

AUGUST 8-14 ONE WEEK

"CARAX'S METEORIC FIRST FILM! ECSTATIC CINEMA AND ECSTATIC LIVING JOIN TOGETHER!"
— Richard Brody, *The New Yorker*

"THE REVELATION OF THE 1984 CANNES FESTIVAL! SUGGESTS THE FIRST FILMS OF THE NEW WAVE!"
— Dave Kehr

Leos Carax's
BOY MEETS GIRL

12:45, 3:00, 5:15, 7:30, 9:45*
A CARLOTTA FILMS U.S. RELEASE

(1984) The bank of the Seine, ablaze with lights, is observed from a floating boat: a woman stormily breaks up with her boyfriend via car phone, then stalks along the bank to demand the time from a bystander; spurned lover Denis Lavant walks along the bank to strangle the bystander, then records "first murder attempt" (with date) on his map-of-Paris wall diary. Sad-eyed Mireille Perrier practices tap dancing in an apartment with a full-wall picture window fronting the apartment just across the street, then gets dumped by her boyfriend by apartment house intercom while Lavant happens by. Obviously the two melancholy souls must meet, at a party hosted by American Carroll Brooks, whose sole damaged teacup reminds her of her brother, where a deaf-mute reminisces about the days of silent movies; and an astronaut gazes at the moon and at a former Miss Universe contestant. *Nouvelle Vague... Deux*, with touches of vintage Turfaut and Godard, and yet, seen now, characteristic Carax, with the ravishingly romantic, rich and creamy photography of Jean-Yves Escoffier, here in lustrous b&w, and the debut of Carax's alter ego, the inevitable, chameleon-like Lavant. "Harris Alex (Denis Lavant), an aspiring filmmaker Carax's own age, through a permanently nocturnal Parisian atmosphere of poetic coincidences and crazy risks, out of one desperately romantic relationship and into another. Living in a garret where he maps, on a wall, the urban sites of his initiation experiences, writing love letters on a typewriter and saving copies for his autobiography, shopping books and records and scuffling around pinball machines in downbeat cafés, Alex crashes a party and meets a woman whose boyfriend has left her via intercom. Lucid, sardonic, cinematic realist aside adorn their all-night temple of intimacy, which builds to a grungy, furiously self-deprecating "Liebestod." — Richard Brody, *The New Yorker*. "The alternately surreal and expressionist imagery is reminiscent of silent cinema at its most elegant." — Geoff Andrew, *Time Out* (London).

AUGUST 15-21 ONE WEEK

Mr X

A VISION OF LEOS CARAX

"A CINEPHILIAC ROMANCE!"
— Amy Taubin, *Village Voice*

A CARLOTTA FILMS U.S. RELEASE

(2014, Tessa Louise-Salomé) "Is Leos Carax your real name or an assumed one?" "It's a real assumed name." "What's your opinion of Carax?" "I wish him courage..." — Godard. "He's the most undefinable man I know." — Juliette Binoche. Born Alexandre Dupont, Carax, despite having made only one film in the 21 years between *Les Amants du Pont Neuf* and *Holy Motors*, remains France's flamboyant *enfant terrible* and the most romantic of filmmakers, creating in many ways, in himself, a second New Wave, adding to the legends of the artist maudit. Louise-Salomé's documentary portrait features clips, outtakes, sills (with Carax voice-overs), interviews with Juliette Binoche, Michel Piccoli, and favorite actor/alter ego Denis Lavant, even Kylie Minogue; critics Kent Jones and Richard Brody; directors Kiyoshi Kurosawa and Harmony Korine; but even more, via her own startling use of camera and editing, the flavor of a Carax film itself. "Plunges us into the poetic and visionary world of a mysterious, solitary filmmaker who was already a cult figure from his first film. Punctuated by interviews and previously unseen footage, this is most of all a fine-tuned exploration of the poetic and visionary world of Leos Carax, alias Mr. X." — *The New York Times*. "The titular director talks about his work, mostly in voice-over, with brilliant and surprising openness, while ravishing clips dissolve in and out of each other, making us hungry to see the films in their entirety again." — Amy Taubin, *Film Comment*. 3:00, 7:20

AUGUST 15-21 ONE WEEK

CARAX

"PASSIONATE! FLAMBOYANT! WONDROUS! Carax's films blaze across the screen and leave an enduring impression on the mind's eye."
— Kent Jones

SPECIAL THANKS TO VINCENT PAUL-BONICOURT, ERIC DI BERNARDI, ADRIENNE HALPERN (RIALTO PICTURES), JULIE PEARCE (BFJ, LONDON), JAMES KING (ARTIFICIAL EYE, LONDON), TIFFANY GREENWOOD (SWANK MOTION PICTURES), AND CASEY MCNAMARA (FRENCH CULTURAL SERVICES, NEW YORK).

FLORENCE ALMOZNI, ROMAIN RANCUREL, AND CASEY MCNAMARA

HOLY MOTORS (2012) Leos Carax steps from his apartment into a crowded cinema. Seemingly family man Denis Lavant enters a limo driven by Edith Scob (later donning a white plastic face mask à la Franju's *Eyes Without a Face*; see "Special Events" below right) and via dossiers, makeup and costumes, plays a beggar, an actor, Eva Mendes' kidnapper, a concerned father (to Carax's own daughter), two hitmen; and an old flame of Kylie Minogue — or is it not acting? Carax's triumphant and enigmatic return to feature filmmaking. "Reminds you just how dreadfully conventional many movies are. Wonderfully, it feels unlike anything else: it's cinema reloaded." — Manohla Dargis, *The New York Times*.
FRI, AUGUST 15 12:30, 4:40, 9:15
MON, AUGUST 18 12:30, 9:15
THU, AUGUST 21 4:40

LES AMANTS DU PONT NEUF (1991) On an under-construction Pont Neuf, Paris' oldest bridge, hard-drinking street performer Denis Lavant and a post-relationship, losing-her-sight artist Juliette Binoche live as vagrants, but form a bond. Memorably over-the-top production — a full-size bridge stand-in had to be built when the real one became unavailable — with Binoche's water-ski down the Seine as fireworks explode a memorable highlight. *Aka Lovers on the Bridge*. "Could be the great urban expressionist fantasy of the '90s, like *Sunrise and Lonesome* in the 20s and *Playtime* and *Alphaville* in the 60s." — Jonathan Rosenberg. "An outrageously contrived peasant to freedom, a crazy mixture of scabby naturalism and rock-video mescaline staged on a movie set worthy of Stroheim." — J. Hoberman.
SAT, AUGUST 16 12:30, 4:40, 9:15
MON, AUGUST 18 4:40
WED, AUGUST 20 12:30
THU, AUGUST 21 9:15

POLA X (1999) Successful novelist Guillaume Depardieu (Gérard's son) lives in a magnificent chateau and is certainly close with mother Catherine Deneuve (he lights two cigarettes and gives her one, they banter while she's nude in her bath) and also motorcycle over to his blonde waif cousin/fiancee Delphine Chulout. But one day gurnt, mysterious Katy Gullubeva wanders out of the woods to announce she's his sister, and things proceed to get incestuously graphic. Controversial — but relatively faithful — adaptation of Herman Melville's *Pierre*. "Has enough fireworks to keep you in your seat. When it's over, you'll know you've had an experience." — *New York Times*. "Carax instinctively positions his camera to capture striking and expressive perspectives... There are moments that are breathtaking in their poetic density." — Dave Kehr.
SUN, AUGUST 17 4:40
WED, AUGUST 20 9:15

MAUVAIS SANG (1986) Did Michel Piccoli and Hans Meyer's partner jump or was he pushed? Either way, the American Lady wants her money in two weeks. To pull a new job, they'll need partner's son Denis Lavant, busy now dumping Julie Delpy and reinventing alienation — and then he meets Piccoli's 30-years-younger girlfriend Juliette Binoche. Carax's deliciously intense mix of New Wave style with full-blown French Romanticism, its dazzling colors keyed to a retina-searing red. "Carax's most purely delightful work... Bittersweet, haunting, and as original and eccentric as homage movies get, infusing arch neo-Gothic poetics with grace notes cribbed from Griffith, Chaplin, and Cocteau." — Dennis Lim, *Village Voice*.
TUE, AUGUST 19 9:15
TUE, AUGUST 19 12:45, 4:40, 9:15
WED, AUGUST 20 4:40
THU, AUGUST 21 12:30

AUGUST 22-28 ONE WEEK

Philippe de Broca's
THAT MAN FROM RIO

50th ANNIVERSARY RESTORATION

starring Jean-Paul Belmondo Françoise Dorléac

12:30, 2:50, 5:10, 7:35, 9:55
MON 2:50, 5:10, 9:45
A COHEN MEDIA GROUP RELEASE

(1964) A blow dart-wielding thug snatches a rare statuette from the Musée de l'Homme; anthropologist Jean Servais (Riff) is kidnapped in broad Parisian daylight; serviceman Jean-Paul Belmondo begins his 8-day leave by changing to civvies in a Métro entrance and witnesses fiancée Françoise Dorléac (Catherine Deneuve's sister, killed in a car accident 3 years later) getting kidnapped herself — and then the chase begins: by motorcycle, shoe leather, flight to Rio de Janeiro sans ticket or passport, airport baggage carrier, cable car, pink car complete with green stars and a rumble seat, water skier, Amazon river boat, seaplane, jungle vines... all shot in breathtaking widescreen and color. Even as Dorléac, rescued, is kidnapped again, Belmondo performs his own blood-curdling stunts against that sugar loaf Rio skyline and across that under-construction, unearthly architecture of Brasilia (even parachuting almost into the jaws of a hungry croc). Non-stop spot of... James Bond? More like a pre-*Raiders* Raider... but does Belmondo get back in time from that level? Co-scripted by Jean-Paul Rappeneau (later director of *Qrango de Bergerac*), with music by Georges Delerue (*Hiroshima Mon Amour*, *Jules and Jim*, and *The Conformist*; see right). This new restoration has been supervised by Pierre Lhomme, DP of Melville's *Army of Shadows* and de Broca's *City of Hearts*. "Sparked with cliff-hanging situations that have to be seen to be disbelieved, Mr. de Broca mingles the real and the fantastic for a most beguiling exaltation of the absurd. [From] Paris to the highways and byways of Rio de Janeiro and then on to the modern city of Brasilia, he uses the actual locations so vividly and artistically that they generate a kind of excitement that blends superbly with the dazzle of the plot. Excellent, exquisite color and a fine eye for architectural form lift these glittering elements to the level of surrealism." — *The New York Times*. "De Broca has made, wonder of wonders, a good movie about bad movies." — Judith Crist, *New York Herald Tribune*. *Up to His Ears*, de Broca's Rio follow-up, will be shown August 25 (see Special Events below right).

AUGUST 29-SEPTEMBER 4 ONE WEEK

Bertolucci's
THE CONFORMIST

NEW RESTORATION

STARRING Jean-Louis Trintignant Stefania Sandrelli

12:30, 2:50, 5:10, 7:35, 9:55
A KINO LORBER RELEASE

(1970) In Mussolini's Italy, repressed Jean-Louis Trintignant, trying to purge memories of a youthful, homosexual episode — and murder — joins the Fascists in a desperate attempt to fit in. As the reluctant *Jules* motors to his personal Gettysburg (the assassination of his leftist mentor), he flashes back to a dance party for the blind; an insane asylum in a stadium; and wife Stefania Sandrelli and lover Dominique Sanda dancing the tango in a working class hall. But those are only a few of this political thriller's anthology pieces, others including Trintignant's honeymoon coupling with Sandrelli in a train compartment as the sun sets outside their window; a limbo, lolling on the desk of a fascist functionary, glimpsed in the recesses of his cavernous office; a murder victim's hands leaving bloody streaks on a limousine parked in a wintry forest. Bernardo Bertolucci's masterpiece, adapted from the Alberto Moravia novel, boasts an authentic Art Deco look created by production designer Ferdinando Scarfotti, a score by the great Georges Delerue (*Contempt*, *Jules and Jim*, and *That Man From Rio*; see left) and breathtaking cinematography by Vittorio Storaro, who supervised this director-approved restoration. "Intriguing as *The Conformist* is as the reconstruction of one vexed historical moment — the late 30s — it is even more evocative of another, the late 60s and early 70s, when cinema seemed to be entering a period of decadence that was also a second youth." — A.O. Scott, *The New York Times*. "Juggling past and present with the same bravura brioish as Welles in *Citizen Kane*, Bertolucci conjures a dazzling historical and personal perspective, demonstrating how the search for normalcy ends in the inevitable discovery that there is no such thing." — Tom Milne, *Time Out* (London). "Carries with it a rejuvenating jolt of youthful creative energy, the memory of a time when movies were the most important art and their creative possibilities seemed endless." — Dave Kehr.

SEPTEMBER 5-11 ONE WEEK

"RICH, MAJESTIC, ALSO A BIT MAD!"
The New York Times

"SHAMEFULLY UNDERRATED! ONE OF THE MOST SUBLIME ACHIEVEMENTS OF THE 1970s!"
— *Time Out* (London)

(1978) So, washed up producer William Holden's big comeback project, an adaptation of Tolstoy's *Anna Karenina*, to feature the electrifying return from retirement of Garboque, eternally-youthful screen legend Fedora (Marthe Keller), goes down the drain when she throws herself under a train in real life. Flashback two weeks, as Holden sneaks into her remote Greek island hideaway to make his desperate pitch, finding she's been kept prisoner there by creepy Countess Hiedgard Knef, overprotective servant Frances Sternhagen, and virtuosic plastic surgeon José Ferrer. But who's really telling the truth? Adapting from *Crowned Heads*, a novel by ex-actor Thomas Tryon, Wilder and longtime co-scripter L.A. Diamond moved back from their frantic comedy style (*Some Like It Hot*, *One, Two, Three*) to his Noir roots (*Sunset Boulevard*), and to an evocation of a kind of Hollywood glamour that even in the 1970s seemed like the distant past. "Its spare classical style, its sense of character, and its occasional romantic excesses are all very much Old Hollywood (and Wilder has even included a jeremiad against the new boys in town). But the deliberate anachronisms are signs of a deep, unshakable commitment to a personal aesthetic." — Dave Kehr. "Old-fashioned with a vengeance, a proud, passionate remembrance of the way movies used to be, and a bitter smile at what they have become... It seems exactly what Mr. Wilder wants it to be, perfectly self-contained and filled with the echoes of a lifetime... The compactness and symmetry aren't achieved these days without a good deal of self-consciousness. Mr. Wilder achieves them naturally." — Janet Maslin, *The New York Times*. "Wilder's testament... Only superficially does it resemble *Sunset Blvd.*, since time has moved on; appropriately, Fedora is about a star's disastrous attempt to make time stop, and a washed-up producer's efforts to cope with Hollywood's inexorable new generation. Atmospherically set on Corfu, it explores the basis of cinema: realism, illusion, romance and tragedy — in a word, emotion. It's not a flashy film, let alone a cynical one, and it has a narrative assurance beyond the grasp of most directors nowadays: finely acted, mysterious, witty, moving and magnificent." — Adrian Turner, *Time Out* (London).

RESTORATION PRODUCED BY SAVARIA MEDIA IN COOPERATION WITH CINEPOSTPRODUCTION

starring William Holden Marthe Keller

DAILY (except Sun & Mon) 12:30, 2:50, 5:10, 7:35, 10:00
SUN 1:30, 3:50, 6:10, 8:30
MON 12:30, 2:50, 5:10
AN OLIVE FILMS RELEASE

SEPTEMBER 12-25 TWO WEEKS

New Restoration

"THE MOST PRECIOUS MOMENT OF FILM HISTORY!"
— MARTIN SCORSESE

Roberto Rossellini's
ROME OPEN CITY

STARRING ANNA MAGNANI

12:45, 3:00, 5:10, 7:30, 9:45
SUN, Sept 14 1:15, 3:30, 5:40, 8:00
Mon, Sept 15 12:30, 2:40, 4:50, 9:20
A JANUS FILMS RELEASE

(1945) Rome, winter 1944: as screaming-tired Gestapo dragnets blanket the "open city," Resistance leader Marcello Pagliero escapes from his apartment by running across the rooftops (as did co-screenwriter Sergio Amidei in real life), as pregnant widow Anna Magnani prepares for her wedding, parish priest Aldo Fabrizi uses the "frying pan method" to hide the local boys' looting brigade's hardware, and effete Major Harry Fest offices through his collection of incriminating ID photos — but betrayal, a broad-daylight machine-gunning, a Partisan ambush, blowtorch torture, and death by firing squad loom... Based on actual people and all-too-recent incidents (Magnani's electrifying final scene was inspired by her enraged pursuit of her boyfriend's escape by truck; written in a week in Federico Fellini's kitchen (the only place with heat); shot on a number of the real locations, and cast mainly with non-pros (Fabrizi and second-choice Magnani were already famous, albeit for comedy), Open City's documentary look and still hair-raising violence roiled audiences and critics around the world, making Neo-Realism, Rossellini, and Magnani twenty-famous, sharing the top prize at Cannes, and running twenty-one consecutive months at a single New York cinema. For years seen only in beat-up copies with hopelessly inadequate subtitles, this new restoration conveys the full meaning (and even the humor) of the dialogue for the very first time. "The fame of Rossellini's brutal, melodramatic account of the underground resistance to the Nazi occupation rest on its extraordinary immediacy and its rough, documentary look; at its most startling, it seems 'caught' rather than staged. Many Americans, used to slick war films, reacted to it as if it actually were caught... The movie gave us a cross-section of a city under terrible stress." — Pauline Kael. "Rossellini's Neo-Realism masterpiece... It scarcely matters how many times you watch it... The story plays like a gripping thriller: a cat-and-mouse game between Gestapo and resistance cell." — Cath Clarke, *The Guardian*. "Still a picture of unrivaled immediacy and passion... memorably preserved a place and a time — and taught generations of filmmakers how to preserve theirs." — Michael Wilmington.

SEPTEMBER 26-OCTOBER 6 ELEVEN DAYS

Tennessee Williams

SPECIAL THANKS TO NICOLE WOODS, KRISTIE NAKAMURA (WARNER BROS.), JUDY NICAUD (PARAMOUNT PICTURES), CHRIS CHOUINARD, NICK VARLEY (PARK CIRQUE FILMS), HADEN GUEST, MARK JOHNSON, DAVID PENDELTON (HARVARD FILM ARCHIVE), GROVER CRIS, CHRIS LANE, MICHAEL HORNE (SONY PICTURES), LYNANNE SCHWEIGHOFER (LIBRARY OF CONGRESS), JOE RED, CAITLIN ROBERTSON (20TH CENTURY FOX), AND PAUL GINSBURG (UNIVERSAL PICTURES).

TEENESSEE WILLIAMS: MAD PILGRIMAGE OF THE FLESH, A NEW BIOGRAPHY BY JOHN LAHR (PUBLISHED BY W. W. NORTON & COMPANY), WILL BE AVAILABLE AT OUR CONCESSION DURING THE FESTIVAL. MR. LAHR WILL INTRODUCE FILMS ON SEPTEMBER 26 AND OCTOBER 4, WITH BOOK SIGNINGS FOLLOWING SCREENINGS.

SEPTEMBER 26/27 FRI/SAT
A STREETCAR NAMED DESIRE
(1951, Elia Kazan) Faded Southern belle Vivien Leigh's Blanche DuBois is destroyed by her brutish brother-in-law, Martin Brando's Stanley Kowalski ("two of the greatest performances ever put on film" — Pauline Kael). Kazan retained the claustrophobic setting and the principals of his own Broadway smash, plus Leigh from Oliver's London production, of Williams' classic. Oscars to Leigh, Kim Hunter and Karl Malden.
FRI 12:30, 3:00, 5:30, 8:00*
SAT 12:30, 5:30, 8:00

*FRIDAY'S 8 PM SHOW INTRODUCED BY WILLIAMS BIOGRAPHER JOHN LAHR, WITH BOOK SIGNING TO FOLLOW SCREENING

SEPTEMBER 28/29 SUN/MON

BABY DOLL

(1956, Elia Kazan) "Possibly the dirtiest American-made motion picture that has been legitimized," *asked TIME Magazine*. Sicilian interloper Eli Wallach, steamed when his new cotton gin goes up in smoke, decides to revenge himself on suspect Karl Malden by seducing his thumb-sucking child bride Carroll Baker. Adapted from two of Williams' own one-act plays.
SUN 1:10, 5:40, 8:00
MON 1:10, 3:25, 5:40, 8:00*
*Q&A WITH STAR CARROLL BAKER FOLLOWING 8:00 SHOW ON MONDAY

SEPTEMBER 28 SUN (SEPARATE ADMISSION)
THE GLASS MENAGERIE
(1950, Irving Rapper) "Yes, I have tricks in my pocket, I have things up my sleeve," muses Arthur Kennedy between stints at the shoe warehouse, worrying about limping, painfully shy sister Jane Wyman, and overbearing "Southern belle" mom Gertrude Lawrence (Noël Coward's legendary screen partner), but a surprisingly sensitive Kirk Douglas is about to call. First film adaptation of a Williams work — adapted from his first Broadway smash. 3:30 ONLY

SEPTEMBER 30 TUE
NIGHT OF THE IGUANA
(1964, John Huston) Defrocked clergyman turned tour bus guide Richard Burton gets caught in a flesh, vs. spirit tango in a Mexican coastal village, as he becomes the object of desire for Ava Gardner, Deborah Kerr, and Lolita-like Sue Lyon. Skillful adaptation of the Williams play, with sensual photography of soon-to-be notorious Puerto Vallarta by Gabriel Figueroa. Los Olvidados, *The Exterminating Angel*. 12:30, 3:00, 5:30, 8:00

OCTOBER 1 WED
THE FUGITIVE KIND
(1960, Sidney Lumet) See September 27. 1:00, 3:30, 9:30

OCTOBER 1 WED (SEPARATE ADMISSION)
THE ROSE TATTOO
(1955, Daniel Mann) Tough day for still-in-mourning-after-three-years seamstress Anna Magnani: she learns her beloved husband was a cheater and that her daughter's got his boyfriend. "Southern belle" mom Gertrude Lawrence (Noël Coward's legendary screen partner), but a surprisingly sensitive Kirk Douglas is about to call. First film adaptation of a Williams work — adapted from his first Broadway smash. 3:30 ONLY

OCTOBER 2 THU *DOUBLE FEATURE!
THE ROMAN SPRING OF MRS. STONE
(1961, José Quintero) Recently widowed stage star Vivien Leigh gets a surprise Roman holiday gift from Contessa Lotte Lenze (Oscar nominated and widow of Kurt Weill): hardworking Italian gigolo Warren Beatty — but is he in it just for the lira? Or... is that Jill St. John? Only film by stage legend Quintero, adapted from Williams' novel. 2:50, 7:00

OCTOBER 2 THU *DOUBLE FEATURE!
THIS PROPERTY IS CONDEMNED
(1966, Stanley Kubrick) In 30s Mississippi, Mary Badham (*To Kill a Mockingbird*) remembers desperate-to-get-out-of-town sister Natalie Wood, whom mom Kate Reid is longing to make her the family's meat ticket; stranger Robert Redford, in town to tie people for the railroad — and Charles Bronson at his creepiest. Co-adapted by Francis Ford Coppola from Williams' one act. 12:40, 4:50, 9:00

OCTOBER 3 FRI

SUMMER AND SMOKE

(1961, Peter Gubulu) In pre-WWII Mississippi, delicately refined mistress's daughter Geraldine Page (Oscar nominee, Best Actress) yearns for hell-raising doctor-next-door Laurence Harvey, but he's busy chasing Rita Moreno. But after mortal consequences, things and people change symmetrically. Adapted from an unsuccessful Williams play — but Page's first stage triumph. 12:30, 2:40, 4:50, 7:00

OCTOBER 4/5 SAT/SUN (SEPARATE ADMISSION)
CAT ON A HOT TIN ROOF
(1958, Rowland Vachon) Okay, so he's on crutches. But why is Paul Newman cold-shouldering his slip-clad wife, Elizabeth Taylor's Maggie the Cat? Newman and "Big Daddy" Burl Ives repeated their roles from Williams' Broadway smash.
SAT 2:45, 7:00* SUN 6:00
*7:10 SHOW INTRODUCED BY JOHN LAHR, WITH BOOK SIGNING TO FOLLOW SCREENING

OCTOBER 5 SUN (SEPARATE ADMISSION)
SENSO
(1954, Luciano Vascovi) In the last stages of the Risorgimento, Contessa Alda Valli (*The Third Man*) dallies with Austrian deserter — but also vulnerable dreamer — Farley Granger, for whom she betrays her own Italian cause. We will be showing the English-language version (with Granger and Valli's own voices) called *The Warrent Countess*, crediting "dialogue collaborators" Tennessee Williams and Paul Bowles. Print courtesy Harvard Film Archive. 3:40 ONLY

OCTOBER 6 MON
SWEET BIRD OF YOUTH
(1962, Rowland Vachon) Accompanying faded Hollywood star Geraldine Page to his hometown, gigolo Paul Newman has plans for blackmail and for a reunion with Boss Ed Begley's daughter Shirley Knight. Brooks notoriously rewrote the ending of Williams' Broadway hit. Oscar nominations for Page and Knight; with Begley winning as Supporting Actor. 12:30, 2:50, 5:20, 7:40

OCTOBER 4/5 SAT/SUN
SUDDENLY, LAST SUMMER
(1959, Jean L. Mowbray) Strom Montgomery Cif probes hysterical Elizabeth Taylor's wounded psyche, with stubborn opposition from the "hero's" mother, Katharine Hepburn. Gore Vidal adapted from Williams' one act play. "Madness, homosexuality, prostitution, incest, disease and cannibalism, enough imagery to sustain an American Lit seminar for months." — *Time Out* (London). SAT 12:30, 4:55, 9:20 SUN 1:20, 9:15

AUGUST 2 SUN

EVIES WITHOUT A FACE

(1960, Georges Fekou) The ethereal Edith Scob (see Carax's *Holy Motors*, above) 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. 1:10

AUGUST 25 MON

UP TO HIS EARS

(1965, Pierre de Broca) "You forced me to see you the truth: I am a millionaire." Still, Jean-Paul Belmondo's not happy; and as his latest suicide attempt fizzles, mentor Valéry Inkijoff (Pudovkin's Storm over Asia) advises — let me do it. But when Belmondo rethinks after meeting stripper Ursula Andress (Dr. No, *Cremaster 5*) — where's Inkijoff? In De Broca and Belmondo's follow-up to *That Man From Rio* (see above left), the even more hair-raising stunts unravel across Chinese and Tibetan locations. Adapted from Jules Verne's non-sci-fi 1879 novel *The Tribulations of a Chinaman in China*. 12:30, 7:30

SEPTEMBER 8 MON

BILLY, HOW DID YOU DO IT?

Introduced by Volker Schlöndorff
(1992) "How Would Lubitsch Have Done It?" read a sign in Billy Wilder's Hollywood office. In 1988, director Volker Schlöndorff began to wonder the same thing about Wilder and commenced two weeks of non-stop videotaped conversation with his friend — a virtual one-on-one 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 extremely rare screening of the complete version. 7:45

SEPTEMBER 15 MON

CHICAGO

(1927, Frank Urson & Cecil B. DeMille) *Ripped from the headlines!* — for once pretty true. Straight-from-Broadway filming of the play based on the real lover-shooting Beulah Annan case, hitting the screen three years after her sensational Windy City trial (only years later spawning a remake, *Roxie Hart*, with Ginger Rogers in the title role, and, much later, the Broadway musical smash and Oscar-winning film). In this first and most authentic version, marvelously blousy Phyllis Haver is Roxie, with future screwball comedy great Eugene Pallette as her victim. Long thought lost, but now restored from a pristine 35mm nitrate print discovered by the UCLA Film & Television Archive in DeMille's private collection. Courtesy Flicker Alley. 7:00

*Live piano accompaniment by STEVE STERNER.

