SEPTEMBER 6 and 8.
SUNDAY 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 friend) 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 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. The film remains intact 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 conspires with a coven of devil worshipers 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 onscreen, 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..." (Joshua Rothkopf, Time Out) 1.85:1 Color DCP 105 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. Mahuse to suggest a flawed, apocalyptic 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 4, 6, 9.
SATURDAY 11:30 AM; MONDAY 7 PM; THURSDAY 9PM
JE TA’IME, JE TA’IME (1969 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 Durgan) "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. Technicolor DCP 152 min.

OCTOBER 18, 20.
SATURDAY 11:30 AM; MONDAY 7 PM
ALEC GUINNESS 100
THE CARD aka THE PROMOTER (1952 Ronald Neame) "Henry the reprobate, the opportunist who rises from washerwoman's son to town mayor through devious and lying schemes in 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 bittersweet, wonderfully satisfying comedy. With Valerie Hobson as the Countess of Chell. (Pauline Kael) 35mm print courtesy of Park Circus 1.33:1 B&W 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 collaboration with Nick Cave. Although it’s in no way a standard biographical picture or a standard rockumentary, Anymore. "Paunchy middle-aged banker (John Randolph) grabs another chance at life when a secret organization transforms him into hunky Jack Hudson and gives him a new start as an artist in Californian beach-front bohemia. Freedon, however, turns out to be a rather daunting prospect, and the struggle to fill the blank canvas comes to typify Hudson’s uneasy with his new existence. (This quaint sci-fi thriller completed Frankenheimer’s loose "paranoid" trilogy — earlier installments being The Manchurian Candidate and Seven Days in May.)" (Time Out) 1.85:1 B&W DCP 107 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; Shelley Winters is Charlotte Haze, the culture vulture rampant; Sue Lyon is his sexy daughter, Lolita; and Peter Sellers (at his most inspired) is Quilty, Humbert’s walking paranoia." (Pauline Kael) 1.33:1 B&W DCP 152 min.

SEPTEMBER 18
THURSDAY 9PM
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 on 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, straotic, 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 11
THURSDAY 9PM
SECONDS (1966 John Frankenheimer) "Vainly middle-aged banker (John Randolph) searches another chance at life when a secret organization transforms him into hunky Jack Hudson and gives him a new start as an artist in Californian beach-front bohemia. Freedon, however, turns out to be a rather daunting prospect, and the struggle to fill the blank canvas comes to typify Hudson’s uneasy with his new existence. (This quaint sci-fi thriller completed Frankenheimer’s loose "paranoid" trilogy — earlier installments being The Manchurian Candidate and Seven Days in May.)" (Time Out) 1.85:1 B&W DCP 107 min.
OCTOBER 26, 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 holocaustic good time getting themselves knocked off. Alec Guinness, almost done in by great, hideous teeth-so-anonymous 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 upwards 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 Pictures. 1.33:1 Technicolor DCP 91 min.

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OCTOBER 28 THURSDAY 9 PM
BLOOD FEAST (1963 Herschell Gordon Lewis) “The first genuine gore film, Alzoft Feast became a grassroot phenomenon and embroiled 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 disemboweling and hublimly bad acting to become a strangely appealing and funny mixture which has yet to be duplicated. Sweet little Susette (Playboy Playmate and non-actress Mason) is cheerfully obsessed with her upcoming wedding 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.

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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 British, 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’Ascoynes, must murder eight members of the family (all played by Alec Guinness) to obtain the title and fortune he believes are his. Hamer’s direction is briskly 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 a lyrism, passion, and protest in it too. With Valerie Hobson and Arthur Lowe.” (Dave Kehr, Chicago Reader) 1.33:1 BW DCP 85 min.

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NOVEMBER 6 THURSDAY 9 PM
Q&A WITH JEFF KRULIK
LED ZEPPELIN PLAYED HERE (2013 Jeff Krulik) “Led Zeppelin Played Here explores the start of the modern rock concert industry, focusing on Led Zeppelin’s first month in the US, and a concert synergy: Did they play on January 26, 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? In over forty years later, is it some sort of a ‘Rock-and-Voll Ranchon’ re-imaging of history? Featuring interviews with rock writers, musicians, and fans, and several who claim they were there too. ‘It Will Never Die Tonight.’” (Jeff Krulik) 1.85:1 Color Digital 90 min.

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NOVEMBER 13 THURSDAY 9PM
ONE SHOW ONLY!
CRY-BABY (1990 John Waters) Johnny Depp in the juvenile delinquents in love with daughter-of-wealthy Amy Locane in John Waters musical satire of the teen exploitation genre with a large and diverse cast including Traci Lords, Patty Heatter, Iggy Pop, Ricki Lake, Polly Bergen, Troy Donahue, Joe Dallesandro, Willem Dafoe and Joey Heatherton. 1.85:1 Color 95 min.

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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 in 1923 and 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等等 these are the two feelings that the film is trying to achieve: a sense 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-Parodideo USA and L’Immagine Ritrovata (Bologna) 1.66:1 Technicolor DCP 111 min.

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DECEMBER 6, 8, 11 SATURDAY 11:30 AM; MONDAY 7PM; 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, captors, and escape parallel the artist’s struggle with his work... But a thematic analysis can only scratch the surface of this surpassingly dense and demanding film, perhaps the most intensively personal movie to emerge from the Hollywood cinema.” (Dave Kehr, Chicago Reader) 1.33:1 Technicolor DCP 129 min.