

CALENDAR PROGRAMMES BY
BRUCE GOLDSTEIN













































































































































































AUGUST 12-18, ONE WEEK

**"SO GOOD IT'S THRILLING!
So robust that even its most tragic moments
can be dizzyingly comic."** — PAULINE KAEI

**"MAGNIFICENT!
Some of the most amazing sequences
I've seen in an Italian movie since the early
works of Bertolucci."** — DAVID DENBY

**"A PASSIONATE AND VOLATILE
FRESCO-IN-MOTION!"**
— JONATHAN ROSENBAUM



**WINNER
GRAND JURY
PRIZE
CANNES FILM
FESTIVAL**

Paolo and Vittorio Taviani's

The Night of the Shooting Stars

La notte di San Lorenzo (1982) A starry night viewed through a present day picture window, as a woman tells her sleepy child a tale of her childhood under the German Occupation: pears drop off a tree to distant shell concussions, while a pile of deadwood bestirs itself to reveal a fugitive returned for a clandestine marriage with his pregnant girlfriend. Two other fugitives return to the Tuscan town of San Martino to find their house, among most others, marked for explosion, with the population huddled up in an enormous vaulted basement, snookered by a joker's playing of "The Battle Hymn of the Republic" into believing the Americans have arrived. But when the remaining Fascists swear the Church will be a safe haven, Omero Antonutti (the brutal father of the Tavians' *Padre Padrone*) smells a rat and starts a nighttime exodus. The Taviani Brothers, relating events they witnessed or had told to them that in summer of 1944 in their home village of San Miniato, create, not Magic Realism, but a parable or folk tale-like quality that, even in its hair-raising gunfights, gives everything the feeling of a vivid, but detached dream.

This new restoration was supervised by the brothers themselves. *DCP*: "The Taviani Brothers have transformed this story from their own childhood into a collective epic handed down orally through the decades, but wildly embellished in the re-telling. It's at once more ambitious in its sweep and more Utopian than their previous *Padre Padrone*, more romantic in its desire to recapture a lost, breathless intensity of experience." — Sheila Johnson, *Time Out* (London). "Comedy, tragedy, vaudeville, melodrama — they're all here and inseparable." — Pauline Kael. "Has the angelic earthiness of Quattrocento art, an unpredictable, often comic blend of sentimental naturalism and skillful hyperbole." — J. Hoberman, *Village Voice*. "Radiates with unexpected and even startling moments of bucolic poetry." The Taviani can turn something as artificial as movie studio stars in the sky into the convictions of personally recollected history." — Jonathan Rosenberg.

12:30, 2:45, 5:10, 7:30, 9:40 A COHEN MEDIA GROUP RELEASE



THE QUAY BROTHERS — ON 35MM {

CURATED BY
Christopher Nolan



INCLUDING



IN ABSENTIA



THE COMB



STREET OF CROCODILES

AND THE U.S. PREMIERE
OF Christopher Nolan's
QUAY

ALL NEW 35MM PRINTS!

{ CHRISTOPHER NOLAN
IN CONVERSATION WITH
THE QUAY BROTHERS
OPENING NIGHT
Wednesday (Aug. 19) at
7:00* and 9:30* pm }

THE
QUAY BROTHERS
IN PERSON!
Thursday, Friday and
Saturday (Aug. 20/21/22)
at 7:00 pm

DAILY (except WED) 12:30, 2:20, 4:40, 7:00, 9:15
WED ONLY 12:30, 2:20, 4:40, 7:00*, 9:30*

*SPECIAL ADMISSION FOR OPENING NIGHT 7:00 & 9:30 SHOWS (WED., AUG. 19):
\$20 NON-MEMBERS, \$13.50 MEMBERS (regular prices at all other shows)

A ZEITGEIST FILMS /
SYNCOPT RELEASE

AUGUST 6 THU ONLY

HIROSHIMA MON AMOUR

4K RESTORATION
(1959, Alan Reisawa) French actress Emmanuelle Riva (2012 Oscar nominee for *Amour*), in Japan to make a "peace film," finds herself, in the course of her brief affair with Japanese architect Eiji Okada (*Woman in the Dunes*), compulsively returning to her own traumatic post-war experiences. Asked to do an anti-nuclear documentary, Reisawa opted instead for a feature exploring mutual gains and the power of memory, written by novelist Marguerite Duras. Winner of the International Critics' prize at Cannes, *Hiroshima* was the main competition to avoid offending the U.S. We are presenting it exactly 70 years after the bombing of Hiroshima. *Le tour de France* - The New York Times.

DXP: 12:40, 3:00, 5:10, 7:10, 9:10



SEPTEMBER 13 SUN

SHERLOCK HOLMES

UNSEEN IN 99 YEARS!

(1916, *Anna Bernert*) *Actor*/playwright William Gillette (*Too Much Johnson*) was one of the greatest stage luminaries of the late 19th and early 20th centuries, most famous by far, though, for his play *Sherlock Holmes*—an adaptation green-lighted by Arthur Conan Doyle himself—and for his essaying of the title role, which he played over 1300 times, from 1891 to 1932. The film, and—once considered the greatest silent Sherlock, Gillette's Holmes has long been relegated to photographs in musty theatrical histories. That is, until the discovery last year of this long-lost film adaptation of the play, revealing a mix of 19th-century melodramatic acting styles with an extraordinarily subtle and modern performance by Gillette as the iconic detective. *Restored by the Cinématique Française and The San Francisco Silent Film Festival. DCP courtesy Flicker Alley. 340*

the place accompaniment
by STEVE STERNER




SEPTEMBER 20 SUN

BUNNY LAKE IS MISSING

NEW 4K RESTORATION

Co-star KEIR DULLEA in person!



(1965, OTD PREMIERE!) Carol Lynley's suspense search for her missing daughter — but does exist? — is aided by doubting brother Keir DU. (2001: A Space Odyssey) and Inspector Laurie Olivier. London location shooting and a memorable scene in a version of the film. (1965: A Space Odyssey) The Zombies! "The cast alone is worth the price admission." — Leslie Halliwell. "A shimmering gem. Film Noir and the last fully assured work of Premier's career... a rare display indulging him in roccoco virtuosity." — Foster Hirsch. **5:30***

***Introduced by KEIR DULLEA with Q&A moderated by FOSTER HIRSCH following screening**

SEPTEMBER 27 SUN

An afternoon with **DIANE BAKER**

Born and raised in Hollywood, Diane Baker started kinda slow—she was the oldest sister in the career of George Stevens' most-Oscar-winning Diana. Since then, she's been a Hitchcock brunette (*Marnie*; see right), daughter of a tax-murderer Joan Crawford (in William Wyler's *Strait-Jacket*), and mother-in-law to Matthew Broderick (*The Gable Guy*) to Bullock (*The Net*), as well as love interest to as disparate as Pat Boone (*Journey to the Center of the Earth*), Gregory Peck (*Mirage*), Karl Malden (*Streets of San Francisco*), and David Janssen (*Fire on the Mountain*). The most watched TV episode ever up to that time. And, as a Ruth Martin in *Silence of the Lambs*, she ever complimented from Anthony Hopkins' Hannibal. This afternoon, actress, producer and teacher will discuss her 50-year-plus movie and television career with film historian Foster Hirsch. **5:30**



SEPTEMBER 28 MON

MARNIE

**Introduced by
Diane Baker**

(1964, **AIRIED** HITCHCOCK) What's a wealthy publisher Sean Connery to do when he finds employee Tippi Hedren is a compulsive liar? Why marry her, of course. But thanks to snooty, jealous ex-sister-in-law Diane Baker, those surprises just keep on coming. "As sour a vision of male-female interaction as Vertigo."

Thrilling to watch, lush, cool and oddly moving - *Time Out* (London), **DGP** re-release, **\$9.97**

***INTRODUCED BY ACTRESS DIANE BAKER, WITH Q&A FOLLOWING SCREENING**



VITTORIO DE SICA

SEPTEMBER 9-OCTOBER 8
FOUR WEEKS

Attore, Regista, Seduttore
(Actor, Director, Seducer)

PROGRAMMED BY
BRUCE GOLDSTEIN

PRESENTED IN
COLLABORATION WITH
ISTITUTO LUCE CINECITTÀ

 **LUCE**
CINECITTÀ



Dashingly handsome **Vittorio De Sica** (1901-1974): first a stage star as the *primo attore giovane* brillante of Italian musical comedies; then the ingratiatingly charming movie star — a Mediterranean Cary Grant — of Italian pre-war romantic comedies; then the deeply humanistic titan of *neo-realismo*, unadorned, no-compromise stories (from the pen of his longtime collaborator Cesare Zavattini), shot on the streets with non-pro casts, that touched and influenced all the world; then the mainstream director who helped create the personas of stars like Sophia Loren and Marcello Mastroianni, while himself incarnating the suave, silver-haired, silver-tongued Older Man. Which was the real Vittorio De Sica? All of them. This series features many rare 35mm prints (some subtitled especially for our screenings) imported from Italy (and going right back), courtesy Istituto Luce Cinecittà, Cineteca di Bologna, and Centro Sperimentale di Cinematografia — Cineteca Nazionale.

Special thanks to
ROBERTO CICCUTO, CAMILLA CORMANNI, PAOLA RUGGIERO, MARCO CICALA (ISTITUTO LUCE CINECITTÀ, ROME), LAURA ARGENTO, MARIA COLETTI (CENTRO Sperimentale di Cinematografia — CINECITTA NAZIONALE, ROME), ERIC DI BERNARDO, ADRIENNE HALPERN (RIALTO PICTURES), SHON DUSEY (BFI), JAMES QUANTO, SAMUEL LA FRANCE (TIFF, TORONTO), EMILY WOODBURN, BRIAN BLOOMBERG, LEE KUNG (JANUS FILMS), MARY TALLUNGAN (DISNEY), CARMEN ACCAPUTO, ANDREA MENEGHELLI, GUY BORLÉE (FONDAZIONE CINECITTA DI BOLOGNA), ANGELO DRAICHO, ELISABETTA CAMILLO (RILEY'S FILM, ROME), PAOLA CORVINO, MARCO VALERIA FUSCO (INTRAFRAMES, ROME), STEFANO CURTI (MINERVA), BARBARA CRANDALL, CATHLIN ROBERTSON, JOE RUD (DOTH CENTURY SCOT), JOSHUA TAGER (VFI FILMS), JOHN ROGUE, JR. (CORINTH FILMS), GIULIA D'ANGELO VALLAN, GRAY COLEMAN, FIAMMA AROTTI, TILDE COSI, AND ARTHUR COIN.

Archival 35mm Print SEPTEMBER 9-15 ONE WEEK Vittorio De Sica's GOLD OF NAPLES Starring SOPHIA LOREN SILVANA MANGANO TOTÒ and VITTORIO DE SICA ◆ U.S. THEATRICAL PREMIERE OF THE COMPLETE, UNCUT VERSION ◆ *L'oro di Napoli* (1954) Six stories set in De Sica's father's hometown: street performer Totò (*The Passionate Thief*) lays flowers on the capò's wife's grave, then returns home to his own wife and three boys — and *il guappo* who's taken over his household for the past ten years; when voluptuous 20-year-old pizza purveyor Sophia Loren loses the emerald ring given to her by her nervously tubby husband — in the dough? — they comb the *quartiere* for the day's customers, including suicidal Paolo Stoppa, in hysterical mourning for his just-deceased wife; Teresa De Vita carries off the "Funeralino" of her small child along the Bay of Naples; tightly-reined-in compulsive gambler Count De Sica (an out-of-control gambler in private life) finds a formidable opponent in his doorman's shrewd but bored 7-year-old son; working girl Silvana Mangano finds, out of nowhere, her dreams coming true: marriage with a handsome, prosperous middle class man — or is something else coming true?; a local widom dispenser, legendary Neapolitan playwright and actor Eduardo De Filippo (see *Mardi Italian Style* and *Yesterday, Today and Tomorrow* below and on reverse), advises on such things as the good-of-easy way to razor-slash a cheek and the proper delivery of a full-blooded, communal *pernacchio* to a despised duke. The granddaddy and gold standard of European omnibus films, adapted from stories by Giuseppe Marotta (and scripted with Marotta by De Sica and longtime collaborator Cesare Zavattini), runs the gamut from pure farce to outright tragedy, with Loren's gyrating walk in the rain her star-making moment. Originally released in this country with only four of the stories — and rarely seen in any form — this is the complete, uncut version. 35mm archival print courtesy Istituto Luce Cinecittà. "I set the film in a very specific strip of Naples: that very picturesque Piazza del Mercato, so out of time, where centuries have passed without any changes whatsoever. Nowhere else, it seems to me, can express that immutable quality of Naples... the Naples so used to the inevitability of destiny, with the forbearance that comes from wisdom, gained from thousands of years of experience." — De Sica. "Such frank and unfettered performing — such rich, uninhibited display of emotional exercises and pretensions — as we see in these little plays could outweigh a year of everyone's labor at the Actors Studio." — *The New York Times*. "Loren walking and De Sica gambling are works of art... In De Sica's hands, Loren blossomed into the most luscious comedienne the screen has ever known." — Pauline Kael. DAILY (except SUN) 12:45, 3:40, 7:00, 9:40 SUN 1:00, 6:10, 9:00 A RIALTO PICTURES RELEASE

SEPTEMBER 16-19 WED-SAT

BICYCLE THIEVES

NEW RESTORATION

Ladri di biciclette (1948, De Sica) In a devastated postwar Italy, even a job posting bills for a Riti Hayworth movie looks good to unemployed Lambertuccio. When his bike is suddenly stolen, it's time for him and his little son Enzo Staiola to take a desperate odyssey through Rome's looming streets. Attacked in Italy as being too negative, but still winner of the Italian Best Picture equivalent, New York Film Critics' prize, and Best Foreign Film Oscar. "The lesson of Bicycle Thieves stayed with me." – Satyajit Ray, *DOA*

WED 12:30, 2:30, 4:45, 7:00, 9:00
THU 12:30, 2:25, 4:20, 6:15, 10:15
FRI/SAT 12:30, 4:25, 8:25, 10:20



MIRACLE IN MILAN

SEPTEMBER 18/19 FRI/SAT
(SEPARATE ADMISSION)

MIRACLE IN MILAN

Miracolo a Milano (1951, De Sica) At tiny orphan found in a cabbage patch by 77-year-old silent screen veteran Emma Gramatica grows up to be Francesco Golisano, whose sunny outlook — plus the magic dove left him by Gramatica — help the denizens of a ramshackle Milanese squatters' shantytown find the actual beauty in their lives. But when businessmen learn there's oil there — is it time to fly away? Zavattini-scripted neo-realism and neo-fantasy and the Cannes *Palme d'Or* winner. "A glorious anomaly in De Sica's career." — Stephen Harvey. (Also showing September 22, 23, 25, 26, 1 D/C) **2:25, 6:20**

SEPTEMBER 20 SUN
(SEPARATE ADMISSION)

MISTER MAX

Il signor Max (1937, Mario Camerini) Off on the annual cruise ship vacation Roman newswoman owner De Sica spends the year saving for, he finds himself mistaken for an aristocrat friend and falling into the role – but will he carry it back home with him? No, it's not neo-realism – the newswoman and surrounding Roman street were sets at the newly-built Cinecittà. "Camerini's masterpiece." – Peter Bondanella. DCP. **1:10 ONLY**



SEPTEMBER 21 MON
(SEPARATE ADMISSION)

I'LL GIVE A MILLION

Darò un milione (1935, Mario Camerini) So why's everybody being so nice to bums? For the possible million franc prize: rich but despondent De Sica decides to skip suicide and rescue a tramp from his own attempt, then switches roles with him. But there's luminous comic performer Assia Noris as the future millionaire – a 1930s comedy classic from Vittorio's mentor Camerini, Zavattini's first

SEPTEMBER 17 THU
(SEPARATE ADMISSION)

TERESA VENERDI

(1941, *De Sica*) On the run from creditors thanks to his tempestuously spendthrift night club star mistress Anna Magnani (in her hilariously breakthrough role), minimally competent doctor De Sica takes a job as health inspector at a girls' orphanage, complete with a Shakespeare-quoting Adriana Benetti as the egomaniacal Teresa (named because she arrived on a Friday). Released in the U.S. in 1951 as *Doctor Beware*. A screwball romantic comedy with no film noir rank.... De Sica carries this unflagging romp both on and off screen. — *The New York Times*. 35mm. **8:15 ONLY**



TERESA VENERDI



MARRIAGE ITALIAN STYLE

SEPTEMBER 20/21 SUN/MON

MARRIAGE ITALIAN STYLE

Matrimonio all'Italiana (1964, De Sica) The flashbacks begin, as Marcello Mastroianni discovers a teenage Sophia Loren cowering in a closet in his favorite bordello during a wartime raid, and a twenty-year-plus relationship is revealed. Despite its marketing as a naughtily sex comedy, a kind of Neapolitan Scenes from a non-Mariage, as two stereotypes relentlessly take on three-dimensionality, while the heart-stirring surprises keep on coming. Adapted from the play *Fluennina* by Neapolitan legend Eduardo De Filippo. 35mm.

SUN 3:00, 8:10 MON 12:30, 2:30, 4:30, 8:25

screenplay, DCP. 6:40 ONLY

SEPTEMBER 22/23 TUE/WED

MIRACLE IN MILAN

(1951) See September 18/19. 12:30, 6:30



DE SICA

continues on recess

BREAD, LOVE AND DREAMS

(October 4)



