

OPENS FRIDAY, FEBRUARY 3

"THRILLING... ONE OF THE BEST MOVIES YOU ARE LIKELY TO SEE THIS YEAR."
 — Manohla Dargis, *The New York Times*

★★★★★
"SUPERB!"
 — Joshua Rothkopf, *Time Out NY*

Presented with generous support from the Richard Brick, Geri Ashur & Sara Bershtel Fund for Social Justice Documentaries.



I AM NOT YOUR NEGRO

A FILM BY **RAOUL PECK**
 BASED ON THE WRITINGS OF **JAMES BALDWIN**

DAILY 12:30, 2:30, 4:40, 7:00, 9:10
 SUN, FEB 3 & SUN, FEB 12 1:20, 3:15, 5:10, 7:10, 9:10
 A MAGNOLIA PICTURES RELEASE

FEBRUARY 17-23 ONE WEEK

"A DELIRIOUS CULT CLASSIC! HIGHLY ENTERTAINING!" — THE GUARDIAN
THE UNSEEN COMPLETE, UNCENSORED VERSION!

JOHN HUSTON'S BEAT THE DEVIL

STARRING **Humphrey Bogart, Jennifer Jones, Gina Lollobrigida**
 SCREENPLAY BY **Truman Capote**

NEW 4K RESTORATION

(1953) "They're desperate characters. Not one of them looked at my legs." suave Humphrey Bogart and tea-and-crumpet-loving wife Gina Lollobrigida ("Emotionally, I am English"), en route to a "uranium deal" in East Africa — with "business associates" including Robert Morley and Peter Lorre — meet up with a congenial liar, blonde Jennifer Jones (her hair dyed irked on-set hubby David O. Selznick). And then there's this shipwreck... Supposedly scripted by Truman Capote as they went along, *Devil* so baffled its preview audiences that it was instantly cut (by four minutes, including some censorship excisions) and re-edited, with an added Bogart narration turning the whole thing into a flashback — which made it the more baffling. *Devil* has been seen for decades only in that mangled form — and in dismal bootleg copies yet; this new restoration went back to the original 35mm camera negative and other sources to re-create the unseen longer version. Based on the novel by James Helwick (pen name of Claud Cockburn). DCP restoration. "A camp version of some lovely, foolish memory of the golden age." — David Thomson. "If *Beat the Devil* puzzled audiences on its first release, it has charmed them since... The movie has above all effortless charm." — Roger Ebert. "The cast were completely bewildered — sometimes even Huston didn't seem to know what was going on. Naturally the scenes had to be written out of sequence, and there were peculiar moments when I was carrying around in my head the only real outline of the so-called plot. It's a marvelous joke. Whenever there's a revival, I go to see it and have a fine time." — Capote. "The formula is that everyone is slightly absurd." — Huston.

Restored by SONY PICTURES ENTERTAINMENT in collaboration with THE FILM FOUNDATION, with the support of RT FEATURES and the FRANCO-AMERICAN CULTURAL FUND. Audio restoration by DELUXE MEDIA AUDIO SERVICES. Image restoration by L'IMMAGINE RETROVATA LABORATORY.

DAILY (except SUN/MON) 12:30, 2:30, 4:40, 7:00, 9:10
 SUN 2:10, 6:40, 8:40
 MON 12:30, 2:30, 4:40, 8:20
 A SONY PICTURES RELEASE

MARCH 3-9 ONE WEEK

"A TIMELESS MASTERPIECE!"
 — Philip Lopate

"ONE OF THE GREATEST EXPERIENCES OF CINEMA!"
 — Dave Kehr

Kenji Mizoguchi's UGETSU

NEW 4K RESTORATION

(1953) "I never knew such pleasures existed." During 16th century civil wars, village potter Masayuki Mori decides to go for the ryu and leave wife Kinuyo Tanaka (star of fifteen Mizoguchi movies) behind to sell his wares in town, there to be seduced by ghost princess Machiko Kyô (the rape victim of Kurosawa's *Rashomon*). But when the spell is finally broken, he returns to a devastated village. The illusory nature of ambition and desire is reinforced by the superb photography of Kazuo Miyagawa (*Rashomon*, *Yojimbo*, *Life of Oharu*) — "beautifully atmospheric, all long shots, long takes and graceful camera movements" (Donald Richie) — and powerful playing by the star trio. (After Mori's final scene of awakening, Mizoguchi, a non-smoking, anti-disdainful dictator on the set, personally lit up a congratulatory cigarette for the star). Adapted from Akimari Ueda's 1776 collection of tales of the supernatural — and a de Maupassant story. Venice Silver Lion winner (Mizoguchi's second in a row) and for many years a regular on Ten-Best-of-All-Time lists. "The film style is elegant and mysterious, and somehow we know before we are told that this is a ghost story... At the end, aware we have seen a fable, we also feel curiously as if we have witnessed true lives and fates." — Roger Ebert. "Less a study of the supernatural than a sublime embodiment of Mizoguchi's eternal theme, the generosity of women and the selfishness of men. Densely plotted, but also emotionally subtle as its name." — Dave Kehr.

RESTORED BY THE FILM FOUNDATION AND KADOKAWA CORPORATION AT CINERIC, INC. IN NEW YORK. SPECIAL THANKS TO MASAHIRO MIYAJIMA AND MARTIN SCORSESE FOR THEIR CONSULTATION.

DAILY (except SUN and MON) 12:40, 2:50, 4:50, 7:00*, 9:15
 SUN 1:30, 3:40, 5:50, 8:00 MON 12:30, 2:40, 4:50, 10:00
 *FRIDAY'S 7:00 SHOW INTRODUCED BY ERIC NYARI OF CINERIC LABS. WITH BEFORE-AFTER RESTORATION DEMONSTRATION.

A JANUS FILMS RELEASE

FEBRUARY 24-MARCH 2 ONE WEEK

30th ANNIVERSARY RESTORATION

ACADEMY AWARD, BEST FOREIGN LANGUAGE FILM

BILLE AUGUST'S PELLE THE CONQUEROR

STARRING **MAX VON SYDOW**

DAILY (except SUN) 1:00, 4:00, 7:10 SUN 1:00, 3:50
 A FILM MOVEMENT RELEASE

(1987) In 19th-century Denmark, Swedish immigrant worker Max von Sydow boasts it's going to be "pork roast with falcons" to son Pelle Hvenegaard. But as the seasons change around their tiny room off the cow pens, 12-year-old Pelle's eyes widen as he witnesses anti-Swedish prejudice, the kindness of the lady of house, the philandering of the man of the house, an abortion/suicidal sacrifice, a dream of America, incest, and a thwarted peasant revolt, and even von Sydow's dream of coffee in bed on Sundays. Adapting from the first volume of Martin Andersen Nexs's turn-of-the-20th-century four-volume semi-autobiographical series (de rigueur reading in Scandinavia), August vetted 3,000 children until he found young Hvenegaard (oddly enough, named after the character in the book); the camera of Jörgen Persson (*Elvira Madigan*) beautifully evokes the changing scenes of nature as the seasons unfold. But Pelle belongs to an at-last-Oscar-nominated von Sydow, effortlessly creating the boastful, subservient, played-out Lasse, at one point summoning up worlds of meaning with just his fly-speckled back. DCP restoration. "A vividly re-created, minutely detailed panorama of a particular time (the turn of the century), place (rural Denmark) and circumstance (life on a great farm) in the course of the four seasons... Has a kind of Dickensian appreciation for narrative, being packed with subplots perceived in the melodramatic terms of an adolescent boy's imagination... Mr. August brings a cool 20th-century sensibility to what is, at heart, a piece of passionate 19th-century fiction... August and cinematographer Jörgen Persson avoid the picturesque, which is not to say that Pelle isn't a beautiful film. It's just that it looks more than skin deep." — Vincent Canby, *The New York Times*.

MARCH 10-21 TWELVE DAYS

WOODY ALLEN'S MANHATTAN

NEW 4K RESTORATION

(1979) "Chapter One. He was as tough and romantic as the city he loved. Beneath his black-rimmed glasses was the cold sexual power of a jungle cat. New York was his town, and it always would be..." Nervous time even for a Woody Allen character: thinking about moving from TV comedy writing to something more serious, Woody's Isaac is dumped by wife Meryl Streep for a woman — and she's writing a book about their marriage. And then Diane Keaton sneers at his taste in art and trashes his film idol Ingmar Bergman. Of course it's love. Only trouble is, Keaton is seeing his very-much-married (to Anne Byrne) best friend Michael Murphy, while Woody is dating high-schooler Mariel Hemingway, a relationship fine with her but rife with uneasiness for him. The one-liners keep coming amid the dissection of super-complicated relationships, but with a new seriousness, an awareness of the possibility of tragedy beyond mock angst that began with *Annie Hall*. Shot in ravishing black & white Scope by the great Gordon Willis (*Annie Hall*, all three *Godfathers*, etc.), and backed by an all-Gershwin score, this is one of the greatest odes to New York, with a final shot evocative of Chaplin's *Cyber City*. DCP Restoration. "Allen's best film: the most grown-up, most technically accomplished, most securely pitched." — Foster Hirsch. "Woody Allen's writing isn't just persuasive; it cuts like a laser through the gorgeous black-and-white valentine he constructs to the city. His one-take scenes and ingenious tracking shots cast an indelible portrait of a community in slow decay and are no less breathtaking than Renoir's *Rules of the Game*." — Neil LaBute. "I like to think that one hundred years from now, if people see the picture, they will learn something about what life is like in the 1970s." — Woody Allen.

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 SUN 1:00, 3:10, 5:20, 7:30, 9:45
 MON 12:30, 2:40, 4:50, 10:00
 A PARK CIRCUS RELEASE

MARCH 22-APRIL 6 16 DAYS

THE BRIT NEW WAVE

FROM ANGRY YOUNG MEN TO SWINGING LONDON

PROGRAMMED BY **BRUCE GOLDSTEIN**

As the 1950s ended, British cinema exploded with new energy, as directors like Tony Richardson, Karel Reisz, Lindsay Anderson, and John Schlesinger tackled groundbreaking material from young new writers (among them John Osborne, Shelagh Delaney, Harold Pinter — fresh from revolutionizing the stage), creating a socially conscious, aggressively working class cinema, trampling taboos by depicting England's angry and alienated youth, and treating sexual content frankly. And they had the interpreters they needed in a tidal wave of powerful young actors like Albert Finney, Tom Courtenay, Rita Tushingham, Julie Christie, Alan Bates, et al. As the 60s progressed, social realism gave way to more escapist fare, Britain's angry young men evolving into the fashionably disillusioned hedonists of *Swinging London*.

DOUBLE FEATURE

MARCH 22 WED
LOOK BACK IN ANGER
 (1959, Tony Richardson) Embittered jazzman Richard Burton, waging a one-man war against the hypocrisy of Brit society, reaches the boiling point when his wife's old pal — snooty actress Claire Bloom — comes for a two-week stay. Original stage director Richardson brought John Osborne's hit play to the screen. DCP. 2:45, 7:00

MARCH 26 SUN
A HARD DAY'S NIGHT & THE RUNNING JUMPING & STANDING STILL FILM
 (1964, Roman Polanski) The Beatles flee from screaming fans, jam in a baggage car, cavort in a field, and wow crowds at an organic final concert. "The Citizen Kane of jukebox musicals." — Andrew Sarris. DCP. Plus: *THE RUNNING JUMPING & STANDING STILL FILM* (1959, Lester) Rehearsal for Fab Four, as goons Spike Milligan and Peter Sellers romp aimlessly in a field. 35mm. 11:00*, 1:10, 5:10, 9:20
 *11:00 AM SHOW PART OF OUR WEEKLY FILM FORUM JR. SERIES. ALL SEATS \$8.00. (DOUBLE FEATURE ONLY)

DOUBLE FEATURE

MARCH 30 THU
WE ARE THE LAMBETH BOYS & MOMMA DON'T ALLOW
 Under the loose banner "Free Cinema," young British directors expressed "the importance of people and the significance of the everyday." *We are the Lambeth Boys* (1959, Karel Reisz) observes the teenage culture and lifestyle of the members of London's Alfrod House Youth Club. *Momma Don't Allow* (1956, Tony Richardson & Brian Koppelman) looks at young jazz fans. 35mm prints courtesy FFJ. 12:30, 4:50, 9:45

MARCH 31 FRI
WHISTLE DOWN THE WIND
 (1961, Brian Foss) "It isn't Jesus. It's just a fella," sneers Hayley Mills' little brother, but she knows better about Alan Bates, the bearded stranger hiding out in their barn. Location-shot delicate parable of innocence from novel by Heyday's mom Mary Hayley Bell (Mrs. John Mills). Forbes debut feature. 35mm. 2:55, 7:20

DOUBLE FEATURE

MARCH 22 WED
THE ENTERTAINER
 (1950, Tony Richardson) In a seedy seaside music hall, Laurence Olivier's washed-up song-and-dance man Archie Rice finds solace only with daughter Joan Plowright. Titan of the Classics Olivier asked for a part from Angry Young Man John Osborne and got a stage triumph, his 6th (of 10) acting Oscar nominations, and, in Plowright, his third and last wife. With Alan Bates and Albert Finney in their debuts. 35mm. 12:30, 4:50, 9:15

MARCH 27 MON
LOOK BACK IN ANGER
 (1959, Tony Richardson) See March 22. 35mm. 12:30, 4:55, 9:10

DOUBLE FEATURE

APRIL 3 MON
LORD OF THE FLIES
 (1963, Peter Jackson) James Aubrey's Ralph tries to get 30 schoolboys, marooned on an island after a crash, to stay civilized, but... All-location shot, all non-pro casts, from Nobel Laureate William Golding's novel, in rare film by stage icon Brook. DCP. 2:35, 6:30, 10:25

APRIL 4 TUE
SEANCE ON A WET AFTERNOON
 (1964, Brian Foss) Ambitious-for-the-big-time psychic Kim Stanley, with slavishly-devoted hubby Richard Attenborough along for the ride, goes to any lengths — including kidnapping — to prove she's for real. Method maven Stanley was Oscar-nominated and won top acting honors from the New York Film Critics. "Brilliant acting, directing, in this must-see-film." — Leonard Maltin. 35mm. 2:45, 7:10

DOUBLE FEATURE

MARCH 23 THU
GIRL WITH GREEN EYES
 (1954, Desmond Davis) It's hardly smooth sailing when country-bred, new-to-Dublin grocery clerk Rita Tushingham falls for acerbic, married, old-enough-to-be-her-dad novelist Peter Finch. With the ever-madcap Lynn Redgrave as her flatmate. From an Edna O'Brien novel. DCP. 3:00, 7:00

MARCH 24 FRI
THE LEATHER BOYS
 (1963, Steve J. Ford) "Men? You look like a couple of queers!" With his marriage to teenage Rita Tushingham crumbling, biker Colin Campbell finds escape from the squalor and squabbling with gay bike mate Dudley Sutton. "A sharply observed slice of low-life." — Leslie Halliwell. 35mm. 12:45, 4:50, 9:00

DOUBLE FEATURE

MARCH 27 MON
LOOK BACK IN ANGER
 (1959, Tony Richardson) See March 22. 35mm. 12:30, 4:55, 9:10

MARCH 27 MON
THE ENTERTAINER
 (1950, Tony Richardson) See March 22. 35mm. 2:45, 7:00

DOUBLE FEATURE

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 (1959, Tony Richardson) See March 22. 35mm. 12:30, 4:55, 9:10

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THE ENTERTAINER
 (1950, Tony Richardson) See March 22. 35mm. 2:45, 7:00

DOUBLE FEATURE

APRIL 4 TUE
THE ANGRY SILENCE
 (1960, Gün Gadow) With wife Pier Angeli expecting, factory worker Richard Attenborough refuses to join in an unauthorized strike, provoking brutal repercussions from his mates and employers. Still controversial for its cynical depiction of organized labor as a sluggish, mindless collective. DCP. 12:45, 6:05, 9:30

APRIL 5 WED
ACCIDENT
 (1967, Jean-Louis Godon) Don Dick Bogarde's mid-life crisis, struggling with the tensions, rivalries, lusts and distrusts shared with students Michael York and Jacqueline Sassard, old flame Delphine Seyrig, pregnant wife Vivien Merchant, and unpleasant colleague Stanley Baker, Pinter's second Losey collaboration, adapted from a novel by Nicholas Mosley, son of British fascist leader Oswald. DCP. 2:45, 7:00

DOUBLE FEATURE

MARCH 28 TUE
A TASTE OF HONEY
 (1961, Tony Richardson) See March 24. DCP. 12:30, 4:40, 8:50

MARCH 28 TUE
SPARROWS CAN'T SING
 (1964, Joan Littlewood) Sailor James Booth returns to find his house missing and his wife with a pram, and then... Semi-improvised ensemble work, a mélange of Cockney rhyming slang, East End Yiddish, and underworld argot. Sole film by legendary theatre producer Littlewood (A Taste of Honey, Oh, What a Lovely War). 35mm. 2:40, 6:50

DOUBLE FEATURE

MARCH 29 WED
THE SERVANT
 (1963, Joseph Losey) Upper-crust James Fox thinks he's found a "treasure" in new butler Dirk Bogarde, then starts checking out Bogarde's steamy sister Sarah Miles. Losey's first collaboration with playwright Harold Pinter. DCP. 12:30, 4:55, 9:20

MARCH 29 WED
THE PUMPKIN EATER
 (1964, Jack Clayton) Grief becomes paralyzing for memory-laden Anne Bancroft, losing her bearings amid upscale surroundings, while philandering screenwriter hubby Peter Finch looks on with baffled dismay. With a memorably intrusive James Mason and a babbling, dotty Maggie Smith. Screenplay by Harold Pinter. Archival 35mm print. 2:45, 7:10

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DOUBLE FEATURE

APRIL 1 SAT
MORGAN
 (1966, Karel Reisz) Simian-wannabe David Warner (in "one of the most bizarre and brilliant performances of 60s cinema" — Alexander Walker), losing his mind when upper-crust wife Vanessa Redgrave (Oscar nomination) files for divorce, creates a series of increasingly outlandish schemes to prevent her from re-marrying. "The first underground movie made above ground." — John Simon. 35mm. 2:20, 6:10, 10:00

APRIL 2 SUN
TOM JONES
 (1963, Tony Richardson) Albert Finney's eponymous Tom, Henry Fielding's 18th century founding, roisters his way to love and inheritance through a succession of beds, amid speeded-up chases, silent movie parodies and asides to the screen. Oscars for Best Picture, Director, Screenplay and Score. 35mm. "A bawdy, romping film with great gusts of lascivious humor." — George Perry. 3:00, 7:45

DOUBLE FEATURE

MARCH 25 SAT
BILLY LIAR
 (1963, John Schlesinger) Angry Young Man meets *Swinging London*, as Tom Courtenay's Walter Mitty-esque fantasy life and dreary North English real life get a sudden burst of sunshine with the arrival of thoroughly Modern Julie Christie. "Pure Ambrosia." — A.O. Scott. *The New York Times*. 35mm. 2:50, 7:20

MARCH 25 SAT
DARLING
 (1965, John Schlesinger) "Your idea of big is not having more than one man in the bed at the same time!" *Swinging super* Mod-el Julie Christie recounts her own climb to the top, including lessons with TV journalist Dirk Bogarde and elegantly jaded Laurence Harvey, Oscars for Best Actress, Original Story and Screenplay. "A slashing social satire... loaded with laconic wit." — *The New York Times*. DCP. 12:30, 4:50, 9:20

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APRIL 2 SUN
ALFIE
 (1966, Lewis Gilbert) "I don't know what love is, the way you birds talk about it." Cockney Don Juan Michael Caine narrates his lurid London exploits, including a memorable tumble with a randy, ample widow Shelley Winters. Music by jazz great Sonny Rollins. Archival 35mm print. 5:30

DOUBLE FEATURE

APRIL 5 WED
POOR COW
 (1967, Ken Loach) "I fell in the family way when I was eighteen and I got married — to a right bastard!" With her thriving husband in prison, Cockney mom Carol White tells her own story of an affair with big-hearted burglar Terence Stamp — who'd play the same character over 30 years later in Steven Soderbergh's *The Limey*. DCP. 12:30, 4:50, 9:15

APRIL 6 THU
GEORGY GIRL
 (1966, Steve Narzozo) Dumpty Lynn Redgrave (in her Oscar-nominated starring role) gets stuck with swinging roommate Charlotte Rampling's baby, then falls for the father, Alan Bates — but there's Scottish high guy James Mason leering in the wings. "Dermidically kinky." — Pauline Kael. 35mm. 2:45, 7:15

IF...
 (1968, Lindsay Anderson) "Violence and revolution are the only pure acts." As hymns resound against sun-splashed Gothic buildings, "New Boy" Malcolm McDowell — in a magnetic, star-making performance — learns arcane rituals as the school term begins, while the school "whips" smack their lips lasciviously. DCP. 12:30, 4:50, 9:20

OPERA HOUSE SCREENS



FEBRUARY 19 SUN

Hester Street

★ **DIRECTOR JOAN MICKLIN SILVER IN PERSON**

(1974, Joan Micklin Silver) 1896 New York, and Steven Keats' Yankel transforms himself into the all-American, beardless "Jake," acquiring a home-grown girlfriend along the way — and then his shelter-wearing, greenhorn wife Carol Kane (in Oscar-nominated performance) shows up on his doorstep. Despite its shoestring budget, a strikingly authentic look at late 19th century Lower East Side life, based on Yehk: A Tale of the New York Ghetto by Abraham Cahan, patriarch of the Jewish Daily Forward. In Yiddish and English, 35mm print courtesy UCLA Film & Television Archive. An audience Q&A with director Silver will follow the screening. **4:10**

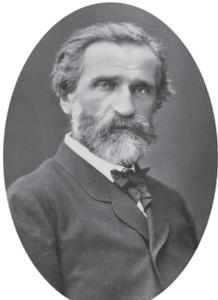


FEBRUARY 26 SUN

THE NUN'S STORY

★ **ACTRESS/AUTHOR PATRICIA BOSWORTH IN PERSON**

(1959, Fred Zinnemann) Belgian girl Audrey Hepburn (herself born in the Low Country of Holland) goes through the rigors of the novitiate and training with the formidable Dames Edith Evans and Peggy Ashcroft to fulfill her dream of nursing in the Congo, only to encounter her own illness, and agnostic doctor Peter Finch. Powerful examination of the demands of faith, obedience and individuality from non-Catholics Zinnemann and Oscar-nominated Hepburn. 35mm. Prior to the screening, film historian Foster Hirsch will interview author, journalist and former model and actress Patricia Bosworth (pictured above with Hepburn), who plays the key role of Sister Luke in the movie. Following the screening, Ms. Bosworth will sign copies of her new book *The Men in My Life: Love and Art in 1950s Manhattan* (HarperCollins), available for sale at our concession. **6:40**



FEBRUARY 20 MON

IN THE MOUTH OF THE WOLF ("IN BOCCA AL LUPO")

Unseen For Over 50 Years!

(1963, In Parma, near the birthplace of the revered composer Giuseppe Verdi, even the street-sweepers and cops sing opera, while soprano Margherita Roberti (née Margaret Jean Roberts of Davenport, Iowa) frets to Maestro Alberto Erede and co-stars Renato Cioni and Piero Cappuccilli that their new production of Verdi's *Luisa Miller* hasn't a prayer against the notoriously tough *pubblico parmigiano*. Unseen after airing just once on U.S. television 54 years ago, a vivid record of a not-quite-vanished culture. Directed and edited by Robert Morgan. Produced and written by J.C. Sheers. Following the screening, Verdi aficionados August Ventura will present excerpts from his forthcoming film documenting Parma's still-giving strong Verdimania, and will chat with filmmaker, author and NYU professor George Malko, co-producer of *In the Mouth of the Wolf*. **6:30**



MARCH 6 MON

FILM & NOTFILM

★ **FILMMAKER ROSS LIPMAN IN PERSON**

Film (1965, Alan Sondheim) Absurdist unite, as Buster Keaton meets Samuel Beckett: wordless first part of a planned trilogy, as Buster, seen mostly from the back, hurtles about beneath the Brooklyn Bridge, bundled up in a heavy overcoat. Following *Film*, Ross Lipman will present his own *Notfilm* (2015), a feature-length documentary on the Beckett film and its philosophical implications, utilizing interviews, outtakes, and other rare archival materials. Audience Q&A following screening, plus Skype interview with actor James Karen, who appears in both *Film* and *Notfilm*. "Finds a hitherto uncharted dimension of human and cinematic experience." — A.O. Scott, *The New York Times*. **7:00**



MARCH 13 MON

ANNIE HALL AND A TRIBUTE TO TONY ROBERTS

(1977, Woody Allen) "Annie and I broke up, and I still can't get my mind around that," admits Woody Allen's Alvy Singer, and while Diane Keston's Annie stammers, laughs nervously, and lah-dee-dahs, he looks back at his difficulties with women, while pal Tony Roberts offers advice on the sidelines. Woody's critical breakthrough, achieving real poignance and feeling amidst the hilarity, and the elegant visual style that would now be consistent throughout. Oscars for Best Picture, Director, Actress, and screenplay, plus Woody's only acting nomination. Following the screening, actor/producer John Martello will interview Annie Hall co-star Tony Roberts with his long theater, television, and film career, including his seven roles for Woody Allen. 35mm. **7:00**



APRIL 16 SUN

The Big Parade

Commemorating the 100th anniversary of the U.S. entry into WWI

(1925, King Vidor) John Gilbert teaches French peasant girl Renée Adoree proper gum-chewing technique before taking on the Huns, in Vidor's blockbuster WWI epic — the biggest hit of the decade. "Gilbert's performance ranks as one of the finest of the entire silent period." — Kevin Brownlow. "Remains one of the very finest works of its prolific producer-director Vidor, and one of the artistic as well as box office landmarks of the 20s." — William K. Everson. 35mm print, preserved by the Library of Congress. Approx. 130 min. **4:00***

*LIVE PIANO ACCOMPANIMENT BY STEVE STERNER

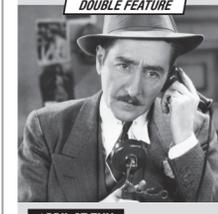


APRIL 27 THU

THE FRONT PAGE

NEW 35mm RESTORATION

(1931, Lewis Muntz) Cynical reporters, corrupt politics, bone-headed cops, sensation-seeking editors, and a murderer in a roll-top desk: the first, most faithful, and most purely cinematic adaptation of Hecht & MacArthur's classic, with Adolphe Menjou's Walter Burns and Pat O'Brien's Hildy Johnson keeping the wisecracks, insults, and un-p.c. slurs flying at machine gun pace. "The greatest newspaper comedy of them all." — Pauline Kael. 35mm. Original U.S. release version, restored by the Academy Film Archive and The Film Foundation, with funding provided by the George Lucas Family Foundation. **4:50, 7:50**



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Character Actors 101

Presented by BRUCE GOLDSTEIN

Allen Jenkins, Ruth Donnelly, Edward Everett Horton, Eugene Pallette, Eric Blore, Charles Lane, ZaSu Pitts, Hugh Herbert, Edna May Oliver, Frank McHugh, Hattie McDaniel, and on and on... You may not always know their names, but they pop up in one classic movie after another like old friends. Film Forum's Repertory Program Director Bruce Goldstein presents this tribute to the real stars of Classic Hollywood, in an illustrated talk originally presented at the TCM Classic Film Festival. **3:50, 6:50**



ALLEN JENKINS as **FRANKIE WELLS**

APRIL 7-13 ONE WEEK NEW RESTORATION



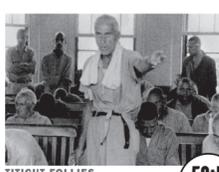
"STRIKINGLY DIRECTED AND PHOTOGRAPHED AMID URBAN GRIME AND SUBURBAN CONFORMITY." — LESLIE HALLIWELL

John Schlesinger's A KIND OF LOVING

Starring ALAN BATES and introducing JUNE RITCHE



"KEENLY OBSERVANT... MOVING IN ITS VERY UNPRETENTIOUSNESS." — TIME OUT (LONDON)



TITICUT FOLLIES

APRIL 14/15/16 FRI/SAT/SUN

(1967) Court-ordered out of theaters for decades (for supposedly violating its subjects' privacy), Wiseman's first film goes inside the Bridgewater (Mass.) State Hospital for the Criminally Insane, where brutality and callous insensitivity rule: a shrink's overly-interested questioning of a child molester, routinely humiliating strip searches, a doctor's ash-heavy cigarette dangling as he force-feeds an inmate through a funnel, etc. "Extraordinarily candid." — Vincent Canby, *The New York Times*. 35mm. **FRI/SAT 12:30, 4:10, 6:00 SUN 8:45**



APRIL 14 FRI

LAW AND ORDER

(1969) Kansas City cops try a chokehold on a hooker, give the works to a suspected car thief, and show kindness beyond the call of duty — and embarrassed befuddlement at a love triangle dispute. To his own surprise, Wiseman found he'd created a sympathetic movie about cops. "The most powerful hour and a half I've seen all year." — Pauline Kael. 16mm. **2:20, 6:00, 9:45**

APRIL 15 SAT

HIGH SCHOOL

"Don't give me a pass to use the phone?" "Don't give me that 'Yes, sir' business!" Sound familiar? This time it's Philly's middle-class Northeast High, but the plethora of petty rules, rampant apathy, and teachers' X-ray vision for disrespect could be anywhere and everywhere. 35mm. **2:20, 6:00, 9:50**



APRIL 16 SUN

MODEL

(1980) "It's probably the most difficult art form there is," remains the director of a pantyhose commercial, in which model Apollonia must hold her leg in the air — just so — over and over. At Zoli's modeling agency, 5 feet 6 is too short, and Calvin Klein jeans look down on Times Square. "Brilliantly distilled both the excitement and emptiness." — *NY Times*. 16mm. **1:30**

APRIL 16 SUN

ESSENE

(1972) A committee meeting, with polite, sober discussion of issues, but these are transcendent issues, and the men are robe-dressed crucifix-wearers — it's a rural Anglican religious community; and yet still emphatically human: one crabby monk can't get along with the abbot, but is Mr. Genial when in town. "A superb human comedy — funny, pathetic, touching, absurd, moving." — *New York Times*. 16mm. **7:00**

APRIL 17 MON

JUVENILE COURT

(1973) Amid mellifluous as molasses Memphis accents, Judge Kenneth Turner, psychologists, welfare workers, lawyers earnestly look out for "what's best for the child" — including a possible molester, a suspected molester, a terrified little boy burned by hot grease who can't remember his birthday — but does getaway driver Robert get the shaft? 16mm. **12:30, 8:20**



APRIL 17 MON

WELFARE

(1975) "Please have a seat." Amid a tidal wave of firms, obvious BS stories, heartrending (probably true) stories, a woman going nuclear after a two-hour wait with her confused mother, a story-fake worker counterpunching with a demand for mom's house deed — and at the end a couple are still sitting. 16mm. **3:30, 9:30**

APRIL 17 MON

THE STORE

(1983) Filming (for the first time in color) at Dallas' Neiman Marcus was "like being handed a \$20 million set." Shoppers, backstage workers, diamond rings, sable coats, a man in a chicken suit, elevators opening and closing like Kurosawa wipes, building to the 75th anniversary party. "Captures those tiny, illuminating surprises." — *Newsweek*. 16mm. **1:00, 6:00**

APRIL 19 WED

THE STORE

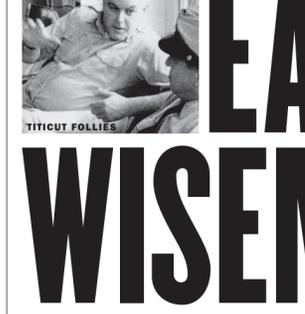
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APRIL 14-27 TWO WEEKS

"The most sophisticated intelligence in documentary." — PAULINE KAE

THE COMPLETE WISEMAN PART I

EARLY WISEMAN



APRIL 14-27 TWO WEEKS

EARLY WISEMAN

(1970) Real-life Errol, as the harried-but-dedicated staff of NYC's Metropolitan Hospital handles stabwounds, abused children, discarded seniors, mental cases, an apologetic teenager puking up an overdose, and the ultimate horror: bureaucracy. "As open and revealing as filmed experience has ever been." — Pauline Kael. 35mm. **4:00, 8:30**

APRIL 23 SUN

WELFARE

(1975) See April 17. 16mm. **6:15**

APRIL 24 MON

MANOEUVRE

(1979) NATO field exercises proceed with giant tanks scattering cattle, forcing Volkswagens up onto sidewalks, as amused Germans spectate, while leaders' exhortations resemble half-time pep talks — but they're war games, complete with fake explosions. It took only two days for Wiseman to get Pentagon approval. 16mm. **1:00, 6:15**

APRIL 24 MON

SINAI FIELD MISSION

(1978) In the middle of a bleak nowhere, a fortlike complex's life is punctuated by the compound's gates opening and closing. It's a U.S.-operated buffer zone monitoring station between the newly-at-peace Egypt and Israel. 16mm. **3:30, 8:35**

APRIL 24 MON

CANAL ZONE

(1977) A tourist agent gives his spiel as we see how the Panama Canal's complicated system of locks gets ships from ocean to ocean, and then, in the Centennial year 1976, we're in an American suburb with large, with actual Panamanians scurrying around the fringes. 16mm. **12:30, 6:00**

APRIL 25 TUE

CANAL ZONE

(1977) A tourist agent gives his spiel as we see how the Panama Canal's complicated system of locks gets ships from ocean to ocean, and then, in the Centennial year 1976, we're in an American suburb with large, with actual Panamanians scurrying around the fringes. 16mm. **12:30, 6:00**

APRIL 25 TUE

HOSPITAL

(1970) See April 23. 35mm. **WED 2:30, 6:00, THU 12:30**

*Q&A WITH FREDERICK WISEMAN FOLLOWING FRIDAY'S 8:00 SHOW

APRIL 21/22 FRI/SAT

HIGH SCHOOL

(1967) See April 14/15/16. 35mm. **FRI 8:00, SAT 4:50, 8:20**

*Q&A WITH FREDERICK WISEMAN FOLLOWING SATURDAY'S 2:50 SHOW

APRIL 21 FRI

ESSENE

(1972) See April 16. 16mm. **3:40**



APRIL 22 SAT

RACETRACK

(1985) A mare gives birth at a stud farm, a littered and empty grandstand: in between jockeys, trainers, vets, and bettors go about their work, a horse is draped with flowers — we view the actual Belmont Stakes off a TV screen — and a nonagenarian racing bigwig gets a testimonial at Roseland. 16mm. **12:30**

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APRIL 25 TUE/WED

HOSPITAL

(1970) See April 23. 35mm. **TUE 4:00, 9:15 WED 12:45, 4:15**



APRIL 26/27 WED/THU

TITICUT FOLLIES

(1967) See April 14/15/16. 35mm. **WED 2:30, 6:00, THU 12:30**

*JAMES SEWELL, CHOREOGRAPHER OF THE NEW TITICUT FOLLIES BALLET, WILL INTRODUCE WEDNESDAY'S 5:00 SHOW

APRIL 27 THU

HIGH SCHOOL

(1967) See April 15. 35mm. **2:20, 10:00**

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