



AUGUST - NOVEMBER 2012

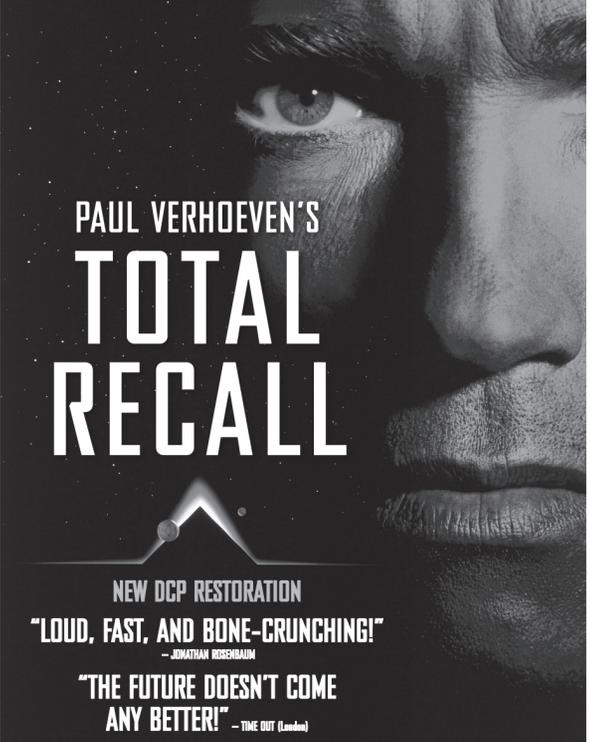
# FILM FORUM

A Nonprofit Cinema Since 1970



CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN

## AUGUST 10-16 ONE WEEK SCHWARZENEGGER



PAUL VERHOEVEN'S TOTAL RECALL

NEW DCP RESTORATION "LOUD, FAST, AND BONE-CRUNCHING!" - JONATHAN ROSEBAM "THE FUTURE DOESN'T COME ANY BETTER!" - TIME OUT (London)

(1990) "Consider that a divorce." Working stiff Arnold Schwarzenegger's Douglas Quaid dreams at night of Mars and a mysterious brunette, though blonde wife Sharon Stone would prefer a Saturn vacation. Money tight? No problem! A deluxe, adventure-packed two-week Martian holiday comes cheap, courtesy virtual memory implant specialists "Rekall" - and what could possibly go wrong? Well, suddenly people are trying to kill Arnold, he's un-married, he's not Quaid, he's pulling a ping-pong ball-sized device out through his nose, he's on Mars with rebels, mutants, and brunette Rachel Ticotin - or is this just another dream? Adapted from sci-fi titan Philip K. Dick's short story "We Can Remember It For You Wholesale," both a twistful examination of the basic questions of identity and memory, and a succession of hair-raising escapes, multiple double crosses, and vigorous explosions, the high body count spiced with "Arnoldian" wisecracks, vintage Jerry Goldsmith score, and Oscar-winning Visual Effects - in one of the last Hollywood blockbusters to employ mostly hand-made FX, along with some early, equally quaint CGI. Director Paul Verhoeven gave his seal of approval to this new DCP restoration. "A marriage between swash-buckling space opera and the ideas of the original story, Schwarzenegger could have stalked and glowered through this movie and become a figure of fun, but instead, by allowing himself to seem confused and vulnerable, he provides a sympathetic center for all of the high-tech spectacle." - Roger Ebert. "Verhoeven's gusto, ingenuity and guts know no bounds... especially the guts: the comic-edged violence is shockingly brutal. The inspiration, as with Blade Runner, comes from Philip K. Dick, and many of his themes recur: identity, self-determination, perception, and yes, after we're talking about memories here, alongside a revolutionary parallel, two great female characters, and some colorful effects." - Tom Clavin, Time Out (London). "No director has been funnier (or smarter) than Verhoeven at satirizing end-of-the-millennium entropy; in Verhoeven's version of a technological society, the more things change, the more they get worse... A reckless orgy of pop nihilism and state-of-the-art slasher carnage, like a postpunk version of an Indiana Jones cliff-hanger." - Owen Gleiberman, Entertainment Weekly. 1:00, 3:10, 5:20, 7:30, 9:40 A RIALTO PICTURES RELEASE

**TUESDAY, AUGUST 21**

**MELVIN VAN PEEBLES' 80th BIRTHDAY BAASSSSSH**

"He didn't open doors; he blew them off the hinges." 1971's Sweet Sweetback's Baadasssss Song crashed box office charts despite being an all-Black indie production before there was such a thing. But its star and maker had already been an Air Force pilot, San Fran cable car gripman, novelist (author of five books... in French!), painter, sculptor, pioneer rapper, twice Tony-nominated Broadway playwright, local news commentator, Wall Street trader, provocateur, you name it. Hard to believe that Melvin Van Peebles did all of this - and much more - in a mere eight decades (and still going strong). Tonight, on his actual 80th, the legend himself will be interviewed on-stage by filmmaker Joe Anglo, director of How to Eat Your Watermelon in White Company (and Enjoy It), the 2005 documentary on Melvin, in an evening interspersed with film clips... and guaranteed surprises. Produced by Bruce Goldstein. 7:30

**SUNDAY, SEPTEMBER 23**

**Billy, How Did You Do It?**

Introduced by VOLKER SCHLÖNDORFF

(1992) "How would Lubitsch have Done It?" read a sign in Billy Wilder's Hollywood office. In 1988, director Volker Schlöndorff (see The Tin Drum, September 21-27) began to wonder the same thing about Wilder himself and conversation with his friend - a virtual anecdote-a-bon conducted in English, German and back to English. The result was this 3-hour documentary that Wilder would not "dignified enough" - he nixed shooting in his lifetime. Mr. Schlöndorff will introduce this rare screening of the complete version (a truncated home video version runs only 72 minutes and deletes all of the German in the interview). 1:00

**MONDAYS (AND SOME SUNDAYS)**

**HAROLD LLOYD**

AUGUST 27-NOVEMBER 5

SPECIAL THANKS TO SUZANNE LLOYD AND ANNE KREDEL (HAROLD LLOYD ENTERTAINMENT, INC.)

ALL FEATURES IN 35mm

**AUGUST 27 MON (2 Films for 1 Admission)**

**HOT WATER** (1924) 7:00

**MOVIE CRAZY** (1932) 9:20, 8:30

**SEPTEMBER 2/3 SUN/MON**

**SAFETY LAST** (1923) SUN 3:00; MON 7:00

**SEPTEMBER 10 MON**

**GRANDMA'S BOY** (1922) 7:20

**SEPTEMBER 17 MON**

**WHY WORRY?** (1923) 7:00

**SEPTEMBER 24 MON**

**FOR HEAVEN'S SAKE** (1926) 7:00

**OCTOBER 1 MON**

**SAFETY LAST** (1923) 7:30

**OCTOBER 7/8 SUN/MON (2 Films for 1 Admission)**

**THE FRESHMAN** (1925) SUN 3:10; MON 7:30

**OCTOBER 15 MON**

**DR. JACK** (1922) 7:00

**OCTOBER 21/22 SUN/MON**

**SPEEDY** (1928) SUN 3:10; MON 7:30

**BOTH SCREENINGS INTRODUCED BY JOHN BENSON, AUTHOR OF SILENT VISIONS, A GUIDE TO HAROLD LLOYD MOVIE LOCATIONS (AVAILABLE FOR SALE AT CONCESSIONS).**

**OCTOBER 28/29 SUN/MON**

**THE KID BROTHER** (1927) SUN 2:40; MON 7:10

**NOVEMBER 4/5 SUN/MON**

**GIRL SHY** (1924) SUN 3:25; MON 7:35



CASQUE D'OR

**AUGUST 17/21 FRI/TUE**

**CASQUE D'OR** (1952, Jacques Becker) Murder among the "apaches" in 1898 Paris; carpenter Serge Reggiani falls for cabaret enchantress Simone Signoret ("intensely, ripe physical" - Pauline Kael) takes on her lover, and then must face down a friend. Becker's masterpiece, with the most excitingly pure filmmaking of the Golden Age of French Cinema. Mr. Becker also created the sparkling new subtitles for *Children of Paradise*, *Grand Illusion*, *Part of Shadows*, and other films in the series.

**AUGUST 18/21 SAT/TUE**

**LE JOUR SE LÈVE** (1939, Marcel Carné) As a blind man ascends stairs, a shot rings out, a body hits the floor, the police arrive, and the flashback begins; sandblaster Jean Gabin dallies with both a shop girl and dog-act vaudevilleur Julien Berry's ex-assistant Arletty after she emerges from the shower - but each sports the brooch the slimy Berry bestows on his conquests. "A definitive example of sensuous, atmospheric moviemaking - you feel that you're breathing the air that Gabin breathes." - Pauline Kael SAT 1:20, 3:20, 5:20, 7:20, 9:20 TUE 1:10

**AUGUST 18 SAT**

**JUSTIN DE MARSEILLE** NEW DCP RESTORATION (1935, Maurice Tourneur) Fate? Doom? Crime does pay for Antonin Berval's genial Justin, as he saves sweet kid Ghislaine Bru from an intentionally watery end, plays who's got the oghum-shmum, and goes off to a windswept showdown. Stylish, colorful, low-key Warner Bros.-type thriller from former Hollywood pioneer Tourneur. 5:20 ONLY

**AUGUST 19/21 SUN/TUE**

**HÔTEL DU NORD** (1938, Marcel Carné) Upstairs from a first communion celebration at the eponymous hostelry, photographer Louis Jouvet and hooker Arletty trade vulgarly hilarious jibes, while Jean-Pierre Aumont and Annabella check in with nothing left to her. But after a failed double suicide, inadvertently female, a love zigzag, and a crook's reckoning, it's time for Bastille Day celebrations. SUN 1:00, 8:30 TUE 1:00, 10:00

**AUGUST 19 SAT**

**LA RONDE** (1950, Max Ophüls) Fin de siècle Vienna, and soldier Serge Reggiani moves on from prostitute Simone Signoret to maid Simone Simon, who dallies with *Jeune homme* Daniel Gélin, who then couples with married woman Danielle Darrieux - until couturier Gérard Philipe leaves the prostitute, all presided over by ironic carousel ringmaster Anton Walbrook. 7:00 ONLY

**AUGUST 20 SUN (SEPARATE ADMISSIONS)**

**MARIUS** (1931, Alexander Korda) On the Marseilles waterfront, Pierre (*Grand Illusion*) Fanny's Marius years for the sea, despite the stormy opposition of his bar-owning Papa, César (Raimu), and his own love for Orane Demazis's Fanny. The original cast of Marcel Pagnol's stage triumph recreated their roles. 1:00 ONLY

**AUGUST 20 SUN**

**THE BAKER'S WIFE** (1938, Marcel Pagnol) When provincial village baker Raimu's young wife scampers off with a handsome shepherd, out come the kidding smirks at the cuckoo; but when his resulting depression causes a NO BREAD! hiatus, it's time for the whole village to get her back. For Orson Welles, Raimu was "the greatest actor." 2:55 ONLY

**AUGUST 20 SUN**

**THE LOVERS OF VERONA** (1949, André Cayatte) Romeo and Juliet unfolds in tandem: while the play is location-shot in Verona, 17-year-old Anouk Aimée and Serge Reggiani (*Casque D'Or*) carry on their own tragic romance - but Aimée's dad's an ex-fascist, brother Marcel Dalio (*Grand Illusion*) is crazed by the war, and family hanger-on Pierre Brasseur is already jousting scheming. Screenplay by Jacques Prévert. 6:30 ONLY

**AUGUST 20 MON (2 Films for 1 Admission)**

**L'ÉTERNEL RETOUR** NEW DCP RESTORATION (1943, Jean Delannoy) Constantly threatened by a drunken brute, impossibly blonde Madeleine Solange welcomes a marriage proposal from equally blonde, trendily-sweated Jean Marais - only trouble is, it's not for him. Jean Cocteau's adaptation of the Tristan/Isoide legend. "Has a rare, dreamlike beauty." - Tom Milne, Time Out (London) 1:30, 5:30, 9:30

**LA SYMPHONIE PASTORALE** (1946, Jean Delannoy) Amid snow-capped Alps landscapes, minister Pierre Blanchard takes in blind girl Michèle Morgan as part of his own family, but as she grows to womanhood, and his eldest son Jean Desailly (*The Soft Skin*) returns and falls in love, can he admit to himself that his own feelings have become? Adapted from the André Gide novel. 3:30, 7:30

**AUGUST 22 WED (2 Films for 1 Admission)**

**PÉPÉ LE MOKO** (1937, Julien Duvivier) While slumming in Algiers' Casbah, Mireille Bain encounters the cald of the labyrinthine quarter, Jean Gabin's impeccably-dressed French crook-on-the-run Pépé Le Moko. Then it's clear that if he fits can't get Pépé, l'amour can. "Raises the thriller to a poetic level." - Graham Greene. 1:00, 4:40, 8:20

**TOUCHEZ PAS AU CRISBI** (1954, Jacques Becker) Over the hill gangster Jean Gabin has just pulled the heat of a lifetime: enough *grisbi* (toot) for a cushy retirement. But when moll Jeanne Moreau spills the beans to bad guy Lino Ventura, it's time for a showdown with guns and grenades. 2:50, 6:30, 10:10

**AUGUST 23 THU**

**HÔTEL DU NORD** (1938, Marcel Carné) See description for August 19/21. 1:00

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**TONI** (1934, Jean Renoir) Neo-Realism before Neo-Realism, as Charles Blavette's Italian immigrant Toni falls for Celia Montalván, but when he loses her to a brutal Belgian foreman, marries his landlady - and then things get complicated. Renoir took his story from police files and filmed on the actual locations. "Stark and gentle, as well as sexy." - Time Out (London). 3:00, 5:30, 8:00

**A DAY IN THE COUNTRY** (1936, Jean Renoir) During a Sunday picnic, a mother and daughter find extracurricular solace from their boorish men. Renoir's adaptation of a Maupassant story became a classic in spite of itself when production was abandoned due to endless rain, with the footage only assembled a decade later. "Pure magic." - Geoff Andrew, Time Out (London). 4:35, 7:05, 9:35

**AUGUST 24/25/26/27/28 FRI/SAT/SUN/MON/TUE**

**BOUDU SAVED FROM DROWNING** NEW DCP RESTORATION (1932, Jean Renoir) *Épater le bourgeois* with a vengeance, as an easy-going bookseller saves aromatic bum Michel Simon from watery immolation, then finds him taking over house, mistress, and wife. "Poignantly human and terrifyingly relevant." - David Jenkins, Time Out (London). FRI 1:10, 7:00 SAT 3:30 SUN 8:25 MON 1:20, 10:10 TUE 5:20

**AUGUST 30 THU**

**LE BONHEUR** (1934, Marcel L'Herbier) After Charles Boyer's Philippe Lucher wings stage and screen star Gaby Morlay, one of the screen's more bizarre trials ensues, with philosophical anarchist Boyer remaining disadmirably aloof... Expert adaptation of then-recent Boyer stage hit by top experimentalist of the 20s. 7:25 ONLY



LE PLAISIR

**AUGUST 24/25/26 FRI/SAT/TUE**

**LE PLAISIR** (1952, Max Ophüls) Claude Dauphin cuts a swath at a dance, but what's his face? Madeleine Renaud's village brothel is closed while Jean Gabin ferries the girls to Renaud's niece's first communion. And to jump or not to jump when romance between artist Jean Servais and model Simone Simon goes sour. Adapted from stories by Guy de Maupassant. "Unmistakably belongs to Ophüls' postwar period, one of the most extraordinary creative peaks in film history." - Dave Kehr. FRI 2:50 SAT 1:10, 5:10, 9:00 TUE 1:00

**AUGUST 24/28 FRI/TUE**

**LOLA MONTÉS** (1955, Max Ophüls) In a garishly colored circus, the suckers line up at a buck a kiss with that celebrated adventuress Lola (French sex symbol Martine Carol), as ringmaster Peter Ustinov starts his spiel and the flashbacks begin. Ophüls' first movie in color and widescreen was the biggest-budgeted French film to date. "Among the most visually ravishing works the cinema has to offer." - Dave Kehr. FRI 4:40, 8:40 TUE 3:00

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LE MILLION

**SEPTEMBER 5 WED (2 Films for 1 Admission)**

**LE MILLION** (1936, René Clair) René Lefèvre, beloved by creditors, makes a grab at his model just as fiancée Annabella walks in... at least he's won the lottery - wait, where's the ticket? And as the hunt treks across Paris, a mass melee over the ticket is scored to the whistles and thuds of a soccer match. "Clair at his exquisite best." - Pauline Kael. 1:00, 4:35, 8:10

**À NOUS LA LIBERTÉ** (1931, René Clair) Escaping from prison on a stolen bike, Raymond Cordy wins first prize in the race, then heads up his own highly mechanized phonograph factory; while can copain Henri Marchand awakens in a field to an apparently singing flower. Biting musical satire of capitalism, industry, and automation - and inspiration for *Modern Times*. 2:35, 9:45

**SEPTEMBER 5 WED (SEPARATE ADMISSIONS)**

**THE ITALIAN STRAW HAT** (1928, René Clair) Okay, so en route to his wedding, Albert Préjean's horse eats a lady's straw hat - only trouble is, Olga Tschelowa is not trying with her husband, her intimidating officer lover demands a replacement, and Préjean's own wedding party is waiting. "A model of visual wit." - Pauline Kael. 6:30 ONLY

**SEPTEMBER 6 THU**

**CHILDREN OF PARADISE** NEW DCP RESTORATION (1945, Marcel Carné) 1840, Paris: on the Boulevard du Crime, woman of mystery Arletty dallies with the great mime Baptiste Debureau (Jean-Louis Barrault), legendary actor Frédéric Lemaître (Pierre Brasseur), and criminal Lacenaire (Marcel Herrand) - all real people - but true love proves elusive. "For many critics, it remains the finest French film ever made." - Peter Cowie. 1:30, 8:00

**SEPTEMBER 6 THU**

**DOUCE** (1943, Claude Autant-Lara) Christmas 1887, and in a household ruled by a battle-axe countess, her romantic granddaughter Odette Joyeux's Douce, years for the family's estate manager, who's already involved with governess Madeleine Robinson. Amid lavish period settings, a comedy of manners 90% of the way, and then... "Like a Fabergé egg with a lethal surprise hidden beneath its opulent surface." - Stephen Harvey. 6:00 ONLY

**SEPTEMBER 7/8/10 FRI/SAT/MON**

**THE RULES OF THE GAME** (1939, Jean Renoir) Marquis Marcel Dalio's shooting party moves from rabbits as targets to people, with romantic intrigues both above and below the stairs and Renoir's bumbling Octave providing ironic commentary. Cut after a disastrous premiere; banned by the government; negative destroyed by Allied bombs; restored in 1959 - to worldwide acclaim. FRI 1:00 SAT 7:10 MON 3:00, 9:15

**SEPTEMBER 7/8/10 FRI/SAT/MON**

**GRAND ILLUSION** NEW 35mm PRINT (1937, Jean Renoir) Man-of-the-people Jean Gabin teams up with aristocrat Pierre Fresnay to escape from Erich von Stroheim's WWI German POW camp, in Renoir's supreme masterpiece. "If I had only one film to save, it would be *Grand Illusion*." - Orson Welles. FRI 5:10, 9:30 SAT 3:20, 9:20 MON 8:10

**SEPTEMBER 7/8 FRI/SAT**

**LA BÊTE HUMAINE** (1938, Jean Renoir) In updated version of the Zola classic, Simone Simon seeks help from trumping Jean Gabin in bumping off conning stationmaster husband Fernand Ledoux - but her help's a barely suppressed homicidal maniac himself. FRI 5:20, 9:30 SAT 1:20

**SEPTEMBER 2 SUN**

**CRIME AND PUNISHMENT** (1935, Pierre Chanal) Axe murderer of a pawnbroker for the great good, accompanied by dreams of Napoleonic grandeur: no problem for Pierre Blanchard's impoverished student Raskolnikov; there's just this *guilt*. And generally insuflating Inspector Harry Baur (giving "one of the great performances of any year" - Pauline Kael) keeps asking all these questions. Outstanding adaptation of Dostoyevsky's classic. 8:20 ONLY

**SEPTEMBER 4 TUE**

**LES GRANDES MANOEUVRES** (1955, René Clair) In pre-WWII garrison town, local Casanova cavalry lieutenant Gérard Philipe gets he can seduce any woman chosen at random before the summer maneuvers begin in a month - the choice: divorced milliner Michèle Morgan; and the duo's *d'amour* begins. But what if actual love breaks out? Clair's carefully pasted first color film. "Clair's only truly romantic film." - Georges Sadoul. 1:20, 5:30

**SEPTEMBER 4 TUE**

**FANFAN LA TULIPE** (1952, Christian-Jaques) In "Louis XV Western" (Pauline Kael), lusty peasant Gérard Philipe, opting for the Seven Years' War when caught in *Ragtime de hussards*, fights and loses his way to King Marcel Herrand's favor, despite a hay rake duel, his own hanging, and Gina Lollobrigida's impressive cleavage, then wins the war by himself. Best Director, Cannes Festival. 3:30, 7:40

**SEPTEMBER 4 TUE**

**LES ORQUELLEUX** (1953, Yves Allégret) Michèle Morgan and Gérard Philipe cross paths in a seedy Mexican coastal town: the aristocratic Morgan, newly widowed by a rapidly spreading plague of meningitis and flat broke in a flea-bag hotel; the derelict Philipe, bobbing and weaving his way through an endless, unshaven bunge. Based on Sartre's novel *L'Amour Redempteur* - set in China. 9:40 ONLY

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CARNIVAL IN FLANDERS

**SEPTEMBER 7 FRI**

**CARNIVAL IN FLANDERS** (1935, Jacques Feyder) Flanders 1515, and bad news on the eve of the local carnival: the Spanish army is coming to town! The four-man army deserts and the cowardly mayor stags his own death, but his indignant wife Françoise Rosay (Mrs. Feyder) decides to give the Spaniards, including the great Louis Jouvet as the chaplain, a truly happy welcome. Incredible period reconstruction and the blackest of satires. 7:20 ONLY

**SEPTEMBER 8 SAT**

**LA TRAVERSÉE DE PARIS** (1956, Claude Autant-Lara) While sneaking four suitcases of precious pork across a blacked-out Occupied Paris, straight arrow blackmarketeer Bourvil nervously watches as out-for-adventure painter Jean Gabin hilariously talks his way past French police and German soldiers. "Explosively funny" (Pauline Kael), but with a chilling final twist. 5:30 ONLY

**SEPTEMBER 9 SUN (2 Films for 1 Admission)**

**BEAUTY AND THE BEAST** (1946, Jean Cocteau) In 17th-century France, village "belle" Josette Day sacrifices herself to feignome "beast" Jean Marais as atonement for her father's transgressions. Cocteau's transcendent treatment of the folk tale. 1:00, 4:40, 8:20

**ORPHÉE** (1950, Jean Cocteau) After promyouspoot Jean Marais sees pal François Périer run down by motorcyclists, he pursues him to the realm of Death, ruled over by Maria Casarès (*Children of Paradise*). Startlingly beautiful. Cocteau's transcendent treatment of the folk tale. 1:00, 4:40, 8:20

**SEPTEMBER 10 MON**

**BEAUTY AND THE BEAST** (1946, Jean Cocteau) See description above. 1:00

# FILM FORUM

SEPTEMBER 21-27 ONE WEEK \* NEW DCP RESTORATION

"SUMPTUOUSLY SHOT AND DESIGNED!"

- GEOFF ANDREW, TIME OUT (LONDON)



Volker Schlöndorff's

## THE TIN DRUM

U.S. THEATRICAL PREMIERE OF THE DIRECTOR'S CUT

ACADEMY AWARD® BEST FOREIGN LANGUAGE FILM 1979

WINNER GRAND PRIZE CANNES FILM FESTIVAL

twelve-year-old David Bennent as Oskar ("an extraordinary character played by an extraordinary actor in a remarkable performance" - Vincent Canby, *NY Times*). The first German film ever to win the Best Foreign Film Oscar, this is "one of the best cinematic translations of a major novel ever made" (*Newsweek*). This new version includes about 25 minutes Schlöndorff was obliged to cut from his 1979 original, including scenes with Matheratz, the conscience-ridden Nazi sympathizer; with Treblinka survivor Fajngold; and a possibly imaginary orgy at the court of St. Petersburg. "Schlöndorff crafted his adaptation as a German fresco... a series of portraits of a city, a street, and a neighborhood in Danzig before and during World War II. At times cameraman Igor Luther's images have a panoramic sweep, be they the open potato fields and train tracks that disappear into the distance which frame the film or the breathtakingly beautiful long shot of the doomed Polish city on the eve of the German invasion." - Eric Rentschler. "It is, first of all, a realistic film, deeply rooted in the Danzig lower middle-class, with its pettiness, its fears and, at times, with a certain grandeur. It is also a fantastic, barbaric film, in which shafts of light blight suddenly pierce the suburban streets, the small shops, the monotony, and the daily round. This second, ever present dimension, explosive, haunting, rises as prosaic reality from the ground." - Screenwriter Jean-Claude Carrière. "A big, sweeping film that does its best to serve the tormented imagination of one of the most original, most gifted German writers of our day. The story is so outsized, bizarre, funny and epic with several stunning sequences that the movie commands attention." - Vincent Canby, *The New York Times*.

DAILY (except SUN & MON) 1:00, 4:00, 7:20 \* SUN 4:40, 7:40 MON 1:00, 4:00, 9:00

A JANUS FILMS RELEASE

\*FRIDAY'S 7:20 SHOW INTRODUCED BY DIRECTOR VOLKER SCHLÖNDORFF

\*For another side of Carrière, see his collaborations with Pierre Étaix, Oct. 19-30.

SEPTEMBER 28-OCTOBER 4 ONE WEEK



(1970) In a time of internal political disturbance, Roman police inspector Gian Maria Volonté (the bad guy in *A Fistful of Dollars* and *For a Few Dollars More*) gets that plum assignment: crack down on political dissidents; then proceeds to slash the throat of married mistress Florinda Bolkan ("a beautiful, kinky masochist" - Vincent Canby). But as homicide cops swarm over the murder scene, guess who gets tapped to head the investigation? And, as every clue unearthed - most perversely planted by Volonté himself - leads right back to... is anybody going to do anything about it? As director Elio Petri's split-second edits rock back and forth between flashback and detection, to the insidious rhythms of Ennio Morricone's score, *Investigation* becomes a biting critique of Italian police methods and authoritarian repression, a psychological study of a budding crypto-fascist (but is the arrogantly grim-faced Volonté building a case against himself to be punished, or to prove his invincibility?), a probing why-dunnit, and a bulidup to a question-stamped finale. "From the start, one is fascinated by the methods of the inspector's madness, by the terrible logic of his paranoia and by the brilliance with which he constructs his apothecosis... Dominating the film, which moves forward with the relentless momentum of a good, solid police, is the performance of Mr. Volonté. He has the cool upper lip and the heavily-lidded eye of the young Olivier and the manic energy of the early Capone... It's a fine performance, full of stylized detail, like the movie it helps to define." - Vincent Canby, *The New York Times*. "A potent study of power as pathology... Hardly ever on-screen, Volonté struts through the entire movie - nattily dressed, smirky, charismatic, simultaneously handsome and repellent as Petri's visually flamboyant film turns into a heady mix of Marx, Freud, Wilhelm Reich, and Brecht, with a bit of Dashiell Hammett thrown into the blender." - Elliott Stein, *Village Voice*. "The investigation itself is on the level of game-playing... The act of killing is closely associated with the hero's voluntary willingness to become a victim, a prey. This may have something to do with Petri's own hang-ups: like all good directors who make films about their own obsessions, Petri transmits an obsessive feeling in the film itself. Investigation is stylistically disconnected, but it works because it is absolutely fascinated with the nature of the inspector." - Roger Ebert.

DAILY (except MON) 1:00, 3:10, 5:20, 7:30, 9:40 MON 1:00, 3:10, 5:20, 9:40

A SONY PICTURES REPERTORY RELEASE

ACADEMY AWARD® BEST FOREIGN FILM 1970

## ELIO PETRI'S INVESTIGATION OF A CITIZEN ABOVE SUSPICION

STARRING GIAN MARIA VOLONTÉ MUSIC BY ENNIO MORRICONE

NEW DCP RESTORATION Restored in 4K by Colorworks in collaboration with CINETECA DI BOLOGNA. Funding provided by the HOLLYWOOD FOREIGN PRESS ASSOCIATION, THE FILM FOUNDATION, and SONY PICTURES ENTERTAINMENT.

# FILM FORUM

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OCTOBER 5-11 ONE WEEK

"POWERFUL, GENUINELY SHOCKING, AND RATHER AMAZING!" - ROGER EBERT

"CRYSTALLIZES INTO PARTICULAR TERROR! Not quite like anything else I can remember feeling at the movies!" - ROGER GREENSPUN, THE NEW YORK TIMES

"The best and most terrifying film about Australia in existence." - NICK CAVE

## Ted Kotcheff's WAKE IN FRIGHT

NEW DCP RESTORATION Starring Gary Bond Donald Pleasence

(1971) "What's the matter with him? He'd rather talk to a woman than drink?" So one night stopover in "The Yabba" for Peter O'Toole look-alike Gary Bond, between the (literally) two house town where he's stuck teaching, and the flight to Sydney and his girlfriend during the Christmas break. But as local cop Chips Rafferty (the Australian character star in his final role) leads him to the local hard-boiled rituals and the delights of gambling on the "two-up," the nightmare begins, with sex interrupted by vomiting, the ministrations of too-friendly alcoholic doc Donald Pleasence (*Halloween*, *The Great Escape*, etc.), and topped by a very graphic kangaroo hunt. Long thought to exist in a single inferior print, the original negative was found after a ten-year search in... Pittsburgh - leading to this eye-popping restoration by the National Film and Sound Archives of Australia. Directed by Canadian transplant Ted Kotcheff (otherwise best known for *The Apprenticeship of Duddy Kravitz*, *Stalone's First Blood*, and *Weekend at Bernie's*), with Evan Jones' screenplay based on a novel by Kenneth Cook. "A Conradian vision of macho rituals, revelations, and deprivations. The Outback becomes as much of a self-testing limbo as the indigenous Mars photographed by Nicolas Roeg that same year in *Walkabout*... Shot with a feverish feeling for heat and madness that's worthy of Borges, the heady existential scald demolishes colonial myths with a ruthlessness seldom matched in the ensuing Australian New Wave inquiries of Weir, Scoppas, and Beresford." - Fernando F. Coeze, *Slant*. "A probing, uncomfortably intense essay of antipodean bad manners in the heightened tones of a Dadaist fever dream... still packs a mighty thump to the solar plexus almost 40 years after being created." - Julian Shaw, *Filmink*. "Comradeship among white men in the Australian desert, their boredom, and their erratic, senseless destructiveness. They keep acting out adolescent rituals of virility. They guzzle all day and all night; they garland themselves with the pull tabs from the beer cans. They smash things for excitement or brawl, or shoot anything that moves, or run it down with their cars. Their blood sport is boxing with wounded kangaroos and then slitting their throats... The ordeals of a sensitive yet arrogant male schoolteacher who hates the coarse life he's trapped in... are the focal point, but the butcher bloody-minded atmosphere (without a trace of culture) is vivid and authentic and original. You remember the red eyes of the kangaroo in the glare of headlights... You come out with a sense of epic horror and the perception that this white master race is retarded." - Pauline Kael

DAILY (except SUN & MON) 1:00, 3:10, 5:20, 7:30, 9:40 SUN 1:00, 5:20, 7:30, 9:40 MON 1:00, 3:10, 5:20, 9:15 A DRAFTHOUSE FILMS RELEASE



OCTOBER 26-30 FRI-TUE

## AS LONG AS YOU'RE HEALTHY Plus En Pleine Forme

(1966) Life's tough in the modern era in four segments: insomniac Etax writes away the night with a book on vampires - then his wife wakes up to seats at a packed cinema, or they're blocked, or immediately reclaimed - and then the adverts begin: a devastating satire on commercials; shrink Etax has it rougher than his patients; and the bickering between a picknicking couple and a farmer escalates into hilarious gunfire and electrocution. Plus short *En Pleine Forme* (1966): After Herculean outdoor coffee brewing efforts go sour, Etax gets stuck in the official camping grounds... but spots a tunnel! FRI/SAT/TUE \$10 SUN \$40

OCTOBER 26-30 FRI-TUE

## THE SUITOR Plus Rupture

(1962) Under family pressure, astronomy geek Etax decides to find a fiancée, but is first perpetually sidetracked. Then even while he can't get rid of a hard-drinking brunette, he creates a shrine in his room to a Swedish chanteuse - a more than life-size cutout of her centerpiece - but what is that monolingual Swedish au pair trying to tell him? Etax's practically dialogue-less performance in his first feature is an homage to silent comedy (particularly Keaton's Seven Chances). Plus short *Rupture* (1961): Etax's attempted "Dear Jean" letter reply is followed by flying pen nibs, spilled ink, tilting desk, and finally his rooster. FRI/SAT/TUE \$10 SUN \$20

OCTOBER 28 SUN

## LAND OF MILK AND HONEY

(1971) In summer following the May '68 chaos, Etax shot the French en vacances - vérité style - with asynchronous voiceovers and on-camera opinionating about the moon landing, violence, advertising, eroticism, and amateur singing in a surprisingly biting change of pace. \$10 ONLY



THE SUITOR

OCTOBER 19-25 ONE WEEK

## LE GRAND AMOUR

PLUS OSCAR WINNING SHORT *Houeurs Anniversaire* (1969) The subjective/subjective constantly becomes concrete for businessman Pierre Etax at his wedding to Anne Fratellini (Mme. Etax, and France's first female circus clown), all the girls he could have married appear begowned beside him at the ceremony; his best friend gives worldly advice on how to handle that 15-year-old when mini-skirted, barely legal secretary Nicole Courel is hired; as old ladies' gossip escalates, so do the reenactments of the original, innocent encounter; as Pierre finally dates his young secretary, shop talk ages him before her eyes; and, in a fabulous dream sequence, Etax's head suddenly takes off down the road, stopping to pick up a nightgown Courel and whizzing past other beds stopped for repairs, having accidents, or carrying aromatic foam debris... Etax's last, most cohesive, and greatest feature, written, as always, with Jean-Claude Carrière. "Comic cinema was born in France with the advent of film and Méliès. It is reborn with Pierre Etax. His long ascension, patient and carefully thought out, is a real phenomenon. With no need for swastichucking or swooning, scandal or gossip, Etax has captured his audience. He has no particular secret, apart from a heightened sensibility, an acute vision of the world of people... Etax and Carrière have constructed a portrait of family life, bristful with comic invention, eschewing showiness and, above all, without borrowing from existing films. If one invented the term 'Comic New Wave,' *Le Grand Amour* would fit it perfectly." - Samuel Lachize, *L'Humanité*. "The funniest and most lyrical of Etax's films... In the tradition of Max Linder and Chaplin, but with such a light touch that we would recognize the name of the auteur even if it wasn't in the credits." - Nobel laureate François Mauriac. *The Figure*, Plus Academy Award-winning short *Houeurs Anniversaire* (1962): stop-motion traffic jams, wallopa parkers, flying shaving cream, and more, all deft Etax en route to that special dinner, only to find...

DAILY (except SUN & MON) 1:00, 3:10, 5:20, 7:30, 9:40 MON 1:00, 3:10, 5:20, 9:50

A JANUS FILMS RELEASE

OCTOBER 19 - 30



LE GRAND AMOUR

## "A MASTER OF SCREEN COMEDY! He is every bit as worthy of praise and study as Tati, yet he is all but unknown today."

LEONARD MAITIN Keaton? Lloyd? Tati? Inspired by the first two and protégé and gag writer for the third (he also played Tati's trademark cartoon silhouette), Pierre Etax (pronounced "ay-TEX"; born 1928) has had a lifelong love affair with silent cinema and the circus, combining the two in a series of brilliantly-inventive 60s comedies - all co-scripted with the legendary Jean-Claude Carrière (Buñuel's frequent collaborator, *The Tin Drum*, *Return of Martin Guerre*, etc.). All but unknown since he stopped making them, Etax's hilarious oeuvre is finally back in circulation again, after decades of rights disputes.

SPECIAL THANKS TO VINCENT PAUL-BONICOUR (CALIFORNIA FILMS, PARIS), SARAH FROLOA, BRUNO BLOUWAER, PETER BECKER, FUMIO TAKAI (JANUS FILMS), JOHN KOCHEMAN (UNIFRANCE), MICHAEL GUIDON-DREYERLOUDET, DELAINE SELLE-ABRAMEZ (FRENCH CULTURAL SERVICES, NEW YORK), SEVERINE WEMARE (THOMPSON FOUNDATION), and PIERRE ANDRÉ ÉTAX.

THE FILMS OF PIERRE ÉTAX ARE RELEASED BY JANUS FILMS.

OCTOBER 26-30 FRI-TUE

## YOYO NEW 35mm PRINT!

(1965) In a humongous, luxurious chateau, an elephant reaches in a window to carry out a little boy in clown make-up. "Ma... Ma..." asks bored lord of the manor Etax in a title card - for this brilliant opening is done silent, with only eccentric sound effects and bits of music - and with the Crash and the coming of sound, he goes off with the boy and his circus *questreigne* love on their half-cringing. Years later, as the grownup son Yoyo (also Etax), now a star himself, even on TV, returns

the mansion for a jam-packed party, he realizes what he's been missing. "Mr. Etax is a master of subtle mimicry, and he plays all sorts of charming little incidents with great sensitivity and wit... In scores of little details, he sheds pomposity and social arrogance to bits." - *The New York Times*. "Etax is just Etax" - Amy Taubin, *Village Voice*. "Etax and his mastery of the sight gag amply justifies Jerry Lewis' enthusiasm for the film, which is singularly beautifully shot by Jean Boffey." - Tom Milne, *Time Out* (London). FRI/SAT 1:30, 7:00 SUN 8:00 MON 1:30, 5:10, 9:10 TUE 1:30, 7:00, 9:00

OCTOBER 31 - NOVEMBER 8 9 DAYS!

## ROMAN POLANSKI'S REPULSION

EXCRUCIATINGLY TENSE AND FRIGHTENING! IF YOU'RE TOO SCARED TO LOOK, YOU CAN STILL HEAR THE SLASHING SOUNDS!" - Pauline Kael

STARRING CATHERINE DENEUVE

RESTORED BY SONY PICTURES



(1965) When her sister and her sleazy boyfriend leave repressed Belgian expat maniac Catherine Deneuve alone in their London apartment, strange things start to happen. Barring herself indoors after an abusive phone call, she catches someone's reflection in a mirrored door - then the walls tear open, grabbing hands reach through them, and flies gather in the wake of her would-be boyfriend and butinsky landlord's unwanted intrusions. Polanski's first English-language picture is that ratty: a portrait of the growth of insanity from inside, sans long-winded Freudian explanations. Deneuve, straight from the slightly more cheerful *Unbreakable of Cherbourg*, is blood-curdlingly believable as the repelled-by-eyes heroine, the projection of her nightmares onto the white walls of her lair a brilliant metaphor for cinema itself. With a subtly unsettling *Chico Hamilton* jazz score, stark black cinematography by Gilbert Taylor (*Dr. Strangelove*,

"A CHIC, CREEPY THRILLER." - J. Hoberman

RESTORED BY SONY PICTURES

STARRING CATHERINE DENEUVE

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