARRIE

AUGUST 28 TUE

(1973, TERRENCE MALICK)

Martin Sheen. DCP.

12:30, 4:20, 8:20

BADLANDS

Sissy Spacek,

(1976, BRIAN DE PALMA) Sissy Spacek, Piper Laurie. DCP. 2:25, 6:20, 10:15

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**

MADE IN U.S.A.

(1966, GODARD) Anna Karina, Jean-Pierre Léaud, László Szabó. 35mm. 2:15, 5:45, 9:15



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**

blus

THE INCIDENT (1967, LARRY PEERCE) Martin Sheen, Beau Bridges, Tony Musante. DCP restoration.

12:30, 4:55, 9:20

CREATURE FROM THE BLACK LAGOON in 3-DI (1954, JACK ARNOLD) Richard Carlson, Julie Adams. DCP. 12:30, 3:55, 7:15

REVENGE OF THE CREATURE

Premiere Of New 3 & Restoration! (1955, JACK ARNOLD) John Agar, Lori Nelson, Clint Eastwood. DCP. 2:15, 5:35, 9:00



SEPTEMBER 1 SAT TAXI DRIVER (1976, MARTIN SCORSESE) Robert De Niro,

MEAN STREETS

Harvey Keitel. 35mm. 2:45, 7:30

12:30, 5:05, 9:45

Jodie Foster, Harvey Keitel. DCP.

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 blus **PURPLE NOON**

(1960, RENÉ CLÉMENT) Alain Delon, Maurice Ronet, Marie Laforêt. Based on Highsmith's The

Talented Mr. Ripley. 35mm. 2:00, 6:15



THE THIRD MAN

(1949, CAROL REED) Joseph Cotten, Alida Valli Orson Welles. 35mm. 12:30, 4:50, 9:15 blus

ODD MAN OUT

(1947, CAROL REED) James Mason SEPTEMBER 4 TUE

PANIOUE (1946, JULIEN DUVIVIER) Michel Simon,

Viviane Romance. DCP. 12:30, 4:10, 7:50

LE CORBEAU (1943, HENRI-GEORGES CLOUZOT) Pierre Fresnay, Ginette Leclerc. DCP. 2:20, 6:00, 9:40

SEPTEMBER 5 WED **MAFIOSO** (1962, ALBERTO LATTUADA) Alberto Sordi, 35mm

12:30, 4:15, 8:00

blus IL BOOM

Alberto Sordi. DCP. 2:30, 6:15, 10:00

SEPTEMBER 6 THU TOO LATE FOR TEARS

(1949, BYRON HASKIN) Lizabeth Scott, Dan Duryea. 35mm print courtesy UCLA Film & Television archive. 12:30, 4:25, 8:30

DEAD RECKONING (1947, JOHN CROMWELL) Humphrey Bogart,

Lizabeth Scott. 35mm. 2:25, 6:25



THE HONEYMOON KILLERS

(1970, LEONARD KASTLE) Shirley Stoler, Tony Lo Bianco. 35mm. 12:30, 4:25, 8:20 blus **FEMALE TROUBL**

(1974, JOHN WATERS) Divine. 35mm 2:35, 6:30, 10:25

THE HONEYMOON KILLERS



PINOCCHIO

SEPTEMBER 8 SAT **STRAW DOGS**

(1971, SAM PECKINPAH) Dustin Hoffman, Susan George. 35mm. 1:00, 4:45, 9:00

THE WICKER MAN

(1973, ROBIN HARDY) Edward Woodward, Christopher Lee, Britt Ekland. 94-minute director's cut. DCP. 3:15, 7:10



GOLDFINGER

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

A HARD DAY'S NIGHT

(1964, RICHARD LESTER) The Beatles. DCP. 3:25. 7:25

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

blus NEXT STOP, **GREENWICH VILLAGE** (1976, PAUL MAZURSKY) Lenny Baker, Shelley Winters



NEXT STOP, GREENWICH VILLAGE



Since 1987, the indefatigable STEVE STERNER has been times. To celebrate his 35th anniversary playing for silent movies, we've asked Steve to 16 show, Film Forum repertory with Steve about his working methods and multiple careers puzzlemeister), with audience Q&A.

BY STEVE STERNER



JHOW PEOPLE (1928, KING VIDOR) Marion Davies, William Haines. 35mm print courtesy Library of Congress. 8:15

AUGUST 19 SUN

FLEJH AND

THE DEVIL (1926, CLARENCE BROWN) Greta Garbo, John Gilbert. First silent feature ever accompanied by Steve.



AUGUST 20 MON

Live accompaniment by STEVE STERNER, piano, and MARIA IM. violin





THE CAMERAMAN (1928, EDWARD SEDGWICK) Buster Keaton. 35mm. **11:00*** *Part of our weekly FILM FORUM JR. series ALL SEATS \$9

SEPTEMBER 15/16 SAT/SUN

WINGS (1927, WILLIAM WELLMAN) Clara Bow, Buddy Rogers, Richard Arlen, Gary Cooper. 35mm. 1:00



(1926, E.W. MURNAU) Emil Jannings. DCP restoration courtesy Murnau Stiftung, Berlin. 6:00





A HERO FOR A NIGHT & A CONVERSATION WITH STEVE STERNER

(1927, WILLIAM JAMES CRAFT) Glenn Tryon. 16mm.

(1926, SAM TAYLOR) Beatrice Lillie. 16mm. 6:00

EXIT SMILING



THE KID BROTHER (1927, TED WILDE) Harold Lloyd. 35mm. 11:00* *Part of our weekly FILM FORUM JR. series. **ALL SEATS \$9**





Film Forum's resident silent film composer/accompanist, creating scores for over 300 movies and performing for us well over 1,000 select some of his own personal favorites. Following the October director Bruce Goldstein will talk (actor, singer, composer, musical director, arranger, conductor, and

LIVE PIANO ACCOMPANIMENT





THE SMALLEST **SHOW ON EARTH**

(1957, BASIL DEARDEN) Nice-young-couple Bill Travers and Virginia McKenna (Born Free) find they've inherited a fleapit cinema with staff consisting of ancient cashier Margaret Rutherford, doorman Bernard Miles, and perpetually drunken projectionist Peter Sellers. 35mm print imported from U.K. especially for this screening. 6:35



BLESSED EVENT THE COMPLETE, **UNCENSORED YERSION Intro and Outro by BRUCE GOLDSTEIN**

(1932, ROY DEL RUTH) The apotheosis of Lee Tracy (Broadway's original Hildy Johnson in The Front Page), here machine-gunning his way through a raucous send-up of Walter Winchell, and attaining utter delirium when he talks Allen Jenkins through his own imagined electrocution. This rare 35mm print from the Library of Congress is the most complete version ever screened - and has never been on television or home video. Introduced by Film Forum Repertory Program Director Bruce Goldstein, with a post-film look at how the picture was censored around the world. 3:00



Wild Style Krush Groove Graffiti Rock Catch A Beat Style Wars Beat This! All City Big Fun in the Big Town Stations of the Elevated AND ON AND ON....

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PRESS SCREENINGS



Two films based on the work of groundbreaking Southern American writer McCullers (1917-1967).

A TREE. A ROCK. A CLOUD. Introduced bu KAREN ALLEN

(2016, KAREN ALLEN) A passing of wisdom from ar older man to a young boy when they meet by chance at a roadside café in 1947. Awardwinning actress Karen Allen's directorial debut is based on a McCullers short story, written when the writer was just 25. DCP.

THE MEMBER OF THE WEDDING

(1952, FRED ZINNEMANN) Repeating her stage tour de force, Ethel Waters stars as the indomitable one-eyed Berenice, a housekeeper/cook tending to lonely young white children Julie Harris and Brandon de Wilde. Based on McCullers' novel. 35mm. **6:30** (PROGRAM OF 2 FILMS)



OCTOBER 14/15 SUN/MON **Orphans of** New York Presented by DAN STREIBLE

and BRUCE GOLDSTEIN

Created by NYU Cinema Studies professor Dan Streible in 1999, the Orphan Film Symposium (affectionately known as "Orphans") is a biennial showcase for neglected films of all varieties (home movies, outtakes, newsreels, educational films, industrials, amateur films, etc.). The event has blossomed into a highlyanticipated international symposium. This special program focuses solely on "orphans" (spanning the 20th century) filmed in and around NYC. 16mm, 35mm, digital. SUN **3:10** MON **7:00**

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THE TINGLER in PERCEPTO and PSYCHEDEL-O-RAMA!

(1959, WILLIAM CASTLE) "The Tingler is in the theater!" Get ready to "Scream - scream for your lives!" when Vincent Price unleashes that centipedish/lobsterish thing right onto the spinal cords of YOU... our terrified audience, in Film Forum's world-famous interactive happening. Plus the screen's very first acid trip! DCP. 8:30



OVEMBER 4 SUN THE WANTON CONTESSA

(1954, LUCHINO VISCONTI) Rare English-language (and shortened) version of Visconti's Senso (see below right) features dialogue by Paul Bowles and Tennessee Williams, 35mm print courtesy Harvard Film Archive. 3:30

JORGE SEMPRÚN

A refugee in Paris after fleeing the Spanish Civil War. JORGE SEMPRÚN (1923-2011) would eventually join the French Resistance, be arrested by the Gestapo and deported to Buchenwald. After liberation, he worked as a clandestine Communist operative between Spain and France, Kicked out of the party in 1964. he wrote novels, memoirs, plays, and scripts for Costa-Gavras, Joseph Losey, and Alain Resnais, beginning with his own story, La Guerre est Finie. Soledad Fox Maura's Exile, Writer, Soldier, Spy (Arcade), the first in-depth biography of Semprún, will be on sale at our concession

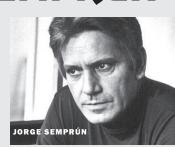




(1969, COSTA-GAVRAS) Helmeted police look elsewhere as a raging mob awaits the emergence of charismatic left-wing deputy Yves Montand from his SRO "Ban the Bomb" address and then... "Just an accident" exhales legal honcho François Périer as he leaves it to tinted-eyeglassed magistrate Jean-Louis Trintignant (Best Actor, Cannes) to wrap things up nicely. But the crowds are painting big white Z's in the street... Academy Award, Best Foreign Film. 35mm. **6:00**

OCTOBER 7/8 SUN/MON **LA GUERRE EST FINIE**

(1966, ALAIN RESNAIS) Spanish Communist operative Yves Montand barely gets through his identity check at the French border, then back in Paris, finds it hard to go through the motions of intrigue, even as he dallies with Geneviève Bujold and Ingrid Thulin. Semprún was Oscar-nominated for his screenplay SUN 3:30* MON 12:30



12 DAYS

RESTORATIONS

"VIGO IS CINEMA

New 4K

LES DEUX MÉMOIRES

origins, course, and conclusion of the Spanish Civil War — the pivotal event of Semprún's young life - using vintage stills, newsreels, conversations with survivors, and all-star narrators: Yves Montand, Maria Casares, Costa-Gavras, et al. 35mm print courtesy La Cinémathèque Française. 7:40* NTRODUCED BY SOLEDAD FOX MAURA



THE CONFESSION

the inside, as true believer Yves Montand gets the works en route to... a confession?! Amid flash-backs and forwards, Montand shrivels away, losing 30 pounds on the prison diet he kept to keep in character. Semprún was Oscar-nominated for his adaptation of Artur London's memoir of the



SOLEDAD FOX MAURA

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 People with disabilities may purchase \$75 memberships for \$50. Closed captioning is available on select films. Assistive listening devices are available. Sesting for people with disabilities is available throughout. The entire theater is wheelchair accessible. ACCESSIBILITY

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Janus Films Rialto Pictures GATES SISTERS STUDIO NICHAEL JECK BRUCE GOLDSTEIN

WORRAH YONAN КАВЕИ СВЕИИРИ КАВЕИ СООРЕЯ GRAY COLEMAN 10EL COEN MATTHEW BRODERICK VIVIAN BOWER HUGO BARRECA ввисе согратеіи **DIRECTOR OF REPERTORY** Р**ROGRAMMING**

LEYLI ZOHRENEJAD

MICHAEL STERNBERG

тнеорове с. вобева

МАХ RIFKIND-ВАРВОИ

ROBERTA SCHNEIDERMAN

SHELLEY WANGER

CINDY SHERMAN

PAIGE ROYER

ARTT McCLURE

FAMKE JANSSEN

MAUREEN HAYES

ETHAN HAWKE

КАВЕИ СООРЕВ

ЕГГЕИ ГЕЛЬ

YNEVORTEO MAIVIV

ИЗКИРЕТ ИВ ИН-ТИХЕИ

ALAN KLEIN, CHAIRMAN

FILM FORUM

SEPTEMBER 12-20 **NEW 4K** Restoration JEAN-PIERRE MELVILLE'S
When Son Rea NEVER BEFORE RELEASED IN THE U.S. OCTOBER 2

COMPLETE J'ATA

returns it to the 1934 director's cut.

SAT/SUN 1:10, 4:40, 8:20, 10:10

A JANUS FILMS RELEASE

FRI/TUE/WED 12:50, 4:30, 8:15, 10:00

MON, OCT 1 **12:50, 4:30, 8:15, 10:00**

MON, SEPT 24 **12:50, 4:30, 9:30** THU, SEPT 27 **12:50, 4:30**

"ONE OF THE MOST BEAUTIFUL AND HAUNTING

POETRY OF CINEMA." - PHILLIP FRENCH

CINÉMATHÈQUE FRANÇAISE

AND THE FILM FOUNDATION WITH THE SUPPORT OF CNC

L'IMMAGINE RITROVATA AND

OCTOBER 12-18

MOVIES EVER MADE... DEFINES WHAT IS MEANT BY THE

(1934) The seaside wedding procession proceeding at a dreamy pace through a seemingly

deserted town; bride Dita Parlo (Jean Gabin's farm frau lover in Grand Illusion) promenading

in her wedding dress; a river barge; Michel Simon's cat-loving crewman Père Jules, with his

cornucopia of globe-trotting souvenirs; the visually expressed longing of Parlo and groom

Jean Dasté for each other when first separated. Vigo's final film is outwardly a simple story

transformed by the director's poetic, idiosyncratic touch into a masterpiece. While previous

 $reconstructions\ inserted\ footage\ discarded\ by\ Vigo,\ this\ new\ DCP\ restoration-from\ original$

nitrate prints preserved by the BFI, Cineteca Italiana, and Cinémathèque Française -

"A PANORAMA OF POST-WAR MORAL DECAY, WITH ABUSIVE RELATIONSHIPS. CON ARTISTS. AND BLACKMAILERS." (1953) Sister Thérèse (legendary chanteuse and post-war existentialist icon Juliette Gréco) has to quit the convent to run the family stationery store in Cannes (stunningly shot on location) and to support kid sister Yvonne Sanson - who's involved with lowest of low-lifes Philippe Lemaire And then rane, attempted suicide, blackmail, a pre-meditated car accident, a highly misplaced love, and a startling conclusion ensue. Melville's rarest film — his first big box office success - was originally dismissed by auterist critics (and even the director himself) as a sell-out to commercialism. now seen as an important missing link in Melville's rse. Never before released in the U.S. or translated -

toration features new subtitles by Bruce Goldstein.

estoration. "The scenes where Gréco mortifies her

sh by slamming a drawer shut on her hand and where she

ally 'burns' in front of Max (her dress gets caught in a present an almost Buñuelian sado-masochistic nun, nderscored by the gap between Gréco's persona and the naracter of Thérèse." - Ginette Vincendeau, Jean-Pierre

WED/FRI, SEPT 12/14 12:30, 2:35, 4:40, 6:45 THU, SEPT 13 12:30, 2:35, 4:40, 9:20 SAT, SEPT 15 1:00, 4:55, 7:00, 9:05 SUN, SEPT 16 3:40, 5:45, 7:50 MON/TUE/WED, SEPT 17/18/19 12:30, 2:35, 4:40, 6:45, 8:50 THU, SEPT 20 **12:30, 2:35, 4:40, 6:45**



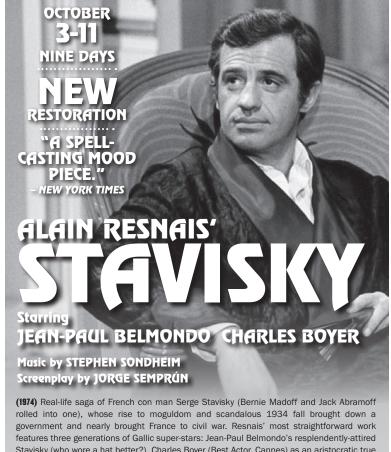
DE NICE

(1931) Brief documentary on champion swimmer, with underwater and slo-mo shots. DCP restorations. PROGRAM OF 3 FILMS (approx. 79 min.) DAILY (except SAT/SUN/MON) 2:40, 6:20

SAT/SUN, SEPT 22-23 3:00, 6:30 MON, SEPT 24 & OCT 1 2:40 SAT, SEPT 29 3:00, 6:30 SUN, SEPT 30 6:30

'TOURNAGE D'HIVER' VIGO OUT-TAKES AND RUSHES

Literally, "Winter Shooting." Vigo left behind an extraordinary number of out-takes and rushes for both Zero for Conduct and L'Atalante, inspiring over-zealous restorers in the past to add material that Vigo never intended to use. In this 90-minute program, French film critic and historian Bernard Eisenschitz, supervisor of the definitive new L'Atalante restoration, narrates as this rare material (of exceptional quality) unfolds - revealing clapboards, bloopers and glimpses of the 28-yearold Vigo. SUN, SEPT 30 3:00



Stavisky (who wore a hat better?), Charles Boyer (Best Actor, Cannes) as an aristocratic true believer, and newcomer Gérard Depardieu. Screenplay by Jorge Semprún, with music by Stephen Sondheim, a favorite of Broadway buff Resnais. DCP. "The chill stems not simply from the cold precision of the images, but from the unshakeable implications of what he allows us to witness. Resnais conveys the atmosphere of moral degeneracy with a tact which makes it all the more insidious." - Time Out (London).

WED/THU, OCT 3/4 **12:30, 2:50, 5:10, 7:30, 10:00** FRI, OCT 5 **12:30, 2:50, 5:10, 7:30** SAT 1:00, 3:30, 8:30 SUN 1:00, 6:00, 8:30 MON 2:50, 5:10 TUE/WED, OCT 9/10 **12:30, 2:50, 8:40** THU, OCT 11 **12:30, 2:50, 5:10, 7:30, 10:00**

A RIALTO PICTURES RELEASE **10RGE SEMPRÚN** cial Screenings" at left

D WITH SUPPORT FROM RGF FASEL MEMORIAL FUND FOR CLASSIC FRENCH CINEMA

OCTOBER 19-25 ONE WEEK NEW 4K RESTORATION

"WENDERS' MASTERPIECE... A VISUAL TOUR DE FORCE."

WIM WENDERS'

WINGS OF DESIRE

(1987) Angels Bruno Ganz (Downfall's Hitler - subject of countless YouTube parodies) and Otto

Sander can see (in sepia-tinted b&w) but not be seen by the Berliners who intrigue them — who

themselves see in full color. But what is it about that trapeze artist Solveig Dommartin? What

would it be like to be ...? Ganz eventually learns the combined delight of cigarettes and coffee from

Peter Falk (playing himself; passersby shout out, "Hey, Columbo!") in Wenders' wistful, bittersweet

fantasy, originally titled Der Himmel über Berlin; literally, "The Heavens Over Berlin." DCP

restoration. "Part romance, part comedy, part meditation on matters political and philosophical,

Wenders' remarkable movie posits a world haunted by invisible angels listening in to our thoughts...

A film about the Fall and the Wall, it's full of astonishingly hypnotic images, and manages

effortlessly to turn Wenders' and Peter Handke's poetic, literary script into pure

cinematic expression... Few films are so rich, so intriguing, or so ambitious."

SAT 1:50, 4:20, 6:50 SUN 1:50, 4:20, 6:50, 9:20 MON 12:30, 3:00, 8:00

-Geoff Andrew, Time Out (London).

A JANUS FILMS RELEASE

DAILY (except SAT/SUN/MON) 12:30, 3:00, 5:30, 8:00

MEDIENBOARD BERLIN-BRANDENBURG AND THE FFA. AND BY THE FRENCH CNC.

NEW 4K RESTORATION WITH 5.1 SOUND MIX PROVIDED BY THE WIM WENDERS FOUNDATION, SUPERVISED BY WIM AND DONATA WENDERS. FUNDING PROVIDED BY

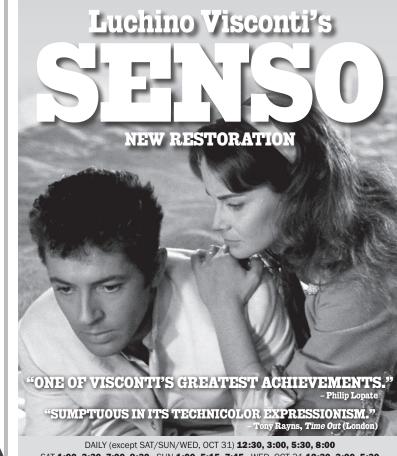


for a scabrous look at an Italian institution — Bellocchio's debut. (The villa was borrowed from his own mother.) DCP restoration, "One of the reasons people still remember Italian cinema as a great and powerful force. It dropped like a bomb on the quiet world of mid-sixties Italian cinema." - Deborah Young. "Abandons the conventional bourgeois ethics and stability for something (or anything) new and dangerous." - David Thomson. FRI/THU 12:30, 2:40, 4:50, 7:00 SAT 1:00, 3:10, 5:20, 7:30

SUN 1:00. 5:30. 7:40. 9:50 MON/TUE 12:30. 2:40. 4:50. 9:20 WED 12:30, 2:40, 4:50, 7:00, 9:10 A JANUS FILMS RELEASE RESTORED BY CINCTECA DI BOLOGNA AT L'IMMAGINE RITROVATA LABORATORY, WITH THE SUPPORT OF GIORGIO ARMANI.

OCTOBER 26-NOVEMBER 8 TWO WEEKS

(1954) In the last stages of the Risorgimento, the Austrians win the 1866 battle of Custoza, even as their empire crumbles; while Contessa Alida Valli (The Third Man) dallies with Austrian deserter Farley Granger, for whom she betrays her own Italian cause. With Visconti's historical work - his first in color - dynamically coordinated to convey emotion and pivotal scenes underscored by Bruckner's 7th Symphony, this was his decisive break with Neo-Realism, and despite dire production difficulties, "one of the most beautiful Italian films ever made" (Georges Sadoul). New subtitles by Michael F. Moore and Bruce Goldstein incorporate dialogue written by Tennessee Williams and Paul Bowles for the English-language version, The Wanton Contessa (see November 4 in "Special Screenings," top left). DCP. "A lush, melodramatic portrait of seduction and betrayal, decadence and deceit...revealing Visconti at his most baroque and the Italian cinema at its most spectacular." - Dave Kehi



SAT 1:00, 3:30, 7:00, 9:30 SUN 1:00, 5:15, 7:45 WED, OCT 31 12:30, 3:00, 5:30 A RIALTO PICTURES RELEASE