

OCTOBER 22-NOVEMBER 4 ★ TWO WEEKS! ★ ACADEMY AWARD BEST DOCUMENTARY 1974 ★ NEW 35mm RESTORATION

"AN EPIC!"
 —VINCENT CANBY, *NEW YORK TIMES*
"NOT ONLY THE BEST DOCUMENTARY I'VE EVER SEEN — IT MAY BE THE BEST MOVIE EVER."
 — MICHAEL MOORE

HEARTS AND MINDS

A FILM BY **PETER DAVIS**

(1974) "It's a tribute to the American people that their leaders perceived they had to be lied to." A quiet, peaceful village, the only sound the rattlings of a cart — then a soldier wanders into the shot; presidents from Truman to Nixon commenting on Vietnam, only Eisenhower laying it on the line, with LBJ coining the now-common title phrase ("The ultimate victory will depend on the hearts and minds of the people"); a POW welcomed home to Linden, New Jersey with a flag-waving parade, then addressing wide-eyed schoolchildren on patriotism while a nun lurks in the background; two gangly airmen visit a Saigon brothel, seemingly oblivious to the eavesdropping cameras; the ex-French Foreign Minister reveals how the U.S. offered his country two A-Bombs to solve the Indochina problem; a descendant of Ralph Waldo Emerson stoically talks about his lost son; war amputees try on prosthetic limbs; a self-proclaimed Vietnamese war profiteer gloats over his potential post-war prospects; a Saigon coffin maker explains how the small ones are for children; the ex-South Vietnamese president, now a Paris restaurateur, tells how the U.S. made him quit; former U.S. commander General William Westmoreland opines, "The Oriental doesn't put the same high price on life as the Westerner," a distraught villager, who lost his 9-year-old daughter in an air raid, cries "Nixon murderer!" (a scene echoed in both *Control Room* and *Fahrenheit 9/11*). For *Hearts and Minds*, documentary filmmaker Peter Davis (*The Selling of the Pentagon*, *Hunger in America*) combined stock footage, news reports (among them a mock Communist coup in a 50s Midwestern small town), and above all striking color footage shot by his crew here and in a still war-torn Vietnam, decades before the Pentagon thought of "embedding" war correspondents. Deemed by its original backing studio as too much of a hot potato, *Hearts and Minds* was bought back by Henry Jaglom and co-producer Bert Schneider (*Easy Rider*, *Five Easy Pieces*) and released by another company to box office and critical acclaim, winning the Academy Award for Best Documentary Feature. After 30 years, all prints had faded, but after a two-year effort by the Academy Film Archive, its often lush color photography (by Richard Pearce, later director of *Heartland and Country*) has been painstakingly restored, a reminder of how documentaries could look before the omnipresence of digital shooting. "Rich in powerful images...not easily shaken off." — *New York Times*. "If I were to pick the one film that inspired me to pick up a camera, it is *Hearts and Minds*, a film that remains every bit as relevant today." — Michael Moore.

A RIALTO PICTURES RELEASE 1:00, 3:10, 5:20, 7:30, 9:40**
***DIRECTOR PETER DAVIS WILL APPEAR FOLLOWING THE 7:30 SHOW ON FRIDAY, OCTOBER 22**
****NO 9:40 SHOW ON FRIDAY, OCTOBER 22**

NOVEMBER 5-11 ONE WEEK!
50TH ANNIVERSARY!
NEW 35mm RESTORATION!
WINNER, 8 ACADEMY AWARDS

(1954) "I coulda been a contenduh. I coulda had class... I coulda been somebody," agonizes Marlon Brando's pigeon-raising ex-pug Terry Malloy as he gets mixed up in corruption and murder in a Hoboken longshoreman's union thanks to his brother, mob mouthpiece Rod Steiger, then must face victim's sister Eva Marie Saint — his scenes with her arguably topping the legendary cab confrontation. Turned down by every major studio until taken on by independent producer Sam Spiegel, Budd Schulberg's screenplay was based on Pulitzer Prize-winning articles by Malcolm Johnson, creating both a hard-hitting ripped-from-the-headlines melodrama, as well as a love story, in which Brando — despite knocking off every afternoon to visit his analyst — incarnated a new American film archetype. Sensitive but inarticulate, ("One of the best performances ever recorded on celluloid." — David Shipman. "If there is a better performance by a man in the history of film in America, I don't know what it is." — Kazan.) And in the pivotal scene of Terry's crime commission testimony, it was also Kazan and Schulberg's response to denunciations of their "naming names" to the House Un-American Activities Committee. (Kazan's reasoning has been well-documented; Schulberg had been kicked out of the Communist Party when he refused to rewrite his best-selling *What Makes Sammy Run?* to toe the party line.) 8 Oscars, including Best Picture, Director, Actor, Screenplay, Supporting Actress (Saint), and Photography (this was the great Boris Kaufman's first feature in 14 years; he had lensed Vigo's *L'Atalante* but was now reduced to shooting beer commercials); it missed Best Supporting Actor when nominees Steiger, Karl Malden (as a militant priest), and Lee J. Cobb (as mob boss "Johnny Friendly") split the vote. For its 50th anniversary, *Waterfront* has been meticulously restored from its original camera negative, with digitally re-mastered sound, including Leonard Bernstein's sole film score in all its mono glory.

A SONY PICTURES REPERTORY RELEASE 1:10, 3:15, 5:20, 7:30, 9:40

ELIA KAZAN'S
On The Waterfront
STARRING MARLON BRANDO

NOVEMBER 12-18 ONE WEEK!
NEW 35mm RE-CONSTRUCTION! 50 MINUTES OF ADDED FOOTAGE!

"An intimate personal epic! The triumph of Fuller's mature years!" — KENNETH TURAN, LOS ANGELES TIMES

(1980) "The real glory of war is surviving." Time ticks away on Omaha Beach on a dead man's wrist; horsemen battle a tank in a Roman amphitheater; an inmate enthusiastically joins in a firefight in an insane asylum, shouting "I'm sane!"; a German artillery spotter perches behind the arms of a giant crucifix; two men have a final confrontation within a concentration camp oven. Grizzled Sarge Lee Marvin (an actual Purple-Hearted veteran of the Pacific) leads his 1st Infantry Division squad (their shoulder patch: a big red number One) from the landings in North Africa, to D-Day, to an extermination camp in Czechoslovakia, with platoon members Mark Hamill (post-Luke Skywalker), Bobby Di Cicco, Kelly Ward, and Fuller alter ego Robert Carradine carrying on while nameless replacements bite the dust. Samuel Fuller's semi-autobiographical chronicle was a decades-long dream that was false-started in 1959 when he nixed a big-budget version with John Wayne, fearing it would degenerate into a typical Wayne flagwaver. Then, green-lighted again in 1980, it suffered budget shrinkage and massive cutting over Fuller's objections. While the original release was a box office and critical success, the "director's cut" gradually became one of the legendary films maudits of the American cinema, ranking, in the words of critic/documentarist Richard Schickel, who spearheaded the current restoration, "right up there with the 44 missing minutes of *The Magnificent Ambersons* as a dream quest." Now, after the discovery of 70,000 feet of camera negative, nearly 50 minutes of lost footage has been restored, including 15 completely new scenes, a major character (once minor), and a cameo by Fuller himself as a newsreel director, with all but two minor scenes in Fuller's script present and accounted for. As Schickel wrote recently in *Film Comment*, "What was a pretty decent war absurdity — sudden death and sudden laughter wildly mixed — movie is now a true Sam Fuller movie, full of that tabloid that was his trademark. And his glory."

A WARNER BROS. RELEASE 1:30, 5:10, 8:20



NOVEMBER 19-25 ONE WEEK! NEW 35mm PRINT!

FROM THE DIRECTOR OF *CHUNGKING EXPRESS* AND *IN THE MOOD FOR LOVE*
WONG KAR-WAI'S
Days of Being Wild
 STARRING LESLIE CHEUNG, MAGGIE CHEUNG

(1991) "I used to think a minute could pass so quickly. But actually, it can take forever." A love-'em-and-leave-'em playboy (the late Hong Kong super-star Leslie Cheung, who counted this among his favorite roles) saunters up to a snail bar, pops open a cold Coke and proceeds to seduce the girl behind the counter — an innocent-looking Maggie Cheung (later star of Wong's *Asbes of Time* and *In the Mood for Love*, etc.). But when their minute passes, he moves on to bar hostess Mimi (Carina Lau), only to leave her when he gets a tip on where to track down the birth mother who'd abandoned him as a child, while Maggie wanders the nocturnal back streets of Hong Kong, bending the sympathetic ear of lonely cop Andy Lau. A heady brew of romance and nostalgia (even appropriating the HK title for *Rebel without a Cause*), *Days* was veteran screenwriter Wong Kar Wai's second film as director, but the first to reveal his signature touches: an elliptical narrative, a dreamlike chronology, a rhapsodic use of music, an obsession with the themes of love and time, and gorgeous cinematography by the

Hong Kong-based Australian Christopher Doyle, who would shoot all of the director's subsequent films. After the success of his first feature, a straightforward gangster love story, Wong's producer financed *Days* knowing nothing more than the film's title and that its cast featured six rising young movie stars. But, as Wong recalled, Hong Kong's film distributors "all fainted" when they saw the completed work. The critics, though, *kvelled*; *Days* went on to win five HK Film Awards — Best Picture, Best Director, Best Actor, Best Cinematography, and Best Art Direction — and still turns up regularly on best-ever Hong Kong movie lists. "Litterally ravishing to watch. No other director in the world grazes the screen with so many exquisite-looking actors and actresses." — John Powers. "Some kind of masterpiece... A brilliant dream of Hong Kong life in 1960." — Tony Rayns, *Time Out* (London).

A KING INTERNATIONAL RELEASE 1:30, 3:30, 5:30, 7:30, 9:30

"AN ATMOSPHERIC REVERIE... crosses B-movie conventions with avant-garde jumpiness, a mix of *Hiroshima*, *Mon Amour* and *The Big Sleep*." — Caryn James, *New York Times*

NOVEMBER 26-DECEMBER 23 4 WEEKS!
ALL 35mm PRINTS

ESSENTIAL NOIR

CLASSICS OF AMERICAN FILM NOIR ~ 1941-1958

PROGRAMMED BY BRUCE GOLDSTEIN
 SPECIAL THANKS TO LINDA EVANS-SMITH, MARLENE WOMACK, WILLIAM ROBENS (WARNER BROS.); PAUL GINSBURG (UNIVERSAL PICTURES); TOM MOLEN, HARRY GARRISON, BARRY ALLEN (PARAMOUNT PICTURES); MICHAEL SCHLESINGER, SUSANNE JACOBSON (SONY REPERTORY); MARK McELHATTAN (SIKELIA PRODUCTIONS); ANNE GOODMAN (CRITERION PICTURES); SCHAWN BELSTON (20TH CENTURY FOX); AND WADE WILLIAMS.

NOVEMBER 29 MON (2 FILMS FOR 1 ADMISSION)
DETOUR
 (1945, EDGAR G. ULMER) New York-to-L.A. hitchhiker Tom Neal's pickup of the aptly-named Ann Savage leads to blackmail and death. Produced by a bottom-of-the-barrel Poverty Row studio, *Detour* was ignored when first released and didn't even rate a *New York Times* review until 1992, when Vincent Canby called it "one of the defining films of the seductive genre the French critics called *film noir*." 3:00, 6:20, 9:40

NOVEMBER 26/27/28 FRI/SAT/SUN (2 FILMS FOR 1 ADMISSION)
DOUBLE INDEMNITY
 (1944, BILLY WILDER) "Memorandum: I killed Dietrichson. Me, Walter Neff, insurance salesman, 35 years old, unmarried, no visible scars. Until a while ago, that is..." Fred MacMurray and icy blonde Barbara Stanwyck team up to whack her husband to the tune of "Tangerine," despite snooping colleague Edward G. Robinson, in the *ne plus ultra* of film noir, adapted by Wilder and Raymond Chandler from the James M. Cain novel. 1:10, 5:20, 9:50

NOVEMBER 30 TUE (2 FILMS FOR 1 ADMISSION)
MILDRED PIERCE
 (1945, MICHAEL CURTIZ) Joan Crawford's only Oscar winner, as one-track-minded daughter-loving Mildred relentlessly moves from housewife to waitress to restaurant mogul, en route dumping husband Bruce Bennett and acquiring sleazeball playboy Zachary Scott — or does she? The adaptation of James M. Cain's steamy pulp classic required nine writers, among them William Faulkner. "More authentic suggestions of sex than one hopes to see in American films." — James Agee. 3:15, 7:30

NOVEMBER 29 MON (2 FILMS FOR 1 ADMISSION)
CRISS CROSS
 (1949, ROBERT SIODMANN) "I shoulda been a better friend. I shoulda stopped you. I shoulda grabbed you by the neck. I shoulda kicked your teeth in." When honest armored car guard Burt Lancaster is caught compromised with ex-wife Yvonne de Carlo by new hubby Dan Durvey, his only choice is to hold up his own truck. 1:05, 4:25, 7:45

NOVEMBER 29 MON (2 FILMS FOR 1 ADMISSION)
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DECEMBER 1 WED (2 FILMS FOR 1 ADMISSION)
GUN CRAZY
 (1949, JOSEPH H. LEWIS) A bank robbery shot from inside the getaway car in a single, partly-improvised, as the highlights Lewis' startling *Bonnie & Clyde*-type sleeper, as vicious carry girl Peggy Cummins leads good-hearted gun buff John Dall into a life of crime. "Its intensity borders on the subversive and surreal." — *Time Out* (London). 1:00, 4:35, 8:10

DECEMBER 2 THU (2 FILMS FOR 1 ADMISSION)
THEY LIVE BY NIGHT
 (1949, NICHOLAS REY) "This boy and this girl were never properly introduced to the world we live in." Injured after a bank job, neophyte crook Farley Granger finds doomed love with care-giver Cathy O'Donnell, while the rest of the gang gets picked off by the cops. Nick Ray's directorial debut features an under-the-credits getaway via Hollywood's first-ever helicopter shot. 2:45, 6:20, 9:55

DECEMBER 2 THU (2 FILMS FOR 1 ADMISSION)
THE LOST WEEKEND
 (1945, BILLY WILDER) Failed writer Ray Milland hits the sauce and bottom — in Oscar winner for director and star — in Wilder's harrowing portrait of an alcoholic. Among the famous sequences: the desperate trek for money past actual Third Ave. pawnshops closed for Tom Kipper. "New York brutally stripped of all glamour." — Tom Milne. 1:40, 5:20, 9:10

DECEMBER 3/4 FRI/SAT (2 FILMS FOR 1 ADMISSION)
THE KILLING
 (1956, STANLEY KUBRICK) Ex-con Sterling Hayden puts together the usual suspects — including sniveling Elisha Cook Jr., a chess-playing wrestler and trigger-happy Timothy Carey — to pull off a race-track heist. En route, the 27-year-old Kubrick zigzags through a dizzying series of time shifts, as the inevitable ironic twist awaits. A key "inspiration" for *Reservoir Dogs*. Co-written by pulp titan Jim Thompson. 1:30, 5:20, 9:10

DECEMBER 5/6 SUN/MON (2 FILMS FOR 1 ADMISSION)
THE ASPHALT JUNGLE
 (1950, JOHN HUSTON) "Crime is a left-handed form of human endeavor." Back from the pen, criminal mastermind Sam Jaffe recruits strong-arm Sterling Hayden, driver James Whitmore, and safecracker Anthony Caruso for that big heist, with backing from lawyer/fence Louis Calhern (whose "nice" is Marilyn Monroe) — but thieves will fall out. The first of the Big Caper pictures, adapted from the W.R. Burnett (*Little Caesar*, *High Sierra*) classic. 3:10, 7:00

DECEMBER 5/6 SUN/MON (2 FILMS FOR 1 ADMISSION)
LAURA
 (1944, OTTO PREMINGER) Clifton Webb's elitist columnist Waldo Lydecker acidly narrates, as detective Dana Andrews, on the brink of necrophilia, falls in love with portrait of murdered Manhattan smart-setter Gene Tierney. The classic romantic noir is "ripe with perverse sexual overtones" (Foster Hirsch). 3:00, 6:25, 9:50

PHANTOM LADY
 (1944, ROBERT SIODMANN) "You like jive?" "You bet. I'm a hep kitten." Ella Raines and Franchot Tone desperately roam the sizzling New York streets for a condemned man's only hope to beat a wife-murder rap — the nameless woman he met in a bar. With orgasmic Elisha Cook Jr.'s drum solo. From the Cornell Woolrich novel. 1:15, 4:40, 8:05