

Mondays

NOVEMBER 14-
FEBRUARY 6



THE CROWD

THE CROWD

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

BEN-HUR

(1925, Fei Nuo) As the Roman governor enters Jerusalem, a loose tie 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 Technicolor sequences. **7:30** *



FLESH AND THE DEVIL

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 off-screen love affair. **7:30** *

THE WIND

(1928, Victor Sjöström) Shy Virginian Lillian Gish travels West, where she's taunted by a jealous woman, wooed by an insistent field hand, victimized by a lecherous rogue and tormented by the demonic tempest that relentlessly besieges her tiny cabin. Sjöström's American masterpiece reaches the expressive heights of silent drama. *Print courtesy Library of Congress.* **7:00** *

THE BIG PARADE

(1925, Kiva Voon) John Gilbert teaches French peasant girl Renée Adoree proper gum-chewing technique before taking on the Kure, 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 LARGEST MOVIES IN THE NATIONAL FILM REGISTRY* AND ITS NEW 2009-10 SUPPLEMENT.

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Film Forum is published 7-8 times a year. November 2011. Vol. 8, No. 6 © 2011

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THE UNKNOWN

THE UNKNOWN

(1927, Toe Browne) Lon Chaney's "Alonzo, the Amless Wonder" finds the perfect match in 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** *



SHOW PEOPLE

SHOW PEOPLE

(1928, Kiva Voon) Marion Davies' movie diva Patricia Peppore, née just plain Peggy Pepper, added 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** *

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 silent was wildly designed in High Deco style, with French grand Feyder's visuals filling in the blanks during a tour-de-force police grilling. *Print courtesy Library of Congress.* **8:20** *



THE KISS

THE PATSY

(1928, Kiva Voon) 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," wickily imitating Mae Murray, Pola Negri and Lillian Gish along the way. *Print courtesy Library of Congress.* **8:20** *

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 wife and star) finds herself drifting into more and more 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**

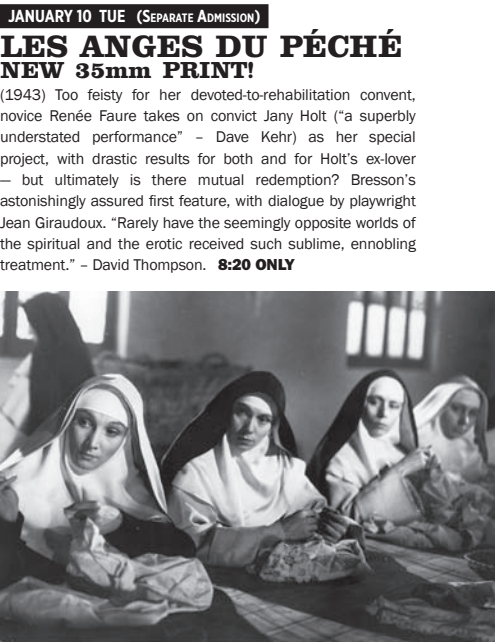
LES DAMES DU BOIS DE BOULOGNE

(1945) Marie Casarès (*Children of Paradise*), dismayed when weakling lover Paul Bernard responds to her premarital dumping with relief, vengefully sets him up for romance with — unknown to him — prostitute Elina Labourette. And at their wedding... Adapted from a chapter in Diderot's the *Fatalist*, with dialogue by Jean Cocteau. "One could hardly be anywhere but in Bresson's world. Sexually takes precedence over salvation, but there is the same interiority, the same intensity, the same rigorous exclusion of all inessential." — Tom Milne, *Time Out* (London). **SUN 1:00, 2:50, 4:40, 6:30, 8:20 MON 1:00, 2:50, 4:40, 6:30**

THE TRIAL OF JOAN OF ARC

(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 Cartier, was elected to the Académie Française in 2000.) "An essay in sado-masochistic 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 itself 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 PÊCHÉ
NEW 35mm PRINT!
(1943) Too feisty for her devoted-to-rehabilitation convent, novice Renée Faure takes on convict Jack Holt ("a superbly understated performance" — Dave Kehr) for his special 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 words of the spiritual and the erotic received such sublime, ennobling treatment." — David Thompson. **8:20 ONLY**



LES ANGES DU PÊCHÉ

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JANUARY 6-19 TWO WEEKS

ORGANIZED BY TIFF CINEMATHEQUE, TORONTO
IN ASSOCIATION WITH CULTURAL SERVICES OF THE FRENCH EMBASSY, L'INSTITUT FRANÇAIS, RIALTO PICTURES AND JANUS FILMS



ROBERT BRESSON

(1901-1999) was one of the most austere 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 DAPHNE SELLES (FRENCH CULTURAL SERVICES, NEW YORK), ANNE-CATHERINE LOUVET (L'INSTITUT FRANÇAIS, PARIS), ERIC DIBERNARD, ADRIENNE HALVERN (RIALTO PICTURES), SARAH FINKEA (JANUS FILMS), JANE PERLIN (THE FILM DESK), HADEN GUEST (HARVARD FILM ARCHIVE), OLIVIA COLBEAU (GAUMONT, PARIS), FLORENCE DAUMAN (ARROS FILMS), MAG BODARD, AND MYLENE BRESSON.

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*), but a sympathetic and a brutally unsentimental portrait. Tied with Buhner's *Bele 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**

LANCELOT OF THE LAKE

(1974) Riderless horses gallop through dark woods, limbs are hacked, the knights have failed to find the Grail, and Lancelot audaciously 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... exhilarating, uplifting, amazing — all the things you could possibly expect from a masterpiece." — Geoff Brown, *Time Out* (London). **7:00, 8:45**

JANUARY 20-26 ONE WEEK

NEW 35mm PRINT

Robert Bresson's
A MAN ESCAPED

(1956) "The story is true. I give it as it is, without embellishment." — Bresson. Lyons, Occupied France, 1943: in a 3 x 2 meter cell in Fort Montfaucon 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 welcome last-minute roommate in half-German uniform who must be killed or enlisted. And the intense focus on what Eric Rohmer 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 interjections of the *Kyrie* from Mozart's *Mass* in C

Minor; footsteps in the corridors; keys clinking; coded taps on the wall; the rat-tat-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 interiority and mortal suspense. "Bresson's hero's ascetic, single-minded dedication to escape is almost mystic, and the fortress constitutes a world as impersonal and as isolated as Kafka's... Shot at Montfaucon with fanatic authenticity; the photography, by Léonce-Henri Burel, is austere and 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

JANUARY 15/16 SUN/MON

DIARY OF A COUNTRY PRIEST

(1951) Young cure 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, nestled 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

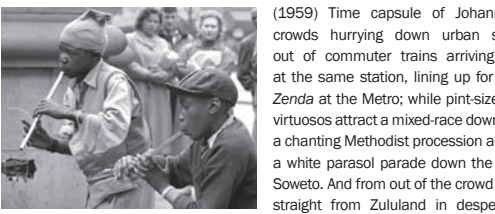
NEW 35mm PRINT!
(1983) "If I was God, I would pardon the whole world." The progress of a forged 500 franc note, at first casually passed off, but ultimately leading to the arrest of an innocent, bribery, firing, imprisonment, marriage breakup, and multiple murders. Loosely adapted from a Tolstoy story, 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**

JANUARY 19 THU (SEPARATE ADMISSION)

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 actual images 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" reminiscent of Méliès, although the economy of expression is clearly Bresson's. A very beautiful and essential film." — Dave Kehr. **7:00, 8:40**

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



a job, moves from the gold mines — where a gang boss turns a show technique exercise into a line stamp — to mushroom soup problems as a houseboy, juggling problems as a car washer, nuto customer problems as a waiter, to day-laboring on the roads, while sitting in at a late-night ball 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 — 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 Bleeker 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 sunbust 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 spotted one day in a railroad station, plays with a wild, shy, serious charm that is irresistible." — *TIME*. "Its strength is the same as Rogosin's previous picture *On the Bowery*. That is its candid, forceful and often poignant pictorial quality — its distinction of catching the image in sharp and relentless terms." — *The New York Times*. "Live *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 'Tiro Yam...' This picture opened the eyes of many people to Apartheid — myself included." — Martin Scorsese.

"A HEROIC FILM!
A film of terrible beauty, of the ongoing life it captured and of the spirit embodied by Rogosin and his fellow artists." — MARTIN SCORSESE

"A TIMELY AND REMARKABLE PIECE OF CINEMA!" — *TIME*

"The sound of the beating of the consciousness of a waking Africa." — JONAS MEKAS, *VILLAGE VOICE*

From the director of *On the Bowery*
LIONEL ROGOSIN'S
COME BACK, AFRICA

NOEL BLACK'S
Pretty Poison

STARRING
TUESDAY WELD ANTHONY PERKINS

"HAS AN EROTIC ALLURE THAT WILL JOLT YOU!" — *Entertainment Weekly*

"SENSITIVE AND UNSETTLING!" — *The New York Times*

(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 at 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." Thirtysix man with a past with a high school girl — guess Perkins is playing another ruse — but then Weld's first post-coitus remark is "Hey Dennis, when do we do something exciting?" Noel Black's first feature after his acclaimed short *Skaterdater* is both a sometimes excruciatingly 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 depicts the dearest of seemingly guileless teenagers — but those dark undercurrents keep coming. "An undrainsive little psychological thriller, subtle and very smart. Perkins gives what may be his most sensitively conceived performance... Weld plays a small-town town, 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, the 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 when 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 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. Pouting a gun, as she's preparing to commit a murder she has long dreamed of, her smile has never been sweeter." — Charles Taylor, *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