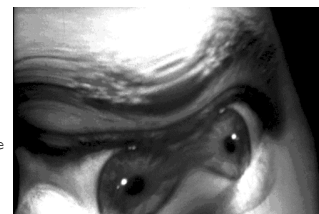


SEPTEMBER 6 and 8.

SATURDAY 11:30 AM; MONDAY 7 PM

NIGHT NURSE (1931 William Wellman) "A splendid, very sexy Barbara Stanwyck, often seen wearing nothing but her slip, confronts a wealthy, grimacing doctor (probably a cocaine fiend) who, aided by his diabolical right-hand man (a black-clad Clark Gable), tries to starve two children to death in order to seize their trust fund." (Bertrand Tavernier) With Joan Blondell 1.33:1 B&W 35mm 72 min.



SEPTEMBER 11 **THURSDAY 9PM**
SECONDS

(1966 John Frankenheimer) "Paunchy middle-aged banker (John Randolph) grasps another chance at life when a secret organisation transforms him into hunky Rock Hudson and gives him a new start as an artist in Californian beach-front bohemia. Freedom, however, turns out to be a rather daunting prospect, and the struggle to fill the blank canvas comes to typify Hudson's unease with his new existence.... (This downbeat sci-fi thriller completed Frankenheimer's loose 'paranoid' trilogy - earlier instalments being *The Manchurian Candidate* and *Seven Days in May*." (Time Out) 1.85:1 B&W DCP 107 min.

SEPTEMBER 13, 15. **SATURDAY 11:30 AM; MONDAY 7 PM**

ROSEMARY'S BABY (1968 Roman Polanski) "Having escaped the horrors of the Nazi Holocaust in Poland by the skin of his teeth, Mr. Polanski was well equipped psychologically to re-imagine what was, before *Rosemary's Baby*, a B-picture genre into an A-picture genre. He was assisted in no small measure by a cast that rose to the satanic challenge of the story, in which Mia Farrow's innocent wife is impregnated by Satan in the guise of her own actor husband, who connives with a coven of devil worshippers in order to get a coveted part in a Broadway play..." (Andrew Sarris) 1.85:1 Technicolor DCP 136 min.



SEPTEMBER 20, 22, 25 **SATURDAY 11:30 AM; MONDAY 7 PM; THURSDAY 9PM**

ACCIDENT (1967 Joseph Losey) "To preserve the movie's whomp of an impact, we're just going to give you the barest facts—the first scene will do. It's nighttime, and offscreen, a car violently crashes. In the eerie stillness, a sweater-clad, middle-aged Brit runs to the wreck, extracting a dazed young woman (but not her date, bleeding out next to her). He takes her home and calls the cops. Eventually, in flashbacks, we'll get to know stammering professor Stephen (Dirk Bogarde), glamorous Anna (Jacqueline Sassard) and Pinter's effortless way with bottled-up fury. Bring a date, because you'll need to talk this one through." (Joshua Rothkopf, Time Out) 1.85:1 Color DCP 105 min.



SEPTEMBER 18 **THURSDAY 9 PM**

BOOM! (1968 Joseph Losey) John Waters' pick for the first Maryland Film Festival, Boom stars Elizabeth Taylor as the filthy-rich, terminally-ill absolute ruler of her own Mediterranean island onto which a mysterious visitor has washed up. His friends call him "Angelo del Morte". An adaptation of Tennessee Williams' *The Milk Train Doesn't Stop Here Anymore*. "It's the other side of camp. It's beautiful, atrocious, and it's perfect. It's a perfect movie, really, and I never tire of it" (John Waters) 2.35:1 Technicolor 35mm 110 min.



SEPTEMBER 27, 29. **SATURDAY 11:30 AM; MONDAY 7 PM**

DR STRANGELOVE (1964 Stanley Kubrick) "Like most of his work, Stanley Kubrick's deadly black satirical comedy-thriller on cold war madness and its possible effects has aged well: the manic, cartoonish performances of George C. Scott, Sterling Hayden, and Peter Sellers (in three separate roles, including the title part) look as brilliant as ever, and Kubrick's icy contempt for 20th-century humanity may find its purest expression in the figure of Strangelove himself, a savage extrapolation of a then-obscure Henry Kissinger conflated with Werner von Braun and Dr. Mabuse to suggest a flawed, spastic machine with Nazi reflexes that ultimately turns on itself. With Peter Bull, Keenan Wynn, Slim Pickens, and James Earl Jones." (Jonathan Rosenbaum, Chicago Reader) 1.66:1 B&W DCP 95 min.



OCTOBER 2 **THURSDAY 9PM**

LOLITA (1962 Stanley Kubrick) "Wild, marvellously enjoyable comedy, adapted from Nabokov's novel. James Mason is the lover of little girls, the smiling, obsequious, phony Humbert Humbert; Shelley Winters is Charlotte Haze, the culture vulture rampant; Sue Lyon is her sexy daughter, Lolita; and Peter Sellers (at his most inspired) is Quilty, Humbert Humbert's walking paranoia." (Pauline Kael) 1.33:1 B&W DCP 152 min.

OCTOBER 4, 6, 9. **SATURDAY 11:30 AM; MONDAY 7 PM; THURSDAY 9PM**

JE T'AIME, JE T'AIME (1968 Alain Resnais 1922-2014) "A failed suicide agrees to become a guinea pig for scientists exploring time travel and is caught, not just in a given moment, but in an infinite variety of given moments, all variations on one another. And time's winged chariot will never come to his rescue..." (Raymond Durnat) "Cinema is a time machine and Mr. Resnais is its ultimate time traveler." (NY Times) 1.66:1 Color 35mm 91 min.



OCTOBER 11, 13, 16 Early start Saturday **SATURDAY 11:00 AM; MONDAY 7 PM; THURSDAY 9PM**

30TH ANNIVERSARY

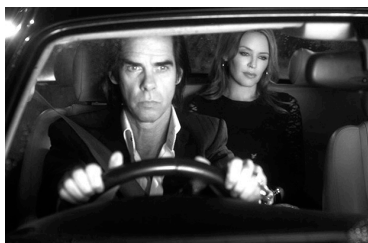
PARIS, TEXAS (1984 Wim Wenders) "The plot of *Paris, Texas* is disarmingly simple, focusing on the dramatic after-effects of a marriage's breakdown on young Hunter, his father and mother. Travis is found wandering in the desert by his brother, is reunited with Hunter, and sets off with Hunter to find Jane... What turns this fairly ordinary-sounding family drama into something on the edge of epic is its use of landscape and setting—the desert Southwest, California's San Fernando Valley, and the concrete canyons of Houston—reinforced by the stunning cinematography of Robby Müller and a plangent slide-guitar score by Ry Cooder." (Nick Roddick) Screenplay by L.M. Kit Carson and Sam Shepard. 35mm print courtesy of the Sundance Collection at the UCLA Film and Television Archive. 1.66:1 Color 35mm 147 min.



OCTOBER 18, 20. **SATURDAY 11:30 AM; MONDAY 7 PM**

ALEC GUINNESS 100

THE CARD aka THE PROMOTER (1952 Ronald Neame) "Denry the audacious, the opportunist who rises from washerwoman's son to town mayor through devious and ingenious scheming, is one of Alec Guinness's most winning roles—he even gets the girl. His performance is neatly matched against Glynis Johns's portrait of a female opportunist—a babyfaced, husky-voiced dancing teacher who latches on to wealth and a title. Eric Ambler adapted Arnold Bennett's 1911 satire on business methods and class barriers; it makes a blithe, wonderfully satisfying comedy. With Valerie Hobson as the Countess of Chell. (Pauline Kael) 35mm print courtesy of Park Circus 1.33:1 B&W 35mm 85 min.



OCTOBER 23 **THURSDAY 9 PM**

ONE SHOW ONLY!
20,000 DAYS ON EARTH (2014 Iain Forsyth, Jane Pollard) "An unclassifiable and frequently spectacular documentary made by British visual artists and videomakers Iain Forsyth and Jane Pollard, in close collaboration with Nick Cave. Although it's in no way a standard biographical picture or music documentary, the film is extremely intimate and revealing." (Andrew O'Hehir, Salon) 2.35:1 Color DCP 97 min.



OCTOBER 25, 27. SATURDAY 11:30 AM; MONDAY 7 PM
NEW RESTORATION

THE LADYKILLERS (1955 Alexander Mackendrick) "This sinister black comedy of murder accelerates until it becomes a grotesque fantasy of murder. The actors seem to be having a boisterous good time getting themselves knocked off. Alec Guinness, almost done in by great, hideous teeth-so enormous they give him master-criminal status-is the leader of a horrendous gang that includes Peter Sellers as Harry, the plump, awkward teddy boy. Katie Johnson is the cheerful old lady who upsets their fiendish plans simply by living in a world of her own. As her victims are, in some ways, even less real than she the disasters that befall them are extravagantly funny." (Pauline Kael) Selections from the **ALEC GUINNESS 100 travelling series** courtesy of **Rialto Pictures**. 1.33:1 Technicolor DCP 91 min.

NOVEMBER 1, 3. SATURDAY 11:30 AM; MONDAY 7 PM
NEW RESTORATION

KIND HEARTS AND CORONETS (1949 Robert Hamer) "Robert Hamer's 1949 film is often cited as the definitive black, eccentric British comedy, yet it's several cuts better than practically anything else in the genre. Dennis Price, as a poor, distant relative of the rich D'Ascovyne, must murder eight members of the family (all played by Alec Guinness) to obtain the title and fortune he believes are his right. Hamer's direction is bracingly cool and clipped, yet he's able to draw something from his performers (Price has never been deeper, Guinness never more proficient, and Joan Greenwood never more softly, purringly cruel) that transcends the facile comedy of murder; there's lyricism, passion, and protest in it too. With Valerie Hobson and Arthur Lowe." (Dave Kehr, *Chicago Reader*) 1.33:1 B&W DCP 106 min.



NOVEMBER 8, 10.
SATURDAY 11:30 AM; MONDAY 7 PM
NEW RESTORATION

THE MAN IN THE WHITE SUIT (1951 Alexander Mackendrick) "Alec Guinness has often been at his comic best in the role of an ordinary man with an obsession, and who can be as ordinary and obsessed as an inventor? In this film, he plays a quirky, idealistic scientist who lives in the modern economy of quick obsolescence yet is fixated on the long-range benefits to humanity of a cloth that will stay clean and last forever... Alexander Mackendrick directed this deft capital-science-labor comedy. With Cecil Parker, and Ernest Thesiger as a half-dead industrialist." (Pauline Kael) 1.33:1 B&W DCP 85 min.



actors in the country; Mickey Rourke, Ellen Barkin, Daniel Stern, Kevin Bacon, Steve Guttenberg, Paul Reiser, and Timothy Daly." (Pauline Kael) 1982) 35mm 1.85:1 Color 110 min.

NOVEMBER 22, 24. SATURDAY 11:30 AM; MONDAY 7 PM

THIEVES' HIGHWAY (1949 Jules Dassin) "Perhaps the most unjustly neglected of Jules Dassin's preblacklist Hollywood pictures, and one of the best noirs ever made, this 1949 release is a terrific, fast-moving thriller about the corruption of the California fruit market business. Adapted by A.I. Bezzerides (*Kiss Me Deadly*, *Track of the Cat*) from his own novel, it has a pretty exciting cast as well: Richard Conte, Valentina Cortese (in her American debut), Lee J. Cobb (in a role anticipating his part in *On the Waterfront*), Barbara Lawrence, Jack Oakie, and Millard Mitchell." (Jonathan Rosenbaum, *Chicago Reader*) 1.33:1 B&W DCP 94 min.



VERTIGO
BARBARA LAWRENCE, JACK OAKIE, MILLARD MITCHELL, LEE J. COBB, VALENTINA CORTESI, STEPHEN STRAUSS, MICKEY ROURKE, ERNEST THERSINGER, CECIL PARKER, ALEC GUINNESS, PETER SELLERS, KATIE JOHNSON, DENNIS PRICE, ROBERT HAMER, ALEXANDER MACKENDRICK
VISTARION

NOVEMBER 29. DECEMBER 1, 4. SATURDAY 11:30 AM; MONDAY 7 PM; THURSDAY 9PM
NEW RESTORATION

THE CONFORMIST (1970 Bernardo Bertolucci) "Bernardo Bertolucci wrote and directed this extraordinarily rich adaptation of the Alberto Moravia novel about an upper-class follower of Mussolini. It's set principally in 1938. Bertolucci's view isn't so much a reconstruction of the past as an infusion from it. Jean-Louis Trintignant is the aristocratic Fascist-an intelligent coward who sacrifices everything he cares about because he wants the safety of normality. Stefania Sandrelli is his deliciously corrupt, empty-headed wife, and Dominique Sanda, with her swollen lips and tiger eyes, is the lesbian he would like to run away with...It's a triumph of feeling and of style-lyrical, flowing, velvety style, so operatic that you come away with sequences in your head like arias. Cinematography by Vittorio Storaro." (Pauline Kael) In Italian with English subtitles. Restored by **Minerva Pictures-Rarovideo USA and L'Immagine Ritrovata (Bologna)** 1.66:1 Technicolor DCP 111 min.

DECEMBER 6, 8, 11. SATURDAY 11:30 AM; MONDAY 7 PM; THURSDAY 9PM
NEW RESTORATION

VERTIGO (1958 Alfred Hitchcock) "One of the landmarks-not merely of the movies, but of 20th-century art. Alfred Hitchcock's 1958 film extends the theme of Rear Window-the relationship of creator and creation-into the realm of love and sexuality, focusing on an isolated, inspired romantic (James Stewart) who pursues the spirit of a woman (the powerfully carnal Kim Novak). The film's dynamics of chase, capture, and escape parallel the artist's struggle with his work... But a thematic analysis can only scratch the surface of this extraordinarily dense and commanding film, perhaps the most intensely personal movie to emerge from the Hollywood cinema." (Dave Kehr, *Chicago Reader*) 1.50:1 Technicolor DCP 129 min.



OCTOBER 30 THURSDAY 9 PM

BLOOD FEAST (1963 Herschell Gordon Lewis) "The first genuine gore film, *Blood Feast* became a grassroots phenomenon and enshrined director H.G. Lewis and producer David F. Friedman in the drive-in hall of fame. Bereft of the qualities which characterize 'good' movies, this twisted camp classic instead delivers an avalanche of gruesome dismemberment and howlingly bad acting, resulting in a strangely appealing and tawdry mixture which has yet to be duplicated. Sweet little Suzette (Playboy Playmate and non-actress Mason) is cheerfully obsessed with her upcoming birthday party. Her mother, a dowdy matron with blood-chilling hats, consults a local caterer about an 'Egyptian feast.'" (Mondo Digital) 1.85:1 Color Digital 67 min.

NOVEMBER 6 THURSDAY 9 PM

Q&A with **JEFF KRULIK**
LED ZEPPELIN PLAYED

HERE (2013 Jeff Krulik) "*Led Zeppelin* explores the start of the modern rock concert industry, focusing on Led Zeppelin's first month in the US, and a concert mystery: Did they play on January 20, 1969 in a suburban Maryland gymnasium, in front of 50 confused teenagers, while President Richard Nixon was celebrating his first inauguration nearby. Many swear the concert took place, but just as many cast doubt. Did it really happen? Or over forty years later, is it some sort of a 'Rock-and-Roll Rashomon' re-imagining of history? Featuring interviews with rock writers, musicians, and fans, and several who claim they were there witnessing history that night." (Jeff Krulik) 1.85:1 Color Digital 90 min.



NOVEMBER 13 THURSDAY 9PM
ONE SHOW ONLY!

CRY-BABY (1990 John Waters) Johnny Depp is the juvenile delinquent in love with daughter-of-wealth Amy Locane in John Waters musical satire of the teen exploitation genre with a large and diverse cast including Traci Lords, Patty Hearst, Iggy Pop, Ricki Lake, Polly Bergen, Troy Donahue, Joe Dallesandro, Willem Dafoe and Joey Heatherton. 1.85:1 Color 35mm 91 min.



NOVEMBER 26 WEDNESDAY 9 PM

ONE SHOW ONLY! No Thursday Show.

THE DANCE OF REALITY (2013 Alejandro Jodorowsky) "The grand old dirty pope of midnight-movie voodoo and post-'60s turn-on, drop-out mythopoia returns with a vengeance, in his autumnal phase and with, surprise, a personal look backward at his own childhood. *The Dance of Reality* may be Alejandro Jodorowsky's best film, and certainly, in a filmography top-heavy with freak-show hyperbole and symbolism stew, the one most invested in narrative meaning." (Michael Atkinson, *Village Voice*) In Spanish with English subtitles 1.85:1 Color DCP 130 min.



NOVEMBER 29. DECEMBER 1, 4. SATURDAY 11:30 AM; MONDAY 7 PM; THURSDAY 9PM
NEW RESTORATION

THE CONFORMIST (1970 Bernardo Bertolucci) "Bernardo Bertolucci wrote and directed this extraordinarily rich adaptation of the Alberto Moravia novel about an upper-class follower of Mussolini. It's set principally in 1938. Bertolucci's view isn't so much a reconstruction of the past as an infusion from it. Jean-Louis Trintignant is the aristocratic Fascist-an intelligent coward who sacrifices everything he cares about because he wants the safety of normality. Stefania Sandrelli is his deliciously corrupt, empty-headed wife, and Dominique Sanda, with her swollen lips and tiger eyes, is the lesbian he would like to run away with...It's a triumph of feeling and of style-lyrical, flowing, velvety style, so operatic that you come away with sequences in your head like arias. Cinematography by Vittorio Storaro." (Pauline Kael) In Italian with English subtitles. Restored by **Minerva Pictures-Rarovideo USA and L'Immagine Ritrovata (Bologna)** 1.66:1 Technicolor DCP 111 min.