

FILM FORUM

SEPTEMBER 21-27 ONE WEEK * NEW DCP RESTORATION

"SUMPTUOUSLY SHOT AND DESIGNED!"

- GEOFF ANDREW, TIME OUT (LONDON)



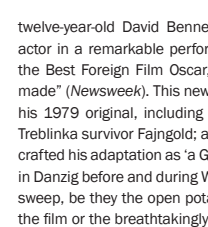
Volker Schlöndorff's

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
1979

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 Matzerath, 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 Luber'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, barbarous film, in which shafts of black light 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 torrential imagination of one of the most original, most gifted German writers of our day. The story is so outsized, bizarre, funny and eccentric with several stunning sequences that the movie commands attention." - Vincent Canby, *The New York Times*.

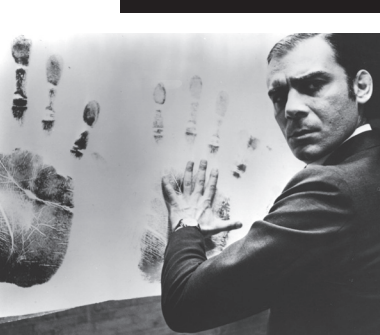
DAILY (except SUN & MON) 1:00, 4:00, 7:20*
SUN 4:40, 7:40 MON 1:00, 4:00, 9:00

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 off-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

ELIO PETRI'S
"STUNNING!"
- THE NEW YORK TIMES

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,
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1 to Houston St., C/E to Spring St., A/B/C/D/E/F/M to West 4th St.

BUSES
#5, 6, 21 to 6th Ave and Houston St.
#20 to Varick and Houston St.

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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

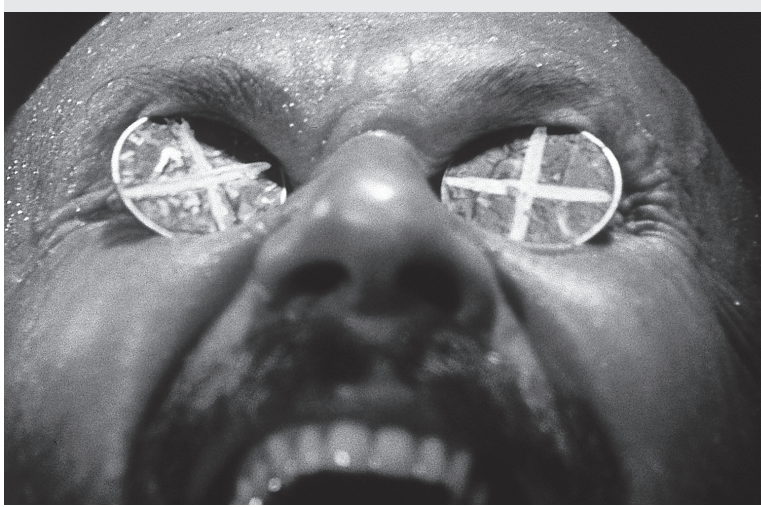
WAKE IN FRIGHT

Starring
Gary Bond
Donald Pleasence

NEW DCP RESTORATION

(1971) "What's the matter with him? He'd rather talk to a woman than drink?" Just one night stopover in "The Yabba" for Peter O'Toole look-alike Gary Bond, between the (literally) two house towns where he's stuck teaching, and the light 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-boozing 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*, *Stallone's First Blood*, and *Weekend at Bernie's*), with Evan Jones' screenplay based on a novel by Kenneth Cook. "A Canadian vision of macho rituals, revelations, and deprecations. 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, this heady existential scald demolishes colonial myths with a ruthless precision seldom matched in the ensuing Australian New Wave inquiries of Weir, Schepisi, and Beresford." - Fernando F. Croce, *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*. "Comradship 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 butchered boomtown 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 DRAFTHUS FILMS RELEASE



OCTOBER 19-25 ONE WEEK

LE GRAND AMOUR

PLUS OSCAR WINNING SHORT
HOUXHEUX ANNIVERSAIRE

NEW YORK PREMIERE!
NEW 35mm PRINT!

(1969) The subjective/subjective constantly becomes concrete for businesswoman Pierre Étaix at his wedding to Annie Fratellini (Mme. Étaix, 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-itch when mini-skirted, barely legal secretary Nicole Courcel 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, Étaix's head suddenly takes off down the road, stopping to pick up a nightgown and whizzing past other beds stopped for repairs, having accidents, or carrying erotic farm debris... Étaix's best, most cohesive, and greatest feature, written as always, with Jean-Claude Carrière. "Comie cinema was born in Pierre with the advent of film and Miliès. It is reborn with France Étaix. His long ascension, patient and carefully thought out, is a real phenomenon. With no need for swasticholding or swordplay, scandal or gossip, Étaix has captured his audience. He has no particular secret, apart from a heightened sensibility, an acute vision of the world, of people... Étaix 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,' *The Grand Amour* would fit it perfectly." - Samuel Lachize, *L'Humanité*. "The funniest and most lyrical of Étaix'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, *Le Figaro*. Plus Academy Award-winning short *Houxeux Anniversaire* (1962): stop-motion traffic jams, wolfpack parkers, flying shaving cream, and more, all delay Étaix en route to that special dinner, only to find...

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SUN 1:00, 5:30, 7:40, 9:50
MON 1:00, 3:10, 5:20, 9:50

A JANUS FILMS RELEASE

OCTOBER 19 - 30

PIERRE ÉTAIX

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 penned Tati's trademark cartoon silhouette), Pierre Étaix (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, Étaix's hilarious oeuvre is finally back in circulation again, after decades of rights disputes.

SPECIAL THANKS TO VINCENT PAUL-BONICOUR (CARLOTTA FILMS, PARIS), SARAH FRIDLA, BRUNO ELWAGH, PETER BECKER, FUMIO TAKAH (JANUS FILMS), JOHN KOCHEMAN (UNIFRANCE), MICHAEL GUIDON-DREHLMACHT, DELPIRE SELLA-ABUJAZZ (FRENCH CULTURAL SERVICES, NEW YORK), SEVERINE WENMARE (THOMPSON FILMS), and PIERRE AND CÉCILE ÉTAIX.

THE FILMS OF PIERRE ÉTAIX ARE RELEASED BY JANUS FILMS.

OCTOBER 26-30 FRI-TUE

YOYO

NEW 35mm PRINT!

(1965) In a humorous, luxurious chateau, an elephant reaches in a window to carry out a little boy in clown make-up. "Mao, Mao!" asks bored lord of the manor Étaix 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 *queste* loose love on their half-circus. Years later, as the grownup son Yoyo (also Étaix), now a star himself, even on TV, responds

OCTOBER 26-30 FRI-TUE

THE SUITOR

Plus Rupture

(1962) Under family pressure, astronomy geek Étaix 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 the centerpiece - but what is that monolingual Swedish *au pair* trying to tell him? Étaix's practically dialogue-less performance in his first feature is an homage to silent comedy (particularly Keaton's *Seven Chances*). Plus short *Rupture* (1961): Étaix's attempted "Dear Jean" letter reply is foiled by flying pen nibs, spilled ink, tilting desk, and finally his rocker. FRI/SAT/TUE \$10 SUN \$20

OCTOBER 28 SUN

LAND OF MILK AND HONEY

(1971) In summer following the May '68 chaos, Étaix shot the French en vacances - vérité style - with asynchronous voiceovers and on-camera opining about the moon landing, violence, advertising, eroticism, and amusingly changing in a surprisingly biting change of pace. 1:00 ONLY

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OCTOBER 12-18 ONE WEEK

DAVID LEAN'S
BRIEF ENCOUNTER

"ONE OF THE MOST VIVID AND IMPASSIONED ROMANCES EVER COMMITTED TO CELLULOID!" - TOM HUDDLESTON, TIME OUT (LONDON)

(1945) "Nothing lasts, really." In the shabby refreshment room of Milford Station, as an unwanted third party natters on, a couple sits quietly. They will never see each other again. And, as her husband works on his crossword, suburban housewife Celia Johnson reflects back on her seven meetings with equally-married doctor Trevor Howard, and the flashback begins, unforgotably underscored by Rachmaninoff's Piano Concerto #2 playing on the radio. Both expanded and contracted from Noel Coward's single set (the train station) one act (spanning a year), the most romantic of films, with quiet, ordinary people secretly suffering feelings they'd only read about - and a box office phenomenon that spawned scores of knock-offs (and even inspired Billy Wilder's *The Apartment*), with Johnson's heartbreaking performance garnering the New York Film Critics' Award and an Oscar nomination (unheard of at the time for a foreign film performance), with another nomination going to Lean - the first for direction of a non-Hollywood movie. "[The] not-so-young, not-so-licit love between two respectably married and nice people documented turvetly and unappily and exultantly in Kordamh cafés and railway buffets and super cinemas until lies and small deceptions to tarnish their joy that they tear themselves asunder. Much of the power of the love passages is due to the acting of Celia Johnson, who, without manufactured glamour or conventional good looks, magnificently portrays the wife and mother meeting passion for the first time; who wants to die because of it and goes back to her husband and the books of Kate O'Brien, knowing that this golden brief encounter will die in her memory. This is perhaps the real twist of its everyday tragedy." - Richard Winnington. "Overpoweringly right in its intimate dissection of the two leading characters, who may have been picked out of a drawer marked English Types A, but down the years remain fresh, memorable and moving in one's memory." - Leslie Halliwell. "Its simplicity remains unsurpassed." - Derek Malcolm, *The Guardian*.

DAILY (except MON) 1:00, 4:25, 8:00 MON 1:00, 4:35, 8:35 A PARK CIRCUS/MGM RELEASE

OCTOBER 12-18 ONE WEEK

CREATURE FROM THE BLACK LAGOON

NEW DCP RESTORATION IN 3-D!

(1954, Jack Arnold) Pre-Jaws underwater terror as intrepid scientists Richard Carlson, Julie Adams and Richard Denning search the Amazon for clues to the Missing Link and his prehistoric past, but instead find the eponymous 50s icon - variously described as a bipedal amphibian, a batrachian, or, simply, *The Gill Man* - equipped with that nasty streak when his territory is invaded for "science" and a healthy fascination with Ms. Adams and her tight white bathing suit. Their near mating-dance synchronized swimming scenes are uniquely hypnotic, with luminous underwater 3-D photography - unseen properly since the 1950s. Based on an idea by producer William Alland, who played the interrogating newsworld reporter in *Citizen Kane*. "Director Arnold was an early pioneer of the art of playing on the fears of the average human being - as Spielberg did in the seventies with *Jaws* and Spielberg was reportedly heavily influenced by the brooding, menacing style of Arnold's atmospheric film... Strong on atmosphere and plot, but with a low budget, an excellent example of how to make a good monster movie." - Phil Hardy. "The 3-D lensing adds to the eerie effects of the underwater footage, as well as to the monster's several appearances on land. The below-water scraps between skin divers and the prehistoric thing are thrilling and will pop goose pimples on the susceptible fan." - Variety (1954).

DAILY (except MON) 2:45, 6:15, 9:45 MON 2:45 A UNIVERSAL PICTURES 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: insomnia Étaix wiles away the night with a book on vampires - then his wife wakes up; no seats at a packed cinema, or they're blocked, or immediately reclaimed - and then the adverts begin; a devastating satire on commercials; shrink Étaix has it tougher than his patients; and the bickering between a picknick couple and a farmer escalates into hilarious gunfire and electrocution. Plus short *En Pleine Forme* (1966): After Herculean outdoor coffee brewing efforts go sour, Étaix gets stuck in the official camping grounds... but spots a tunnel! FRI/SAT/MON/TUE 3:30 SUN 4:40

OCTOBER 26-30 FRI-TUE

THE SUITOR

Plus Rupture

(1962) Under family pressure, astronomy geek Étaix 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 the centerpiece - but what is that monolingual Swedish *au pair* trying to tell him? Étaix's practically dialogue-less performance in his first feature is an homage to silent comedy (particularly Keaton's *Seven Chances*). Plus short *Rupture* (1961): Étaix's attempted "Dear Jean" letter reply is foiled by flying pen nibs, spilled ink, tilting desk, and finally his rocker. FRI/SAT/MON/TUE 3:30 SUN 4:40

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