

REVIVALS FALL 2022

ALL REVIVAL
ADMISSIONS \$10

Charles

PARKING GARAGE
\$3 - 3 HOURS

ALL SHOWS IN MAIN
AUDITORIUM EXCEPT ON OPERA
SATURDAYS: MARKED WITH ★



SEPTEMBER 10 & 12.

SATURDAY 11:30AM, MONDAY 7PM.

THE DOUBLE LIFE OF VERONIQUE (1991 Krzysztof Kieslowski)

Krzysztof Kieslowski explores the mysteries of the doppelgänger as Irène Jacob plays two women, one Polish, one French, both singers, neither of whom knows the other exists. But as events unfold, that starts to change, in beguiling ways. Kieslowski made Veronique right before his culminating Three Colors trilogy, and it plays almost like a prelude to their musings on fate and connection. But it boasts its own charms, especially thanks to Jacob. **1.66:1 Color DCP 98 min. In French, Polish and Italian with subtitles.**



**THURSDAY,
SEPTEMBER 15 9PM
ONE SHOW ONLY!
AS TEARS GO BY**

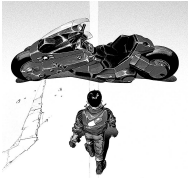
(1988 Wong Kar-Wai)
Watching Wong Kar-wai's first feature is like squinting at the left side of one of those Ascent of Man charts—a glimpse of the shaggy roots of the more elegant versions to come. It's mostly a full-on Hong Kong crime story, with Andy Lau's enforcer trying to keep his feckless pal (Jacky Cheung) out of trouble. But Wong's inimitable sensibility is there in the visual style, and in a romance with a civilian played by a young Maggie Cheung at her most sublime. Breathtaking stuff. **1.85:1 Color DCP 102 min. In Cantonese with subtitles.**



SEPTEMBER 17 & 19.

SATURDAY 11:30AM, MONDAY 7PM.

THE FUGITIVE KIND (1960 Sidney Lumet) Marlon Brando plays a New Orleans party boy with a snakeskin jacket named Valentine Xavier, and he's pretty much the most buttoned-down character in the film. That's because this early Sidney Lumet potboiler is based on Tennessee Williams' play *Orpheus Descending*, so Southern Gothic nuttiness is table stakes. "Snakeskin" blows into a tiny 'burg and tumbles into a love quadrangle with a hot-mess party girl (Joanne Woodward), the sheriff's busybody wife (Maureen Stapleton), and a woebegone immigrant shopkeeper (Anna Magnani). **1.85:1 B&W DCP 119 min.**



AKIRA (1988 Katsuhiro Ôtomo). **THURSDAY, SEPTEMBER 22 9PM**

The film that cracked anime wide open in America is still a mind-blower and visual stunner. Neo-Tokyo has risen from the rubble of a past apocalypse, but similar forces threaten to obliterate it anew, as sinister government agents, plucky teen bikers, mysterious wizened children with supernatural powers, and an antiheroic protagonist named Tetsuo scramble to decide its fate. Even the aspects that have been ripped off elsewhere umpteen times in the intervening years still feel fresh. **1.85:1 Color DCP 124 min. In Japanese with subtitles.**



SEPTEMBER 24, 26 & 29.

NEW 4K RESTORATION

SATURDAY 11:30AM, MONDAY 7PM, THURSDAY 9PM.

THE DISCREET CHARM OF THE BOURGEOISIE (1972 Luis Buñuel) Ever heard the joke about middle-aged coupledom being all about asking each other where you want to eat over and over until you die? Luis Buñuel's classic satire is a less amiable take on a similar idea. A clutch of upper-crust-y marrieds make plans to get together for a bite, but something always goes awry. Meanwhile, they smuggle drugs, plot, cheat on each other, and spiral into an absurd realm of surreal nesting realities. **1.66:1 Color DCP 102 min. In French and Spanish with subtitles.**

OCTOBER 1, 3 & 6.

SATURDAY 11:30AM, MONDAY 7PM, THURSDAY 9PM.

LA CIENAGA (2001 Lucrecia Martel) Argentina's Lucrecia Martel is one of the great filmmakers working today, and her debut feature offers Exhibit A. A large middle-class family has come together at their country house—"estate" is way too grand a word—to laze and drink in the heat around the grotty pool. Slowly, they start to come apart, with complications humorous and not at all. Martel's askew view of the world manifests itself in sly observations, conversations you've probably had, and hard, hard truths delivered like look-away passes. **1.85:1 Color DCP 103 min. In Spanish with subtitles.**



OCTOBER 8, 10 & 13

SATURDAY 11:00AM, MONDAY 7PM, THURSDAY 8:45PM. **PLEASE NOTE THE EARLY SHOWTIMES.**

HEAT (1995 Michael Mann) 10 reasons to enjoy *Heat*: 1) Al Pacino's berserk performance 2) Robert De Niro's tight-lipped one, from one of his last banner years 3) the epic scope of Michael Mann's tale 4) the big heist, which features a gun fight that feels like an actual war, not just movie pew-pew 5) the way the lives of ancillary crooks and cops get a look 6) pondering how a bookstore clerk can afford an apartment with a hillside view 7) the way Ted Levine's detective says "Figueroa" and "Flower" 8) Waingro 9) Danny Trejo's character being named "Trejo" 10) Tom Noonan (the guy in the wheelchair) getting to be Tom Noonan onscreen for a couple of minutes. **2.35:1 Color DCP 170 min.**



OCTOBER 15 & 17

SATURDAY 11:30AM, MONDAY 7PM.

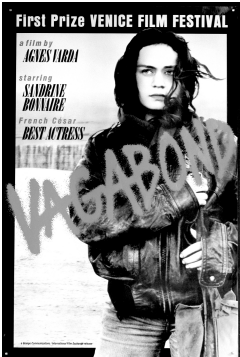
AUTUMN SONATA (1978 Ingmar Bergman) A mother who let her career distract her from her family and an older daughter roiling with thwarted love and resentment finally have it out — we've seen this movie before. But this is Ingmar Bergman's version, with the queenly Ingrid Bergman as an aging concert pianist and the luminous Liv Ullmann as her dutiful but anxious daughter. One of the great filmmakers directing two of the great film actors? Don't be surprised if you find you've forgotten to breathe. **1.66:1 Color DCP 99 min. In Swedish and English with Subtitles**



OCTOBER 22, 24 & 27.

SATURDAY* 11:30AM, MONDAY 7PM, THURSDAY 9PM.

VAGABOND (1985 Agnès Varda) Agnès Varda not only outlasted most of her New Wave comrades, she made a film that perhaps resonates even more now than it did when she made it. Sandrine Bonnaire plays the title role, a young woman sleeping rough through rural France in the dead of winter. Some people she encounters are kind, some are not, but either way, she is ultimately at their mercy. Varda reconstructs one easily-forgotten life, and limns the connections she made, to unforgettable effect. **1.66:1 Color DCP 105 min. In French with subtitles.**



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\$3 - 3 HOURS

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OCTOBER 29 & 31. NOVEMBER 3.
SATURDAY 11:30AM, MONDAY 7PM, THURSDAY 9PM.

THE ADDICTION (1995 Abel Ferrara) Abel Ferrara's best film? It's certainly his most thoughtful, and sleekly stylish. Lily Taylor plays an NYC philosophy grad student who finds her thirst for knowledge suddenly subsumed by a powerful thirst for blood. No one ever utters the word "vampire," but Ferrara has fun playing with horror tropes as well as the course of dependency and the nature of evil. Silky black-and-white cinematography and killer turns from Edie Falco, Annabella Sciorra, and Christopher Walken make it irresistible. **1.85:1 B&W DCP 82 min.**



NOVEMBER 5 & 7. **TWO SHOWS ONLY!**

SATURDAY* 11:30AM, MONDAY 7PM.

GIRLFRIENDS (1978 Claudia Weill) Before *Sex and the City*, before *Frances Ha*, there was *Girlfriends*. Claudia Weill's perfect little indie centers on two young roomies in New York, photographer Susan (Melanie Mayron) and writer Anne (Anita Skinner). When Anne moves out to get married, Susan starts to flounder, emotionally and otherwise. There is less a plot here than a finely observed thread of emotional intelligence and observation as Susan adapts to life without her bestie. Both a time capsule of '70s Manhattan and totally timeless. **1.85:1 Color DCP 88 min.**



THURSDAY, NOVEMBER
10 9PM
ONE SHOW ONLY!
**TO LIVE AND DIE
IN L.A.**

(1985 William Friedkin) More than a decade after *The French Connection*, William Friedkin swapped the grit of New York for the gloss of Southern California in this slick caper flick. But beneath its *Miami Vice* pastels and MTV flash, *TLDLA* is an even more cynical outing than *French Connection*. William Petersen's government agent, in hot pursuit of Willem Dafoe's hipster counterfeiter, is a crimewave with a badge, abusing sources, flouting laws, and getting people killed. A kinetic, surprisingly grim, film. **1.85:1 Color DCP 116 min.**

NOVEMBER 12, 14 & 17. **4K RESTORATION**

SATURDAY 11:30AM, MONDAY 7PM, THURSDAY 9PM.

RAGING BULL (1980 Martin Scorsese) An American classic-violent, brutal, vulgar, built on empty dreams, somehow beautiful nonetheless. Robert De Niro's performance as volatile middleweight champion Jake La Motta was already legendary before the film premiered, but consider Joe Pesci in his first major film role as Jake's long-suffering brother and teenage Cathy Moriarty in her first acting role ever as the champ's second wife. Both give performances that go toe-to-toe with the star. Oh, and pretty good writing, directing, and cinematography, too. **1.85:1 B&W DCP 129 min.**



NOVEMBER 19, 21 & 23. **NEW 4K RESTORATION**

SATURDAY 11:30AM, MONDAY 7PM, **WEDNESDAY**, 9PM.

GET CARTER (1971 Mike Hodges) If Michael Caine had been hit by a bus right after *Get Carter* wrapped, we'd still be talking about him today. As a London hardman returned north to his grimy hometown to get to the bottom of his brother's suspicious death, Caine is all tailored suit, hooded eyes, and coiled menace as he out-cools and outsmarts one hapless thug after another. A fatalistic gangster gem, and Roy Budd's '70s-tastic main theme will haunt your brain for weeks. **1.85:1 Color DCP 112 min.**



NOVEMBER 26 & 28. DECEMBER 1. **35MM PRINT**

SATURDAY 11:00AM (**Note Early Showtime**), MONDAY 7PM, THURSDAY 9PM.

HIGH AND LOW (1963 Akira Kurosawa) Akira Kurosawa's urban thriller is still, in a way, a samurai film. Toshiro Mifune plays a corporate executive embroiled in a high-stakes takeover deal when kidnappers snatch his chauffeur's son thinking that the boy is his son. Does he pay the ransom, scuttling his plans, or risk letting the boy die? Kurosawa pits the honor considerations of feudal Japan (and Mifune's screen image) with the gray areas of noir and corporate intrigue to thrilling effect. **2.35:1 B&W 35mm 143 min. In Japanese with subtitles.**



DECEMBER 3 & 5. **TWO SHOWS ONLY!**

SATURDAY 11:30AM, MONDAY 7PM.

THE LEATHER BOYS (1964 Sidney J. Furie) It's absolutely shocking that Sidney Furie's charismatic slice of British "kitchen sink" realism isn't better known here. Rita Tushingham and Colin Campbell play a young couple. She loves him. He loves her, his motorcycle, and going for rides with his mates. After marrying maybe a bit too soon, cracks begin to show, egged on slyly by his possessive new mate (Dudley Sutton). In addition to the film's fascinating peek into "cafe racer" culture, its treatment of attraction between men is both sensitive and far ahead of its time. **2.35:1 B&W DCP 108 min.**



THURSDAY, DECEMBER 8
9PM
ONE SHOW ONLY!
THIEF

(1981 Michael Mann) Michael Mann's debut feature unveiled his vision fully realized for theatergoers.

A man isolated by circumstances (James Caan in perhaps his finest performance as the title criminal) relies on his wits, his expertise, and his code to navigate a treacherous urban world (underworld Chicago, convincing as itself). The big heist setpieces drop jaws, but what elevates the director and star's work are the emotional stakes. In Tuesday Weld's love interest and Willie Nelson's avuncular mentor, Caan's character has something to lose. **1.85:1 Color DCP 123 min.**



DECEMBER 10, 12 & 15. **NEW RESTORATION**

SATURDAY* 11:00AM (**Note Early Showtime**),
MONDAY 7PM, THURSDAY 9PM.

COME AND SEE (1985 Elem Klimov) One of the scant handful of war films that can't be said to glamorize war. Elem Klimov's masterful epic follows a young Belarussian farmboy (Aleksei Kravchenko) as he joins the partisans fighting the Nazi invasion of his country during World War II. There are no big battle scenes, no bonhomie, just a panorama of violence and horror worthy of Bosch, metaphorically reflected in the wide eyes of Kravchenko, the ancestral embodiment of the how it started/how it's going meme. **1.37:1 Color DCP 142 min. In Russian, Belarussian and German with subtitles.**

Notes: Lee Gardner

ALL SHOWS AT THE CHARLES THEATRE
1711 N. CHARLES STREET