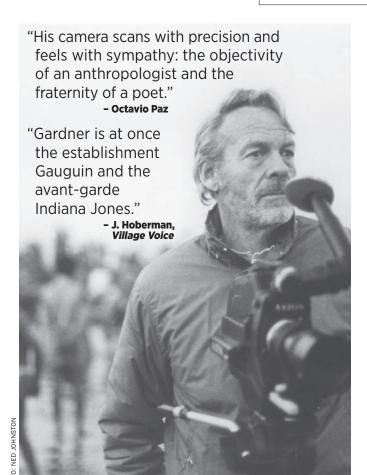
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A JANUS FILMS RELEASE

BRUCE GOLDSTEIN

NOVEMBER 11-17 ONE WEEK



ROBERT GARDNER

ARTIST / ETHNOGRAPHER

Robert Gardner's lyrical, poignant, sometimes achingly beautiful films, shot in the most remote parts of the world, are among cinema's greatest ethnographic achievements. As director, producer, writer and cinematographer (as well as founder of the Harvard Film Archive and Film Study Center), he's had a major influence on generations of documentarians. For Gardner, the sensual red-gold of a garland of flowers thrown upon India's sacred waters is given as much respect as the rituals of battle and death encountered among New Guinea tribesmen. Life's ecstasies are embraced and exalted, its sorrows parsed and ruefully accepted. These four programs span nearly half a century of movie-making,

PROGRAMMED BY KAREN COOPER

SPECIAL THANKS TO ROBERT GARDNER, REBECCA MEYERS (STUDIO7ARTS), JULIA TEITEL, SHANNON CARROLL, AND COLLEEN DOWLING (DOCUMENTARY EDUCATIONAL RESOURCES), MARK JOHNSON (HARVARD FILM ARCHIVE), JOAN MILLER (WESLEYAN).



NOVEMBER 11/12 FRI/SAT (2 Films for 1 Admission) **DEAD BIRDS**

(1964) Gardner's first major film - which he photographed edited, wrote and narrated (with sound by Michael Rockefeller who disappeared during another expedition in this part of the world) - was shot among New Guinea's remote Dani tribe, a people who glorify violence, revenge, and death. Poet Robert Lowell called it "Dazzling... It shows us a way of life in which deftness, color, joy and gentleness are inextricably woven with butchery." "A major anthropological event...a genuine breakthrough." - Margaret Mead. 1:20, 4:40, 8:00*

THE NUER

of Dead Birds, shot by Gardner (who also also co-produced and contributed editing and sound recording) in a paradise of peaceful civility, as a cow-herding tribe of Ethiopians revels in its love for these life-giving creatures. Songs, poetry, sculpture, and dance celebrate the cow with joyful lyricism. 3:10, 6:30, 9:45



NOVEMBER 13/14 SUN/MON

STILL JOURNEY ON & Other Recent Films A feature-length program of Gardner's three most recent films (2010/2011), finding him in a philosophical mood, as he considers the potential held by footage shot over the decades and the ghosts of friends and colleagues past. 13 Forsaken

Fragments offers some choice morsels shot by Gardner since the late 1950s; A wrinkled, ashen-faced, bony old woman asleep in the Kalahari Desert; a Nigerian ritual of pain and endurance; filmmaker Robert Fulton, admiring the breathtaking views, and exchanging stories by Zen masters. Deus Ex Boltanski, one of his several films on artists, records the creation of Christian Boltanski's extraordinary installation in Paris's glass-domed Grand Palais: forklifts, trucks, and other heavy equipment pile ed clothing into a mountainous structure. Still Journey On: An Unfinished Examination of Life collages material from Gardner's life to fashion a meditation on creativity, friendship, and self-knowledge, with references to Bergman and Tarkovsky SUN 1:00. 2:50. 4:40. 6:30. 8:20. 10:10

NOVEMBER 15 TUE (2 FILMS FOR 1 ADMISSION) RIVERS OF SAND

(1974) When not ritualistically whipping their wives, the Hamar people of Ethiopia celebrate by drinking blood directly from newly-killed deer. Gardner records "the physical and psychic abuse" central to this culture. His photography, editing, and writing elevate this potentially off-putting subject into an exploration of "an utterly alien culture"

that is "stunning" and "very beautiful" (New York 1:00, 3:55, 6:50, 9:45

DEEP HEARTS

(1981) A male beauty pageant in the Republic of Niger ("they posture and preen like a flock of Giacometti peacocks" J. Hoberman), a competition that gives Paris is Burning a run for its money Unabashedly sybaritic. Exquisitely shot, hauntingly visionary... The Bororo are a strikingly tall and fineboned people, and the filmmaker's nearly constant use of a wide-angle lens further accentuates their elongated bodies... The

most expressionistic ethnographic film I've ever - J. Hoberman, Village Voice. 2:45, 5:40, 8:35

NOVEMBER 16/17 WED/THU (2 FILMS FOR 1 ADMISSION)

FOREST OF BLISS

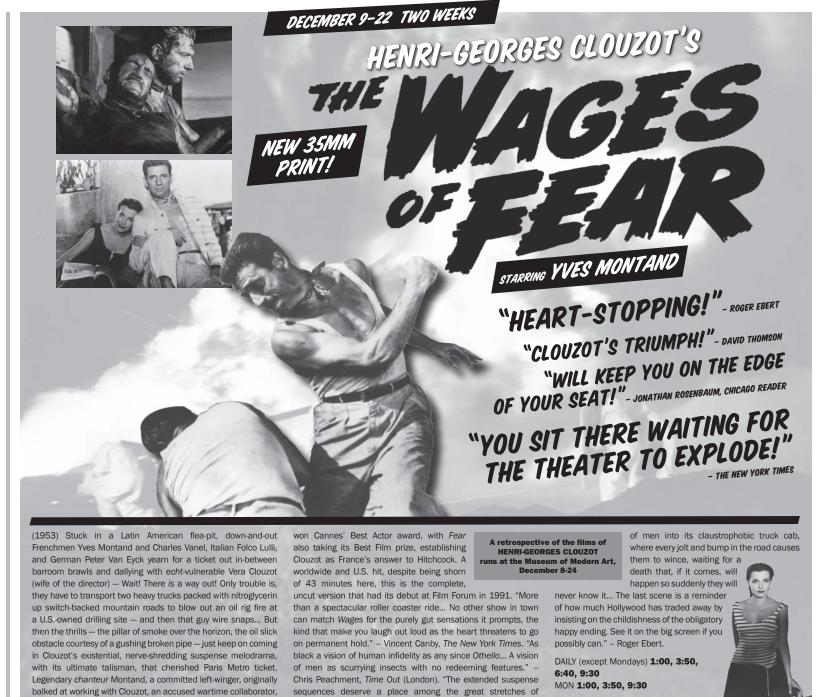
of Benares, where death is everywhere. Never has it been more lushly, sensuously, even lovingly observed. "The most visionary of ethnographic filmmakers. Drops you off on the banks of the Ganges, skips the lecture, and lets 'India' wash over you." - J. Hoberman, Village Voice. "A work of genius... an eccentric masterwork. Gardner achieves moments of transcendence, quiet little epiphanies of the everyday." - Los Angeles Times. 1:50, 4:30, 7:10, 9:50

SONS OF SHIVA

days, Shiva devotees dance, sing, prostrate themselves on the ground, walk on hot coals, smoke hashish, and fall into a trance. As the mud, music and dope become more intense, the proceedings take on the look of an all-Indian Woodstock "Again reveals Gardner's brilliant approach to ethnographic revelation." - New York Post. 1:00, 3:40, 6:20, 9:00



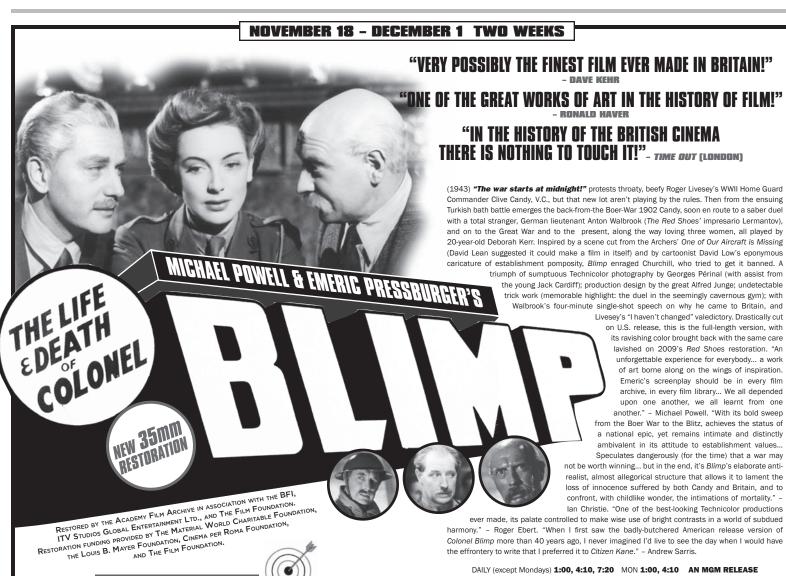
but this role established him as a serious actor, while Vanel



cinema... The cinematographer, Armand Thirard, pins each team

A Nonprofit Cinema Since 1970





DECEMBER 2–8 ONE WEEK 1981) Back in a still-divided, seemingly empty Berlin, arriage with Isabelle Adjani so suddenly rocky that he offers to go to a hotel. But though she claims not to have been unfaithful, there's that soulful postcard from another man - and then it begins: the furniture-smashing estaurant argument, the extended binge, the confrontatio with deceptively laid-back Heinz Bennent (The Last Metro the matched kitchen knife cuttings, the meetings in the creepily empty and desolate secret apartment, the blood-spattered murders, the crash into the police car, the sex with the doppelgänger... and then there's that Thing, courtesy of special effects maestro Carlo Rambaldi. Fantasized from Polish writer/director Zulawski's own messy divorce, a Bergmanesque marriage duel escalated into the violent, the surreal and the bizarre. Incredibly intense performances from a pre-Jurassic Park Neill and Cannes and Césa Best Actress-awarded Adjani, highlighted by her three-minute freak-out in a deserted subway corridor. "Begins at a head-banging pitch and builds to a state of genuine derangement." - David Edelstein, The New York Times, "Presents what is still one of the most viscerally vivid portraits of a disintegrating relationship yet committed to film, comfortably rivaling von Trier's Antichrist Cronenberg's The Brood, and Bergman's Scenes from a Marriage. At one Starring point, Mark sticks a feather down his throat to induce vomiting, and Zulawsk seems to have done something similar when conceiving the film, spewing out ISABELLE every raw emotion that he could recall." - Michael Brooke, Sight & Sound. "A celluloid canvas of such intense emotional torment that it can effectively ADJANI act as a two-hour advertisement about the inescapable dangers of marita union... Distributed in America as a grindhouse exploitation film, [it gained] notoriety as a laughably absurd cult film. The director's cut, on the other SAM hand, leaves little room for laughter. It is a baroque tragedy that develops like NEILL

a Dostoevsky novel rewritten by William Burroughs and visualized by Francis Bacon... Brunno Nuytten's amazing cinematography perfectly captures the rotting and diseased atmosphere of Zulawski's hermetic ur Also notable is the pulsating score by the wonderful Polish composer Andrzej Korzynski, which plays like a demented death march and manages to be terrifying without a single violin around." Victor Galstyan, Senses of Cinema. DAILY (except Monday) 2:00, 4:30, 7:00, 9:30 MON 2:00, 4:30, 8:50 A BLEEDING LIGHT FILM GROUP RELEASE

Andrzej Zulawski's

DAILY (except Mondays) 1:00, 4:10, 7:20 MON 1:00, 4:10 AN MGM RELEASE

POSSESSION

The Uncut, Uncensored Version

"THE FILM OF A VISIONARY!" - The Guardian "MARKS THE SPOT WHERE THE AVANT-GARDE,

THE GROTESQUE AND THE INSANE MEET!" - David Edelstein, The New York Times



New 35mm print

(1944) "I shall never forget the weekend Laura died." Clifton Webb's elitist critic/broadcaste Waldo Lydecker - he writes with a "goose quill dipped in venom" - sardonically narrates, as NYC detective Dana Andrews, investigating the murder of Webb protégée and Manhattan smart-setter Gene Tierney sifts through the suspects, among them December 30-January 5 One Week "EVERYBODY'S FAVORITE CHIC MURDER MYSTERY!" - Pauline Kael "RIPE WITH PERVERSE SEXUAL OVERTONES!" - Foster Hirsch NEW 35mm RESTORATION

GENE TIERNEY DANA ANDREWS CLIFTON WEBB

OTTO PREMINGER'S

her aunt (Dame-to-be) Judith Anderson and silkily suave Vincent Price, simultaneously Anderson's kept man and Tierney's fiancé. But as the determinedly un-romantic Andrews (well, "A doll in Washington Heights once got a fox fur out of me") contemplates Tierney's portrait, backed by David Raksin's legendary, haunting score - and that Hit Parade theme song — could it be he's falling for a dead woman? Perhaps Preminger's most popular picture, Raksin's most famous score, an Oscar-nominated movie-star-making performance for stage star Webb, and one of the most iconic films noirs of them all. "Two shotguns, two clocks, two murder suspects, two possible victims add up to enough red herrings and false leads to sustain a mystery. But what makes



handful of luxurious interiors lushly photographed by Joseph LaShelle. Indeed, the look of *Laura* is more brightly lit film blanc than darkly Expressionist film noir... the darkness is mostly indoors in the hearts and souls of the characters." -Andrew Sarris. "A masterpiece, so assured in its tricky style and handling of Waldo (ramrod, but swish) that you wonder what brought Preminger to life just as you realize how complex his best films will be." - David Thomson. "Reveals a coldly objective temperament and a masterful narrative sense, which combine to turn this standard 40s melodrama into something as haunting as its famous theme. Less a crime film than a study in levels of obsession, one of those classic works that leave their subject matter behind and live on the strength of their seductive style." - Dave Kehr. "A revelation... To

watch Laura in this brand new print, as gleamingly opulent as Waldo Lydecker's cabinet of priceless gewgaws

> DAILY (except Mon) 1:00, 2:50, 4:40, 6:30, 8:20, 10:10 MON **1:00, 2:50,**

A CRITERION PICTURES RELEASE CENTURY FOX FILM





THE CROWD

(1928, King Vidor) James Murray and Eleanor Boardman (real-life wife of the director) marry after a thrill-packed date at Coney, ther weather kids job loss and marital troubles in Vidor's landmark paean to "real people" - the most celebrated silent drama of life in NYC. Print courtesy Library of Congress. 8:15 \$

NOVEMBER 21 MON

BEN-HUR (1925, FRED NIBLO) As the Roman governor enters Jerusalem, a loose tile precipitates enslavement, a sea battle, leprosy and an axle-snapping chariot race climax (which "for once exceeds legend" - Kevin Brownlow) to the lifelong rivalry of Ramon Novarro's Ben-Hur and Francis X. Bushman's Messala. Tinted and toned print, with original 2-strip

echnicolor sequences. 7:30 \$



NOVEMBER 28 MON FLESH AND THE DEVIL

(1926 CLARENCE BROWN) Husband Lars Hanson and lover John Gilbert duel in silhouette at dawn over Garbo - with a chilling conclusion Garbo's first picture with her favorite director and co-star rocketed to the top of MGM's B.O. charts and began a legendary on- and offscreen love affair. 7:30 \$

DECEMBER 5 MON THE WIND

(1928, Victor 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 Siöström's American masterpiece reaches the expressive heights



MON THE BIG PARADE

OF A DREAMER January 19

(1925, KING VIDOR) John Gilbert teaches French peasant girl Renée Adoree proper gum-chewing technique before taking on the Huns, in Vidor's blockbuster WWI epic the biggest hit of the decade. Print courtesy Library of Congress. 6:45* \$

*Introduced by Daniel Eagan, author of America's Film Legacy, The Authoritative Guide to the Landmark Movies in the National Film REGISTRY AND ITS NEW 2009-10 SUPPLEMENT.



COLDWYN-MAYER



dictatorial von Stroheim battled both producer

Irving Thalberg and willful star Mae Murray,

while Murray's eponymous widow keeps

marrying other people to enrage John Gilbert's

Montenegran Prince Danilo. Memorable

sequence: the blindfolded. half-naked

orchestra serenading a drunken orgy. 6:45 \$

(1928, Edward Sedgwick) Neophyte newsreel photog Buster Keaton loses his swimsuit at

Coney Island and his heart on the streets of

(1924, ERICH VON STROHEIM) Turn-of-the-century

San Francisco dentist Gibson Gowland loses

his business to rival Jean Hersholt and his

sanity to wife ZaSu Pitts' miserliness, en

route to a harrowing Death Valley finale. The

screen's ultimate masterpiece maudit, but

it remains "among the memorable artistic

achievements in Hollywood history" (John

THE SCARLET

(1927, Victor Sjöström) Stunning adaptation

of Hawthorne's novel, with Lillian Gish, as

adulterous Hester Prynne, giving "one of the

most beautifully sustained performances

in screen history" (Pauline Kael). Restored

LETTER

from the original

by UCLA Film &

Television Archive

with Warner Bros

George Eastmar

Packard Humanitie

negative

DECEMBER 26 MON

Manhattan, lensing

Mott Street Tong

upstaged by monkey

great Jocko. "Keaton

the height of his

art and master of

every detail of silent

JANUARY 2 MON

Douglas Eames). 8:15 \$

GREED

Blesh. 8:00 \$

CAMERAMAN

THE

THE

MERRY

THE UNKNOWN (1927, Tod Browning) Lon Chaney's "Alonzo, the Armless Wonder" finds the perfect match n Joan Crawford's Estrellita, who "wishes God had taken the arms from all men." But then, after adjustments, she makes an exception. "One of the great silent movies, astonishing in its intensity." - Tom Milne. Time Out (London). 8:00 \$

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PRODUCTIONS), HADEN GUEST (HARVARD FILM ARCHIVE), DANIEL BISH (GEORGE EASTMAN

HOUSE), DICK MAY, AND MARTIN SCORSESE.



SHOW PEOPLE

(1928, $K_{\mbox{\footnotesize{ING}}}$ $V_{\mbox{\footnotesize{IDOR}}})$ Marion Davies' movie diva Patricia Pepoire, née just plain Peggy Pepper, aided by pal William Haines, sends up real-life rival Gloria Swanson, in Vidor's hilarious inside-Hollywood comedy, featuring cameos by the greatest movie stars of the 20s, including a memorable encounter with a clean-shaven Charlie Chaplin. Print courtesy Library of Congress. 7:45 \$

JANUARY 30 MON THE KISS

(1929, JACQUES FEYDER) Lovesick schoolboy Lew Ayres (All Quiet on the Western Front) tries to lock lips with unhappy wife Garbo - then her jealous husband turns up dead. MGM's final ilent was wildly designed in High Deco style, with French great Feyder's visuals filling in the blanks during a tour-de-force police grilling. rint courtesy Library of Congress. 8:20 3

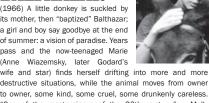


FEBRUARY 6 MON THE PATSY

NEW 35mm PRINT! (1928, KING VIDOR) In Vidor's unsung comedy, flapper Cinderella Marion Davies ("Filmland's Funniest Female" - Punch) is bullied by dragon-like mom Marie Dressler and takes on a self-help "personality development, wickedly imitating Mae Murray, Pola Negri and Lillian Gish along the way. Print courtesy Library of Congress. 8:20 \$

JANUARY 6/7 FRI/SAT **AU HASARD**

BALTHAZAR (1966) A little donkey is suckled by its mother, then "baptized" Balthazar; a girl and boy say goodbye at the end of summer: a vision of paradise. Years pass and the now-teenaged Marie (Anne Wiazemsky, later Godard's

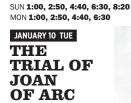


destructive situations, while the animal moves from owner to owner, some kind, some cruel, some drunkenly careless "One of the masterpieces of the 20th century." - Molly Haskell. "Transforms the death of a donkey into the most tragic and sublime cinematic passage I know. Bresson's supreme masterpiece." - J. Hoberman, Village Voice. 1:30, 3:30, 5:30, 7:30, 9:30

JANUARY 8/9 SUN/MON LES DAMES DU BOIS DE

BOULOGNE (1945) Maria Casarès (Children of Paradise) dismayed when weakling lover Paul Bernard responds to her preemptive dumping with relief, vengefully sets him up to for romance with - unknown to him - prostitute Elina Labourdette. And at their wedding... Adapted from a chapter in Diderot's Jacques the Fatalist, with dialogue by Jean Cocteau. "One could hardly be anywhere but in Bresson's world. Sexuality takes precedence over salvation, but there is the same interiority, the same intensity, the same rigorous exclusion

of all inessentials." - Tom Milne, Time Out (London).



(1962) Back and forth from the Saint's cell to repeated interrogations (with dialogue taken from the actual transcripts), this is Bresson at his most understated and brief, but with a devastating progression to the stake. (His Joan, 20-year-old college student Florence Carrez, was elected

to the Académie Française in 2000.) "An essay in sadomasochistic voyeurism. Joan is manacled, spied at through peepholes, genitally scrutinized, and forced (by the director) to squat on a wooden stool as if on a toilet seat... Resolves tself in the unforgettable final image." - Gilbert Adair 1:15, 2:40, 4:05, 5:30, 7:00

JANUARY 10 TUE (SEPARATE ADMISSION) LES ANGES DU PÉCHÉ **NEW 35mm PRINT!**

(1943) Too feisty for her devoted-to-rehabilitation convent, novice Renée Faure takes on convict Jany Holt ("a superbly understated performance" - Dave Kehr) as her specia project, with drastic results for both and for Holt's ex-lover - but ultimately is there mutual redemption? Bresson's astonishingly assured first feature, with dialogue by playwright Jean Giraudoux. "Rarely have the seemingly opposite worlds of the spiritual and the erotic received such sublime, ennobling reatment." - David Thompson. 8:20 ONLY



LES ANGES DU PÉCHÉ

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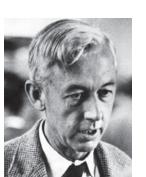
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IN ASSOCIATION WITH CULTURAL SERVICES OF THE FRENCH EMBASSY, L'INSTITUT FRANÇAIS,



ROBERT BRESSON (1901-1999) was one of the most austered of filmmakers: the use of non-professional actors from early on; a sober if often beautiful camera style; carefully orchestrated narration, sound effects, and often classical music; elliptical storytelling, often adapted from distinguished literary works... But in his very quiet way he achieved works of passion and even suspense, while constantly observing the mysterious movements of divine grace.

WE ARE MOST GRATEFUL TO JAMES QUANDT OF TIFF CINEMATHEQUE, TORONTO, FOR HIS PASSIONATE DEDICATION TO THIS PROJECT.

SPECIAL THANKS ALSO TO DELPHINE SELLES (FRENCH CULTURAL SERVICES, NEW YORK). ANNE-CATHERINE LOUVET Greual Inansa sudo I delemine Seles (Prench Guldinal Services, New York), Anne-Ginerine Gouvel (L'Institut Français, Paris), Eric DiBernardo, Adrienne Halpern (Rialto Pictures), Sarah Finklea (Janus Films), Jake Perlin (The Film Desk), Haden Guest (Harvard Film Archive), Olivia Colbeau (Gaumont, Paris), FLORENCE DAUMAN (ARGOS FILMS), MAG BODARD, AND MYLÈNE BRESSON.

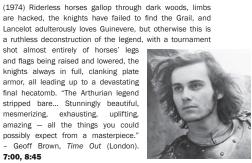
JANUARY 11/12 WED/THU **MOUCHETTE**

(1967) Fourteen-year-old Mouchette (Nadine Nortier) doesn't say much — she won't even sing in school, though she does throw clods of dirt at classmates - as she cares for her ailing mother and baby brother, and as her

father nightly trucks in smuggled booze. Not an idyllic existence, but then things can get worse. Adapted from a novel by Georges Bernanos (Diary of a Country Priest), both a sympathetic and a brutally unsentimental portrait. Tied with Buñuel's Belle de Jour in a critics' poll as the best French film of its year. WED 1:00. 2:40. 4:20. 6:00, 7:40, 9:20 THU **1:00, 2:40, 4:20**

JANUARY 12 THU (SEPARATE ADMISSION) LANCELOT OF THE LAKE

are hacked, the knights have failed to find the Grail, and Lancelot adulterously loves Guinevere, but otherwise this is a ruthless deconstruction of the legend, with a tournament shot almost entirely of horses' legs and flags being raised and lowered, the knights always in full, clanking plate armor, all leading up to a devastating final hecatomb. "The Arthurian legend stripped bare... Stunningly beautiful, mesmerizing, exhausting, uplifting, amazing - all the things you could possibly expect from a masterpiece. Geoff Brown, Time Out (London). 7:00, 8:45



JANUARY 13/14 FRI/SAT

PICKPOCKET (1959) Chronicle of a young man's rise and fall as a master pickpocket (played by non-pro Martin Lasalle). If suspense was not unknown in the works of the normally austere Bresson see A Man Escaped, below), little in his previous oeuvre could prepare us for what amounts to a tour-deforce action scene, a series of takings, passings, and disposals in the actual Gare de Lyon. "Black and-white images in the summer sun... of hands flexing

uncontrollably, of eyes opaque to the camera's gaze... a tone oem on displaced desire." - Chris Auty, Time Out (London). FRI 1:00. 2:40. 4:20. 6:00. 9:40 SAT 1:00, 2:40, 4:20, 6:00, 7:40, 9:20

JANUARY 13 FRI (SEPARATE ADMISSION) THE DEVIL **PROBABLY**

(1977) "I hate life. I hate death. My sickness is that I see things clearly," confides student Antoine Monnier to his shrink - but, even as he promises marriage to his two girlfriends, also

arranges his own...suicide? Bresson's most controversial film (French under-18s were prohibited from seeing it), caused a furore at the Berlin Film Festival, where critic Derek Malcolm ("a masterpiece that history will vindicate") and R.W. Fassbinder (who'd homage it in his own Third Generation) threatened to walk off the jury if their support for the Grand Prize wasn't made public. "One comes out with a sense of exhilaration." - Richard Roud. 7:40 ONLY

DIARY OF A

COUNTRY PRIEST (1951) Young curé Claude Laydu bicycles to his first parish in rural France, where he's promised electricity in just a few months, the schoolchildren play practical jokes on him, and he's criticized for his austere diet of bread and heavily sugared wine. But even as he begins to doubt himself, he grows in spiritual and moral authority. Adaptation of Georges Bernanos' classic novel ushered in Bresson's

mature style. "One of the few indisputable masterpieces of post-WWII French cinema." - Tony Pipolo. "Few artists since the Renaissance have so convincingly wed the aesthetic to the spiritual." - J. Hoberman, Village Voice. SUN 1:00 3:20 5:40 8:00 MON 1:00, 3:20, 5:40, 9:20

JANUARY 17/18/19 TUE/WED/THU **L'ARGENT**

NEW 35mm PRINT! (1983) "If I was God, I would pardon the whole world." The progress of a forged 500 franc note, at first casually passed off, but ultimately leading to the arrest of an innocent,

bribery, firing, imprisonment, marriage breakup, and multiple murders. Loosely adapted from a Tolstoy story, this was octogenarian Bresson's final work. "A masterpiece... Among the violent events are a bank robbery, a car chase, a prison insurrection, and a series of brutal murders... but Bresson retains his contemplative distance." - Dave Kehr. TUE 1:00, 2:50, 4:40, 10:10 WED 1:00, 2:50, 4:40, 6:30, 8:20, 10:10 THU 1:00, 2:50, 4:40

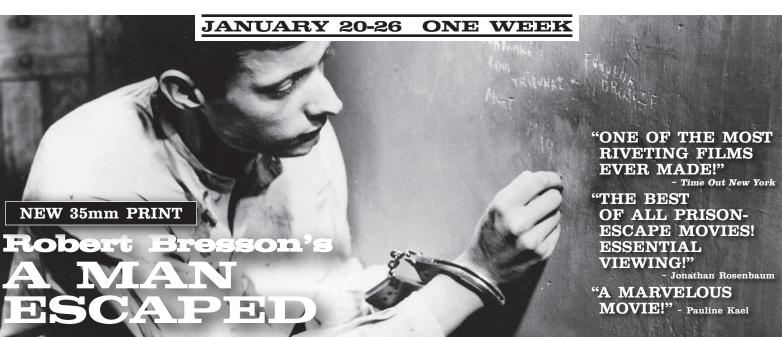


FOUR NIGHTS OF A DREAMER NEW 35mm PRINT!

(1971) On the Pont Neuf, Guillaume des Forêts befriends Isabelle Weingarten, potentially suicidal over the non-appearance of her lover, then over the next four nights, desperately falls for her himself - what if that lover shows up? Third filming (following

Visconti's) of Dostoevsky's White Nights, with memorable nocturnal image of a lighted excursion boat floating down the Seine. This new print was supervised by DP Pierre Lhomme (Army of Shadows). "The transformation of Paris at night into a dream landscape pulsing with electric mystery is reminiscent of Minnelli, although the economy of expression is clearly Bresson's. A very beautiful and essential film." - Dave Kehr. 7:00. 8:40





- Bresson, Lyons, Occupied France, 1943; in a 3 x 2 meter cell in Fort Montluc after an abortive leap from the car taking him there, Lieutenant François Leterrier immediately starts thinking of breaking out. And then begin those moments of chance - or are they acts of Providence? - that are ultimately vital: the surprise care package that arrives just as an announced search is imminent; the friend's unsuccessful escape attempt that gives him essential information: the unwelcome last-minute roommate in half-German uniform who must be killed or enlisted. And the intense focus on what Eric Rohme called "the miracle of objects": the string and sack for communication to the outside; the pin that unlocks the cuffs; the spoon turned into a chisel; the strips of cloth interwoven with wire from the bed supports; the pencil that can mean death. And, in a very quiet film, the orchestration of sounds: Leterrier's calm voiceovers; the seven interiections of the Kvrie from Mozart's Mass in C

Minor; footsteps in the corridors; keys clinking; coded taps on the wall; the rattat-tat of execution; the squeak of a guard's bicycle. A wartime POW himself, Bresson based his first solo screenplay on the account of an actual escape by André Devigny (who worked closely with him on making the details accurate) and filmed on location at the actual fort, with the cell and corridor built in the studio to the exact specifications, creating a work of both intense mysticism and mortal suspense. "Bresson's hero's ascetic, single-minded dedication to escape is almost mystic, and the fortress Shot at Montluc with fanatic authenticity; the photography, by Léonce-Henri Burel, is austerely beautiful. A Sorbonne philosophy student is the lead. The music is Mozart's Mass. All this makes it sound terribly pretentious, yet sometimes even the worst ideas can be made to work," - Pauline Kael, "Reconstructs the very notion of freedom

"A HEROIC FILM!

through offscreen sounds and defines salvation in terms of painstakingly patient and meticulous effort. Bresson himself spent part of the war in an internment camp and subsequently lived through the German occupation of France, experiences that inform his magisterial grasp of what the concentrated use of sound and image can reveal about souls in hiding." - Jonathan Rosenbaum. "A film about the triumph of the will - and obviously I choose those words very carefully. It is an acceptance of fate, too. But it is a fierce film, as well as utterly humble. nspires awe, even in an atheist." - Nigel Floyd, Time Out (London).

DAILY (except Monday) 1:00, 3:15, 5:30, 7:45, 10:00 MON 1:00, 3:15, 5:30, 9:30

A JANUS FILMS RELEASE

JANUARY 27-FEBRUARY 2 ONE WEEK | NEW 35mm PRINT



crowds hurrying down urban streets, pouring out of commuter trains arriving simultaneously at the same station, lining up for The Prisoner of Zenda at the Metro: while pint-sized penny whistle virtuosos attract a mixed-race downtown crowd and a chanting Methodist procession and a bride under a white parasol parade down the dusty streets of oweto. And from out of the crowd Zacharia Mgabi, straight from Zululand in desperate search for

a job, moves from the gold mines - where a gang boss turns a shovel technique exercise into a line stomp - to mushroom soup problems as a houseboy, joy-riding problems as a car washer, nutso customer problems as a waiter, to day-laboring on the roads, while sitting in at a late-night bull session, where the then-unknown Miriam Makeba (pictured below) drops in for two songs. Rogosin's second feature following On the Bowery, Africa was shot with an all non-professional cast in a South Africa still under apartheid $-\mbox{ right}$ under the noses of the authorities, who thought he was shooting a musical film about "happy natives." When he couldn't find a theater or distributor for its U.S. opening, Rogosin opened the Bleecker Street Cinema and premiered it there himself, resulting in TIME proclaiming Africa as one of the year's 10 Best. "Shows enough squalor to stun the average comfortable North American... Nevertheless, Rogosin finds beauty in South Africa, too, most of it in the vital faces of the Negro population, in their sunburst smiles and roars of laughter, in the explosive imagination of their dances, and above all in the sheer demonic genius of their music. All Rogosin's candid-camera work is done with impressive skill and sensitivity... Mgabi, a Zulu office worker whom Rogosin

- TIME. "Its strength is the same as Rogosin's previous picture On the Bowery. That is its candid, forceful and offen poignant pictorial quality — its distinction of catching the image in sharp and relentless terms." - The New York Tmes. "Like On the Bowery, Come Back, Africa was meant to look directly at life lived under intolerable conditions, but it is also a precious record of a time gone by - in fact, the area where Rogosin filmed was in the process of being

leveled. The musical culture of the townships at this time was completely new to most of us around the world - the Kwela, or penny whistle, street musicians; the gumboot dancing; and most of all the electrifying appearance of Miriam Makeba singing 'Into Yam.'... This picture opened the eyes of many people to Apartheid - myself included." - Martin Scorsese.

DAILY (except Monday) **1:00, 2:50, 4:40, 6:30, 8:20, 10:10** MON 1:00, 2:50, 4:40, 6:30, 10:10 A MILESTONE FILMS RELEASE

"SENSITIVE

UNSETTLING!"



FEBRUARY 3-9 ONE WEEK 35mm **PRING** STARRING TUESDAY WELD ANTHONY PERKINS "HAS AN EROTIC **ALLURE THAT**

(1968) "Boy what a week. I met you on Monday. Fell in love with you on Tuesday. Wednesday I was unfaithful. Thursday we killed a guy together; how bout that for a crazy week, Sue Ann?" In a small Massachusetts town, troubled Anthony Perkins, on probation from an institution for something about a fire, pauses en route to his first day of work at a blood-red-pollution-spewing chemical plant, to watch as Tuesday Weld bears the flag for an all-girl rifle drill team - when they meet later at a lunch counter his opening line is "We're under surveillance." Thirtyish man with a past with a



suspenseful thriller, with industrial sabotage and two murders, and an ecologically prescient black comedy, with outstanding performances by the two stars: Perkins, only eight years after Psycho, creates perhaps his most sympathetic character, and 25-year-old Weld deadpans the dewiest of seemingly gullible teenagers - but those dark undercurrents keep coming, "An unobtrusive little psychological thriller, subtle and very smart. Perkins gives what may be his most sensitively conceived performance... Welc plays a small-town girl, crazy for excitement, who accepts his fantasies in a matter-of-fact way and proceeds to act on them. Lorenzo Semple, Jr., wrote a beauty of a script (based on Stephen Geller's novel, She Let Him Continue); the horror in the movie isn't just in the revelation of what the pretty young girl is capable of - it's in your awareness that the man's future is being destroyed." - Pauline Kael. "Dumped into theaters as an exploitation cheapie, this lyrical thriller is a minor American classic... Perkins gives perhaps his richest performance, certainly his most touching... The twist is that [Weld is] every bit the psychopath people assume [he] is. And since she's bored with the small town and hates her mother, she's ready for anything... And wher violence breaks out in the suburban setting, Mr. Black plays it straight, not for the cheap irony that won so much praise for Malick's Badlands. A large part of

> The New York Times. DAILY (except Monday) 1:00, 2:50, 4:40, 6:30, 8:20, 10:10 MON 1:00, 2:50, 4:40, 6:30, 10:10 A CRITERION PICTURES RELEASE

OF A TWENTIETH CENTURY FOX FILM

what makes Pretty Poison chilling is Ms. Weld's amazing performance... [She

makes] Sue Ann seem even more like a normal, carefree teenager after

she kills. Pointing a gun, as she's preparing to commit a murder she has

long dreamed of, her smile has never been sweeter." - Charles Taylo

WILL JOLT YOU! Entertainment Weekly

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