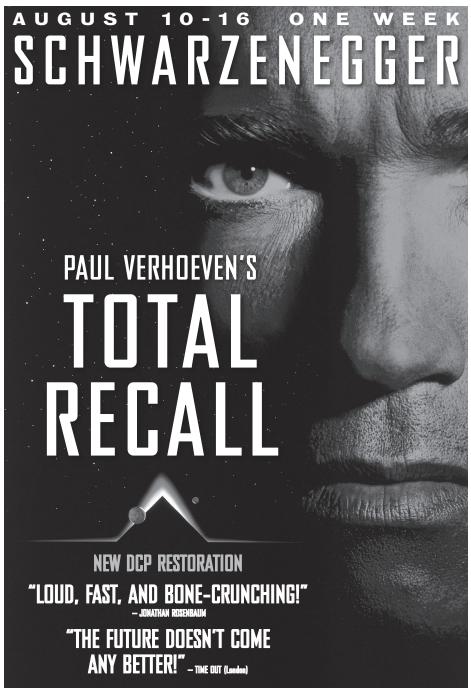
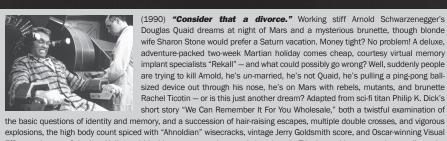


BRUCE GOLDSTEIN





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 swashbuckling 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, we're talking about memories here, alongside a revolutionary parable, two great female characters, and some colossal effects." - Tom Charity, Time Out (London). "No director has been funnier (or smarter) than Verhoeven at satirizing end-of-the-millenium 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-ofthe-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

80th BIRTHDAY

BAASSSSSH

MELVIN VAN PEEBLES'

"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 Frenchl) painter sculptor pioneer rapper twice-

Tony-nominated Broadway playwright, local news commentator, Wall Street trader, provocateur, you name it.

 $Hard\ to\ believe\ that\ Melvin\ Van\ Peebles\ did\ all\ of\ this-and\ much\ more-in\ a\ mere\ eight\ decades\ (and\ still\ and\ more-in\ a\ more-in\ a\ more-in\ a\ mere\ eight\ decades\ (and\ still\ and\ more-in\ a\ more-in$

going strong). Tonight on his actual 80th, the legend himself will be interviewed onstage by filmmaker log

Angio, director of How to Eat Your Watermelon in White Company (and Enjoy It), the 2005 documentary on

 $Melvin, in an evening interspersed with film clips... and guaranteed surprises. Produced by Bruce Goldstein. \begin{center} \textbf{7:30} \end{center}$

Billy, How Did You Do It?

(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 commenced two weeks of non-stop videotaped conversation with his

friend - a virtual anecdote-a-thon conducted in English, German and back to English. The result

was this 3-hour documentary that Wilder would deem "not dignified enough" - he nixed showings

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

LIVE PIANO

BY STEVE STERNER

WITH ALL SILENT

FEATURES

SUNDAY, SEPTEMBER 23

Introduced by VOLKER SCHLÖNDORFF

MONDAYS (AND SOME SUNDAYS)

HAROLD

(HAROLD LLOYD ENTERTAINMENT, INC.)

ALL FEATURES IN 35mm

HOT WATER

MOVIE CRAZY

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

SEPTEMBER 24 MON

OCTOBER 1 MON

SAFETY

LAST

WHY WORRY?

FOR HEAVEN'S

SAKE (1926) 7:00 \$

OCTOBER 7/8 SUN/MON

SUN 3:10 5 MON 7:30 5

OCTOBER 21/22 SUN/MON

SPEEDY (1928)

LOCATIONS (AVAILABLE FOR

OCTOBER 28/29 SUN/MON

BROTHER (1927)

NOVEMBER 4/5 SUN/MON

GIRL SHY (1924)

SUN 2:40 5 MON 7:10 5

SALE AT CONCESSION).

THE KID

OCTOBER 15 MON

DR. JACK

(1922) **7:00**\$

THE FRESHMAN



Paris: carpenter Serge Reggiani falls for cabaret enchantress Simone Signoret ("intensely, ripely physical" - Pauline Kael) takes on her lover, and then must face doom for a friend. Becker's masterpiece, with the most excitingly pure filmmaking of the cinéma de qualité. "A glowingly nostalgic evocation of the Paris of the Impressionists." - Tom Milne, Time Out (London). FRI 1:20, 3:20, 5:20, 7:20, 9:20 TUE 1:10

AUGUST 18/21 SAT/TUE **LE JOUR SE LÈVE** (1939, Marcel Carné) As a a shot rings out, a body hits the floor, the police arrive, and the flashbacks begin: sandblaster Jean Gahin dallies with both a shop girl

and dog-act vaudevillian Jules Berry's ex-assistant Arletty after she emerges nude 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 vou're breathing the air that Gabin breathes." - Pauline Kae SAT 1:20, 3:20, 7:10, 9:10 TUE 3:10, 9:55

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-opium-shipment, and goes off to a windswept showdown. Stylish, colorful, low-key Warner Bros.-type thrille from former Hollywood pioneer Tourneur. 5:20 ONLY

HOTEL 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 live for. But after a failed double suicide, inadvertent fame, a love zigzag, and a crook's reckoning, it's time for Bastille

Day celebrations. SUN 1:00. 8:30 TUE 5:20. 10:00



THE BAKER'S WIFE (1938, Marcel Pagnol) When Provençal village baker Raimu's young wife scampers off with a handsome shepherd, out come the knowing smirks at the cuckold; but when his resulting depression causes a NO BREAD! hiatus, it's time for the whole village to get her back. For Orson Welles,

THE LOVERS OF VERONA

(1949, André Cayatte) Romeo and Juliet unfolds in tandem: 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 jealously scheming. Screenplay by Jacques Prévert. 6:30 ONLY

UST 20 MON (2 Films for 1 Admission)

L'ÉTERNEL RETOUR NEW DCP RESTORATION (1943, Jean Delannoy) Constantly threatened by a drunker brute, impossibly blonde Madeleine Sologne welcomes a marriage proposal from equally blonde, trendily-sweatered

Jean Marais - only trouble is, it's not for him. Jean Cocteau's adaptation of the Tristan/Isolde legend. "Has a rare, dreamlike heauty" - Tom Milne Time Out (London) 1:30, 5:30, 9:30

LA SYMPHONIE **PASTORALE** (1946, Jean Delannoy) Amid

snowy Swiss Alpine landscapes, minister Pierre Blanchar 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 what his own feelings have become? Adapted from the André Gide novel. 3:30. 7:30

GUST 22 WED (2 FILMS FOR 1 ADMISSION) PÉPÉ LE MOKO

(1937. Julien Duvivier) While slumming in Algiers' Casbah Mireille Balin encounters the caïd of the labyrinthine quarter, Jean Gabin's impeccably-dressed French crook-on-the-run Pépé Le Moko. Then it's clear that if les flics can't get Pépé, l'amour can. "Raises the thriller to a poetic level." - Graham

TOUCHEZ PAS AU GRISBI

(1954, Jacques Becker) Over-the-hill gangster Jean Gabin has just pulled the heist of a lifetime: enough grisbi (loot) 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 HOTEL DU NORD

(1938, Marcel Carné) See description for August 19/21. 1:00 AUGUST 23 THU (2 FILMS FOR 1 ADMISSION)

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

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



Grand Illusion, Port of Shadows, and other films in the series AUGUST 24/25/28 FRI/SAT/TUE

LE PLAISIR (1952, Max Ophüls) Claude Dauphin cuts a swath at a dance, but what's wrong with 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

LOLA MONTES (1955, Max Ophüls) In a garishly

FRI 2:50 SAT 1:10, 5:10, 9:00

film history." - Dave Kehr.

TUE 1:00

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**

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 count Gérard Philipe leaves the prostitute, all presided over by ironic carousel ringmaster Anton Walbrook. 7:00 ONLY

(1931, Alexander Korda) On the Marseilles waterfront, Pierre (Grand Illusion) Fresnay's Marius yearns 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

(1932, Marc Allégret)

1:00 ONLY

Marius is at sea, Fanny middle-aged old fool Panisse (Charpin) solves all by offering to marry the girl himself, but then... 3:25 ONLY

(1936, Marcel Pagnol) Twenty years later, and Césariot, Fanny's son, must learn the awful truth of his parentage and then, with the help of Raimu's César, plays Cupid for his

AUGUST 27 MON LE JOUR SE LÈVE

(1939, Marcel Carné) See description for August 18/21. 3:00

POIL DE CAROTTE

(1932, Julien Duvivier) Freckled carrot-topped 11-year-old Robert Lynen is a long-suffering Cinderella at the hands of his monstrous mère and bratty siblings, while père Harry Baur just keeps clear, until... Two great performances (and both later killed by the Nazis) in Duvivier's adaptation of Jules Renard's 1894 autobiographical novel. 7:10 ONLY

GUEULE D'AMOUR

(1937, Jean Grémillon) Jean Gabin ('the most affecting performance of his long career" - Elliott Stein) basks in the audible female oohs and aahs as he struts by in his snappy Spahi uniform. But has the "Mug of love" (very rough translation of the title) met his match as he falls for rich Parisienne Mireille Balin? "In none of his films is the Gabin myth more purely presented." - Richard Roud. 9:00 ONLY



AUGUST 29 WED (2 FILMS FOR 1 ADMISSION)

DIABOLIQUE

(1955, Henri-Georges Clouzot) Downtrodden wife Vera Clouzot and no-nonsense mistress Simone Signoret team up to eliminate their perfect salaud husband/lover... and then la terreur commence. Dizzying plot twists lead to an eyeballglazing dénouement in Clouzot's suspense masterpiece.

1:30, 5:25, 9:20 **EYES WITHOUT**

A FACE (1960, Georges Franju) The etherea Edith Scob, in a simultaneously

beautiful and creepy mask, floats

through operating room and dog kennel as doves fly past. A surgeon lectures on the "heterograft." But who's that face-down on her bed on the top floor of the doctor's house? "Perhaps the most elegant horror movie ever made." - Pauline Kael. 3:40, 7:35

LILIOM (1934, Fritz Lang) Innocent maid Madeleine Ozeray loves rascally carousel barker Charles Boyer but unemployment, pregnancy, and one criminal pal too many make him... Adapted from Ferenc Molnár's play, the basis for Carousel, and Lang's only French film. 1:00, 3:15, 5:30, 9:45



AUGUST 30 THU **LE BONHEUR**

(1934, Marcel L'Herbier) After Charles Boyer's Philippe Lutcher wings stage and screen star Gaby Morlay, one of the screen's more bizarre trials ensues, with philosophical anarchist Boyer remaining disdainfully aloof... Expert adaptation of then-recent Boyer stage hit by top



(1931, René Clair) René Lefèvre, bedeviled by creditors, makes a grab at his model just as fiancée Annabella walks in... at least e's won the lottery — wait, where's the ticket? And as the hunt treks across Paris, a mass melée over the ticket is scored to ne whistles and thuds of a soccer match. "Clair at his exquisi

and the Cultural Services of the French Embassy

SPECIAL THANKS TO DELPHINE SELLES-ALVAREZ, SONIA DROULHIOLE, MURIEL GUIDONI-DEREGNAUCOURT

(FRENCH CULTUTRAL SERVICES, NEW YORK), ANNE-CATHERINE LOUVET (L'INSTITUT FRANÇAIS, PARIS),

SARAH FINKLEA, BRIAN BELOVARAC (JANUS FILMS), ERIC DI BERNARDO, ADRIENNE HALPERN (RIALTO PICTURES)

SUSAN OXTOBY, MONA NAGAI (PACIFIC FILM ARCHIVE, BERKELEY), HADEN GUEST (HARVARD FILM ARCHIVE), AGATHE THÉODORE (PATHÉ)

ELODIE DUPONT, CLAIRE THIBAULT (THE FESTIVAL AGENCY, PARIS), MORGANE TOULOUSE (GAUMONT, PARIS), GARY PALMUCCI (KINO LORBER)

NICOLAS PAGNOL (COMPAGNIE MÉDITERRANÉENNE DE FILMS — MPG). ELLEN SCHAFER. CHARLOTTE BOUCON (SOCIÉTÉ NOUVELLE DE CINÉMATOGRAPHIE)

pest " - Pauline Kael. 1:00, 4:35, 8:10

THE EARRINGS OF MADAME DE...

AUGUST 31/SEPTEMBER 1/2/3 FRI/SAT/SUN/MON

(1952, René Clément) A refugee column strafed by fighters...

buffoonish, grotesque peasant feuds... a child's game

of pet burial, compete with stolen crosses: the special

friendship between 5-year-old orphan Brigitte Fossey (later

an international star) and 11-year-old Georges Poujouly

is "surely the most extraordinary blend of tragedy and

ferocious comedy in the history of filmmaking" (Vernon

FRI 1:00, 4:55, 7:00 SAT 2:40 SUN 9:35 MON 1:00, 2:50

(1953, Max Ophüls) As a pair of diamond earrings pass from

husband to madame to moneylender to husband to mistress

to lover, fin de siècle high society is exposed amid Ophüls'

swirling camerawork, while "the performances by Danielle

Darrieux as Madame De..., Charles Boyer as her husband,

and Vittorio de Sica as her lover are quite likely the finest each

Sacha Guitry reflects on his life, and as he flashes back

to bellhop, jewel thief, card sharp - and that disastrous

outbreak of honesty - the action proceeds silently, with

Guitry providing his own slyly ironic commentary. 1:00 ONLY

(1930, René Clair) Street singer Albert Préjean falls for Pola

Illéry, but he's not the only one... and then he's literally

left holding the bag. Clair's first sound film kept dialogue

to a minimum - eliminating it when an argument proceeds

behind a glass door or a noisy train passes — and eliminating

picture when the lights go out on a knife fight. 4:30 ONLY

UNE SI JOLIE PETITE PLAGE [RIPTIDE]

all-purpose hotel servant Madeleine Robinson, he himself

befriends teenaged fellow orphan Christian Ferry, but slimy

Jean Servais (Rififi) arrives in search of missing jewels and

UNE SI JOLIE PETITE PLAGE [RIPTIDE]

all too knowing of Philipe's past. 6:25, 8:15

(1955) See description for August 29. 10:05

(1935, Pierre Chenal) Axe murder of a pawnbroker for the

greater good, accompanied by dreams of Napoleonic grandeur:

no problem for Pierre Blanchar's impoverished student

Raskolnikov; there's just all this guilt. And genially insinuating

Inspector Harry Baur (giving "one of the great performances

Outstanding adaptation of Dostovevsky's classic. 5:20 ONLY

of any year" - Pauline Kael) keeps asking all these question:

CRIME AND PUNISHMENT

LES GRANDES MANOEUVRES

begin in a month - the choice:

Morgan; and the duel d'amour

begins. But what if actual love

breaks out? Clair's carefully

pastelled first color film. "Clair's

only truly romantic film."

Georges Sadoul. 1:20, 5:30

FANFAN LA TULIPE

SEPTEMBER 4 TUE

SEPTEMBER 4 TUE

LES ORGUEILLEUX

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 binge. Based

on Sartre's novel L'Amour

Redempteur - set in China.

FANFAN LA TULIPE

9:40 ONLY

(1955, René Clair) In pre-WWI garrison town, local Casanova

cavalry lieutenant Gérard Philipe bets he can seduce any

woman chosen at random before the summer maneuvers

(1952, Christian-Jaque) In a "Louis XV Western" (Pauline Kael),

lusty peasant Gérard Philipe, opting for the Seven Years' War

when caught in flagrante de haystack, fights and loves 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. $\ \mbox{\bf 3:30,7:40}$

DIABOLIOUE

UNDER THE ROOFS OF PARIS

Young). Academy Award, Best Foreign Language Film.

AUGUST 31/SEPTEMBER 2/3 FRI/SUN/MON

THE EARRINGS OF MADAME DE...

FORBIDDEN GAMES

FRI 2:50, 8:50 SUN 7:20

(1936, Sacha Guitry) In a

sidewalk café, middle-aged

MON 4:40, 9:00

THE STORY

OF A CHEAT

A Nonprofit Cinema

À NOUS LA LIBERTÉ (1931, René Clair) Escaping om prison on a stolen bike, Raymond Cordy wins first prize in the race, then heads up nis own highly mechanized phonograph factory; while con copain Henri Marchand

wakens in a field to an apparently singing flower. Biting nusical satire of capitalism, industry, and automation - and Inspiration for Modern Times. 2:35, 9:45

THE ITALIAN STRAW HAT (1928, René Clair) Okay, so en route to his wedding, Alber

Préjean's horse eats a lady's straw hat — only trouble is, Olga schechowa is not trysting with her husband, her intimidating officer lover demands a replacement, and Préjean's ow wedding party is waiting. "A model of visual wit." - Pauline ael. 6:30 ONLY*

SEPTEMBER 6 THU

CHILDREN OF PARADISE NEW DCP RESTORATION

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

DOUCE

(1943, Claude Autant-Lara) Christmas 1887, and in a household ruled by a battle-axe countess, her romantic granddaughter, Odette Joyeux's Douce, yearns for the family's state manager, who's already involved with governess Madeleine Robinson, Amid Javish 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.

THE RULES OI

Stephen Harvey.

THE GAME (1949, Yves Allégret) Sure it's a pretty little beach, but what's melancholy Gérard Philipe doing there in the dead of a rainy winter? Befriended by the warmly sympathetic Marcel Dalio's shooting party moves from rabbits

s targets to people, with omantic intrigues both above and below the stairs and enoir's bumbling Octave providing ironic commentary. Cut after a disastrous premiere; banned by the government negative destroyed by Allied bombs; restored in 1959 - to orldwide 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 p with aristocrat Pierre Fresnay to escape from Erich von Stroheim's WWI German POW camp, in Renoir's supreme

nasterpiece. "If I had only one film to save, it would be Gran Illusion." - Orson Welles. FRI 3:10, 9:30 SAT 3:20, 9:20 MON 5:10

SEPTEMBER 7/8 FRI/SAT LA BÊTE HUMAINE (1938, Jean Renoir) In updated

version of the Zola classic, Simone Simon seeks help from trainman Jean Gabin

bumping off conniving ster husband Fernand Ledoux - but her help's a barely suppressed homicidal maniac himself. RI 5:20, 9:30 SAT 1:20



with L'INSTITUT FRANÇAIS

LA TRAVERSÉE DE PARIS (1956, Claude Autant-Lara) While sneaking four suitcases of

CARNIVAL IN FLANDERS

SEPTEMBER 7 FRI

SEPTEMBER 8 SAT

precious pork across a blacked-out Occupied Paris, straight arrow blackmarketeer Bourvil nervously watches as out-fo 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

(1935, Jacques Feyder) Flanders 1616, and bad news on the ev

of the local carnival; the Spanish army is coming to town! The

four-man army deserts and the cowardly mayor stages 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 hearty welcome. Incredible period

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 fearsome "bête" Jean Marais as atonement for her father's transgressions folk tale 1:00, 4:40, 8:20

ORPHÉE (1950, Jean Cocteau) After eponymous poe 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). Startling special effects create a truly dream-like atmosphere for modern update of the myth. **2:50, 6:30, 10:10**

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

SEPTEMBER 10 MON

SEPTEMBER 11 TUE (2 FILMS FOR 1 ADMISSION) **LUMIÈRE D'ÉTÉ NEW DCP RESTORATION**

(1943, Jean Grémillon) In a glass castle atop a mountair young Madeleine Robinson completes a ménage à cinq with playboy proprietor Paul Bernard; his maybe-discarded

Pierre Brasseur; and idealistic miner Georges Marchal. "An original and vigorous work... Often borders or perfection." - Georges Sadoul. 1:20, 5:30, 9:40 **LE CIEL EST A VOUS**

mistress Madeleine Renaud: failed, self-hating painter

(1944, Jean Grémillon) In a provincial town, Madeleine

Renaud, wife of mechanic and ex-fighter pilot Charles Vanel, decides flying is for her as well, and goes for the aviatio gold. Frank Capra? In the age of Vichy and poetic realism, an amazingly upbeat work by the unsung Grémillon. 3:30, 7:40

SEPTEMBER 12 WED (2 FILMS FOR 1 ADMISSION)

L'ASSASSIN HABITE AU 21

(1942, Henri-Georges Clouzot) Ace detective Pierre Fresna on the trail of a serial killer who leaves calling cards with his victims, checks himself in to a seedy boarding house as a Protestant minister; but then his brash mistres Suzv Delair (Quai des Orfèvres) comes along for the ride Vintage Agatha Christie style puzzler, and Clouzot's directing debut. 1:00, 4:40, 8:20

QUAI DES ORFÉVRES (1947, Henri-George Clouzot) Maigret-like detective Louis Jouvet Dullin. Clouzot masterfully recreates his two worlds of police station and shabby music hall with typically nihilistic touches Cannes Grand Prize "Romantically bleak peopled with lonely hookers, lesbians and pornographers." - Time Out

(London). 2:40, 6:20, 10:00

REMOROUES (1941, Jean Grémillon) Tugboat captain Jean Gabin has been happily married for ten years but then, amidst a harrowing rescue, he meets the ship captain's estranged wife: enigmatic

Michèle Morgan, "Feels precisely

like the last European movie of the 1930s." - Time Out (London). 1:00. 4:40. 8:20

L'ETRANGE MONSIEUR VICTOR (1938, Jean Grémillon) Prison escapee Pierre Blanchar, not sure

he hasn't committed murder holes up with golden-hearted shopkeeper Raimu (The Baker's Wife and "Fanny" trilogy) and his wife Madeleine Renaud. Only trouble is... Juicy combination of comedy and suspense in a Toulon teeming

with life. **2:45, 6:25, 10:05**









on a spit of land at the edge of Le Havre, outsiders converge: Jean Gabin's hungry, broke, pugnacious, probably AWOL soldier; mysterious teenager Michèle Morgan in conic beret and plastic raincoat; cheerfully disillusioned painter Robert Le Vigan knickknack shopkeeper Michel Simon, proclaiming his honesty and love for sacred music, but sporting one of the cinema's creepiest beards; and homme dur wannabe Pierre Brasseur, perpetually in search of the missing "Maurice." Ultimately the choice comes down to a ship out or a continuing pursuit of a sudden love, in the first of the worldwide successes of director Marcel Carné and screenwriter Jacques Prévert (Le Jour se Lève, Children of Paradise, etc.), the archetypal exemplar of pre-war poetic

(1938) "Thanks to you, I've been happy once in my life." In a lonely flophous

realism. This stunning new Studiocanal restoration features an all-new translation and subtitles by Lenny Borger. "In 1938, no film looked more revolutionary than Port of Shadows. With its opening scene of bedraggled Jean Gabin struggling down a foggy road, the very temperament of French cinema changed." – Dudley Andrew. "Prévert's typically astute script is merely the starting point for one of the most roundly satisfying crime movies of the pre-war years; with its gallery of garrulous low-lifes, Alexandre Trauner's magically evocative sets, the melancholy mists and shadows conveyed by Eugène Schüfftan's camera, Coco Chanel's discreetly stylish costume designs and Maurice Jaubert's haunting score, the film is a wonder of collaborative artistry. The bittersweet atmosphere of fatalistic romanticism is brilliantly sustained by Carné and his cast." - Geoff Andrew, "Dark, mysterious and shrouded in sensuous fog that Gabin's character says is part of the emotional weather he carries around with im... The dialogue by Prévert boasts glorious lines comparable to those in Children of Paradise." - Peter Bradshaw The Guardian, "Essentially, this is Film Noir, so there's crime and romance, but both are submerged beneath a resolutely ground-level exploration of lives in crisis." - Dave Calhoun, Time Out (London). "Expresses so clearly (though unconsciously) the pessimistic mood of France before the 1940 debacle that Vichy spokesm

DAILY (except MON) 1:00, 2:50, 4:40, 6:30, 8:20, 10:10 MON 1:00, 2:50, 4:40, 9:10 A RIALTO PICTURES RELEASE



claimed 'If we have lost the war it is because of Port of Shadows'" - Georges Sadoul



from top: Safety Last, edy, The Kid Brothe

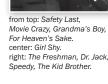
Movie Crazv. Grandma's Bov. For Heaven's Sake. center: Girl Shy. right: The Freshman, Dr. Jack,













Volker Schlöndorff's

THE TIN

ACADEMY AWARD® BEST FOREIGN

WINNER **GRAND PRIZE CANNES FILM**

– FESTIVAL 🕮

(1979) In the East Prussia of Danzig before the war, three-yearold Oskar Matzerath decides to stop growing — and succeeds then finds playing his favorite toy, a tin drum, useful for tuning out things that annoy him, like his mother's dallying with their Polish boarder, the Nazi rallies his father attends, or even the advent of war itself. This powerful symbol has been variously interpreted since Danzig native Günter Grass's first novel made him worldfamous, and it remains ambiguously multi-layered in Schlöndorff's epic adaptation, (Grass had nixed filming for twenty years, but, after seeing the script by Schlöndorff and Buñuel collaborator Jean-Claude Carrière, not only gave his consent but worked on the dialogue himself.) Shot on the actual locations - now Polish Gdansk - its international cast includes Shoot the Piano Player's Charles Aznavour as the Jewish shopkeeper and Andrezj Wajda regular Daniel Olbrychski as the boarder, with the pint-sized

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 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 vasion." - Eric Rentschler. "It is, first of all, a realistic film, deeply rooted in the Danzig lowe 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 compels



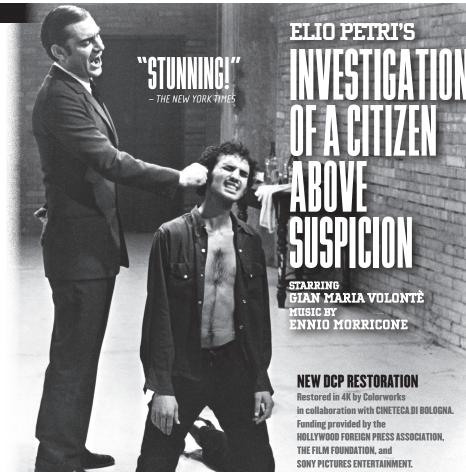
SEPTEMBER 28-OCTOBER 4 ONE WEEK

isturbance, Roman police inspector Gian aria Volontè (the bad guy in *A Fistful of* Dollars and For A Few Dollars More) gets that olum assignment: crack down on political sidents; then proceeds to slash the nroat 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 Volontè himself - leads right back to... is anybody going to do anything about it? As director Elio Petri's split-second edits rocket

> 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 Volontè building a case against himself to be punished, or to prove his invincibility?), a probing why-dunnit, and a buildup 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 apotheosis... Dominating the film, which moves forward with the relentless momentum of a good, solid *policier*, is the performance of Mr. Volontè. He has the cruel upper lip and the heavily-lidded eye of the young Olivier and the manic energy of the early Cagney... 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 offscreen, Volontè 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



FILM FORUM

ACADEMY

AWARD

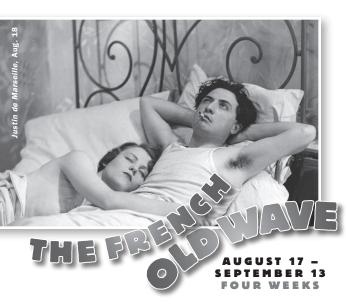
BEST

FOREIGN

FILM

1970

209 WEST HOUSTON STREET, NEW YORK, NY 10014



FILM FORUM

KAREN COOPER DIRECTOR OF REPERTORY BRUCE GOLDSTEIN BOARD OF DIRECTOR LIZ BERGER VIVIAN BOWER

DAVID CONN

ADDRESS

CITY/STATE/ZIP

KAREN COOPER

NANCY DINE RICHARD EADDY ELLA FOSHAY ROBERT X. HALPER NANCY HARROW WAYNE S. KABAH ALAN KLEIN

BRUCE GOLDSTEIN

GATES SISTERS STUDIO PHOTOS COURTESY hotofest, Carlotta Films, Drafthouse Films. Harold Lloyd Entertainment, Inc., Janus Films. MGM, Park Circus, Rialto Pictures, Studiocanal

A copy of our latest financial report may be obtained by writing to: NYS Dept. of State, Office of Charities Albany, NY 12231. Assistive listening devices are available upon request No seating after first 20 minutes of any show Film Forum is published 7-8 times a year.

FILM FORUM thanks these upporters of our annual operating udget and our endowment campaign er the last 12 months:

PUBLIC FUNDERS

NYS COUNCIL ON THE ARTS

NYC DEPARTMENT
OF CULTURAL AFFAIRS

NEW YORK CITY COUNCIL SPEAKER

FILM FORUM

(APT #)

to Varick and Houston St **PARKING** Limited metered parking is available in the immediate vicinity.

NATIONAL ENDOWMENT FOR THE ARTS

is located on West Houston St. west of 6th Ave. (Avenue of the Americas).

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;

BLOOMBERG PHILANTHROPIES ROBERT STERLING CLARK

J. KERRY CLAYTON & PAIGE ROYER CORDELIA CORPORATION THE CHARLES EVANS FOUNDATION THE KAPLEN FOUNDATION SAMUEL I. NEWHOUSE FOUNDATION OSTROVSKY FAMILY FUND

THEODORE C. ROGERS THE HARRY S. THOMSON FOUNDATION

\$15,000 - \$49,999

NANCY CHANG & DANIEL ROSSNER CHERVENAK-NUNNALLÉ FOUNDATION MARY W. HARRIMAN FOUNDATION ELLEN LEVY FOUNDATION THE LEYLI FOUNDATION FRANCES McDORMAND & JOEL COEN JOHN G. ROCHE ROHAUER COLLECTION FOUNDATION, INC. NORMAN & ROSITA WINSTON

\$10,000 - \$14,999 CHRISTOPHER & FRANCESCA BEALE VIVIAN BOWER

ANONYMOUS (2)

LEÓN & MICHAELA CONSTANTINER THE DAVID GEFFEN FOUNDATION RICHARD GRAY & ROBERTA CAMPBELL

ADVANCE TICKETS AVAILABLE

ONLINE & AT THE BOX OFFICE

www.filmforum.org

/ILLIAM AND MARY GREVE FOUNDATION DR. HENRY JARECKI THE CHARLES & LUCILLE KING FAMILY FOUNDATION, INC ALAN & LAUREN KLEIN CARYL B. RATNER

ANE SCOVELL /
RHODA & LOUIS SCOVELL
CHARITABLE FOUNDATION MICHAEL & DONNA STERNBERG \$2,500 - \$9,999

ACADEMY FOUNDATION AD HOC FOUNDATION, INC YVETTE J. ALBERDINGK-THIJM THE ALTSCHUL FOUNDATION TUART S. APPLEBAUM GIVING /IRGINIA BRODY PHILIPPE CHAMBON GRAY COLEMAN ADALINE FRELINGHUYSEN

ROBERT GARDNER & ADELE PRESSMAN HAYES FAMILY FUND AYNE S. KABAK & MARSH BERKOWIT ELIZABETH KAHLER J.M. KAPLAN FUND STEVE & WAYNE KASS

DENIS & ANN LEARY LEMBERG FOUNDATION RANCIS LEVY & HALLIE COHEN THE LIMAN FOUNDATION RICHARD LORBER & DOVIE F. WINGARD PETER MELHADO RICHARD & RONAY MENSCHEL FREDERICK MEYER ATRICK & JERILYN MONTGOMERY PANNONIA FOUNDATION POLLOCK/NGUYEN CHARITABLE FUND IRA M. RESNICK FOUNDATION. INC. SUSAN & JACK RUDIN JEAN de SEGONZAC CINDY SHERMAN SUSAN STEIN SHIVA FOUNDATION

ANNIVERSARY

AUGUST - NOVEMBER 2012

MATTHEW LAUER

WNET/THIRTEEN ANONYMOUS (3) INDUSTRY COUNCIL \$2,500 & ABOVE DAVIS WRIGHT TREMAINE LLE LITTLE BEAR LORBER MEDIA

DANIEL & TOBY TALBOT

BRUCE WEBER & NAN BUSH

JONATHAN M. TISCH

JOHN TURTURED

ROBERT WALTHER

BENEFITS PRIVATE BACKSTAGE TOUR OF FF WITH

KINO LORBER, INC

WSK MANAGEMENT, LLC

STUDIO FIERBERG

INVITATIONS TO SPECIAL EVENTS DVD BORROWING PRIVILEGES THEATER SEAT PLAQUE INVITATIONS TO PRESS SCREENINGS DIRECTOR'S FALL COCKTAIL RECEPTION & FILM 2 tickets WEEKEND RESERVATION PRIVILEGES FF LIMITED-EDITION ART WEEKDAY RESERVATION PRIVILEGES Up to 4 seats (Mon-Thurs) PRING MOVIE BRUNCH 2 tickets LISTING IN ANNUAL DONORS' ROSTER GUEST PRIVILEGE MEMBERSHIP CARD Save \$11 on 2 tickets FF'S OWN MERCHANDISE 20% discount CALENDAR MAILINGS & E-MAIL UPDATES

MEMBERSHIP CARD \$75 \$110 \$250 \$550 \$1,000 \$2,500 (\$110) (\$221) (\$453) (\$903) (\$2,403)

MEMBERSHIP LEVELS

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

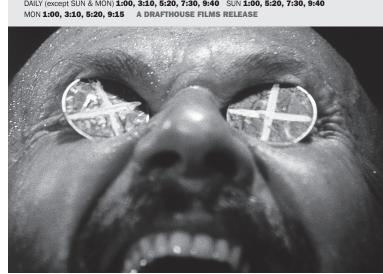
'The best and most terrifying film about Australia in existence." - NICK CAVE

Ted Kotcheff's

WAKEIN

stopover in "The Yabba" for Peter O'Toole look-alike Gary Bond, between the (literally) two-house tow 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 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., 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 Conradian vision of macho rituals, revelations, and depredations. The Outback becomes as much of a self-testing limbo as the ndigenous 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 ruthlessness 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. "Comradeship among white men in the Australian desert, their boredom, and their erratic, senseless destructiveness. They keep acting ou 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 butch 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 enic horror and the percention 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





(1945) "Nothing lasts, really." In the shabby refreshment room of Milford Station, as an unwanted third pa atters on, a couple sits quietly. They will never see each other again. And, as her husband works on his crosswo suburban housewife Celia Johnson reflects back on her seven meetings with equally-married doctor Trevor Howard and the flashbacks begin, unforgettably underscored by Rachmaninoff's Piano Concerto #2 playing on the radio Both expanded and contracted from Noël Coward's single set (the train station) one act (span

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] notso-young, not-so-illicit love between two respectably married and nice people documented furtively and unhappily and exultantly in Kardomah cafés and railway buffets and super cinemas until lies and small deceits so 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 conventiona 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



between skin divers and the prehistoric thing are thrilling and will pop

goose pimples on the susceptible fan." - Variety (1954)

OCTOBER 19-25 ONE WEEK

PLUS OSCAR-WINNING SHORT Heureux Anniversaire (1969) The subjective subjunctive constantly

becomes concrete for

businessman Pierre Étaix: at

his wedding to Annie Fratellini (Mme. Etaix, 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 min 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 bed suddenly takes off down the road, stopping to pick up a nightied Courcel and whizzing past other beds stopped for repairs, having accidents, or carrying aromatic farm débris... Étaix'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 Étaix His long ascension, patient and carefully thought out. is a real phenomenon. With no need for swashbuckling 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, brimful 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 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 Heureux 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... DAILY (except SUN/MON) 1:00. 3:10. 5:20. 7:30. 9:40 SUN 1:00, 5:30, 7:40, 9:50 MON 1:00, 3:10, 5:20, 9:50

A JANUS FILMS RELEASE

PIERRE 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 MALTIN 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. 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-Boncour (Carlotta Films, Paris), Sarah Finklea, Brian Belovarac, Peter Becker, umiko Takagi (Janus Films), John Kochman (Unifrance), Muriel Guidoni-Deregnaucourt, Delphine Selles-Alvarez (French Cultural Services, New York), Severine Wemaere (Thompson Foundation), and Pierre and Odile Étaix. THE FILMS OF PIERRE ÉTAIX ARE RELEASED BY JANUS FILMS.

OCTOBER 26-30 FRI-TUE

YOYO

NEW 35mm PRINT! (1965) In a humungous, luxurious chateau n elephant reaches in a window to carry

out a little boy in clown make-up, "Mon fils?" 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 equestrienne lost love on their half-ring circus. Years later, as the grownup son Yovo (also Étaix), now a star himself, even on TV, reopens

the mansion for a jam-packed party, he realizes what he's been missing. "Mr. Étaix is a master of subtle mimicry, and he plays a sorts of charming little incidents with great sensitivity and wit.... In scores of little details, ne shreds pomposity and social arrogance to bits." - The New York Times. "Étaix has just enough astringency to keep sentimentality at bay, and his mastery of the sight gag amply justifies Jerry

Lewis' enthusiasm for the film, which is singularly beautifully shot by Jean Boffety." - Tom Milne, Time

FRI/SAT 1:30. 7:00 SUN 8:00 MON 1:30, 5:10, 9:10 TUE 1:30, 7:00, 9:00

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 segr nsomniac Étaix whiles away the night with a book or ampires — then his wife wakes up!; no eats at a packed cinéma, or they're

blocked, or immediately reclaimed and then the adverts begin: a vastating satire on commercials shrink Étaix has it rougher than his patients; and the bickering between a picnicking couple and a farmer escalates into hilarious gunfire and electrocution. Plus short En Pleine 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 harddrinking 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 **5:10** SUN **6:20**

OCTOBER 28 SUN LAND OF MILK AND HONEY

(1971) In summer following the May '68 chaos, Étai 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. 1:00 ONLY



"A CHIC, CREEPY THRILLER."

OCTOBER 31 - NOVEMBER 8 9 DAYS!



ROMAN POLANSKI'S

STARRING CATHERINE DENEUVE

leave repressed Belgian ex-pat manicurist Catherine Deneuve alone in their London apartment, strange things start to happen. A Hard Day's Night, Star Wars, etc., etc.) and Barricading 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 buttinsky landlord's unwanted intrusions. Polanski's first English-language picture is that rarity: a portrait of the growth of insanity from inside, sans longwinded Freudian explanations. Deneuve, straight from the slightly more cheerful Umbrellas of Cherbourg, is blood-curdlingly believable as the repelled-by-sex 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 b&w cinematography by Gilbert Taylor (Dr. Strangelove,

wordless final shot guaranteed to haunt, Repulsion is widely considered a "masterpiece with something repulsive for everyone" (David Shipman). "Gets scarier after you leave the theater and discover how much it's gotten under your skin." - Amy Taubin, Village Voice. "Still Polanski's scariest and most disturbing - not only for its evocations of sexual panic, but also because his masterful employment of sound puts the audience's imagination to work in numerous ways. Deneuve gives an impressive performance as a quiet and quietly mad beautician... her fears and her isolation in the apartment are allowed to fester along with the uncooked food, with increasingly violent and macabre results... As subjective nightmare it's a stunning piece of filmmaking." - Jonathan Rosenbaum. "Perhaps

Polanski's most perfectly realised film... Polansk employs a host of wonderfully integrated visua and aural effects to suggest the inner torment Deneuve suffers; cracks in pavements, hands groping from walls, shadows under doors, rotting skinned rabbits, and - as in Rosemary's Baby - the eerie, ever-present sound of someone practicing scales on a piano... All in all, one of the most intelligent horror movies ever made, and certainly one of the most frighteningly effective. - Geoff Andrew, Time Out (London

DAILY (except SUN/MON) 1:20, 3:25, 5:30, 7:35, 9:40 SUN 1:20, 5:30, 7:35, 9:40 MON 1:20, 3:25, 5:30, 9:40

A SONY PICTURES REPERTORY RELEASE

CHRISTINE QUINN SUSAN LACY ELLEN LEVY ABHISHEK MEHTA JOHN MORNING VIVIAN OSTROVSKY ADAM RICH JOHN ROCHE HEODORE C. ROGERS PAIGE ROYER MICHAEL STERNBERG JOHN TURTURRO SHELLEY WANGER Vol. 9, No. 4 © 2012 **MEMBERSHIP BENEFITS! SAVE \$5.50 AT EVERY SCREENING!** Members pay just \$7 rather than \$12.50 at all times. ☐ I would like to become a Film Forum member at the following level: Seniors, 65+ may purchase a \$75-level membership for \$50. Send proof of age. □ Enclosed is my check made payable to Film Forum. \square Please charge my credit card: \square AMEX \square MasterCard \square Visa \square Discover **Expiration Date** Signature (required) \square I cannot join at this time, but add me to the calendar or e-mail list (circle one or both). ☐ Enclosed is \$ as a donation (fully tax-deductible) ☐ Enclosed is a matching gift form. NAME (AS APPEARS ON CREDIT CARD

Membership benefits are valid for one year from date of purchase. Membership cards are non-transferable. Film Forum qualifies for many matching gift programs. Please check with your employer. Questions? Call the Membership Coordinator: 212-627-2035. Mail to: Film Forum, attn: Membership, 209 W. Houston St., NY, NY 10014

DAYTIME TEL