

Martin Scorsese presents the fifth annual

SAG HARBOR CINEMA

FESTIVAL of PRESERVATION

NOVEMBER 7-11, 2025



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SAG HARBOR CINEMA FESTIVAL of PRESERVATION

NOVEMBER 7 - 11, 2025

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TICKETING AND PASSES

Festival Passes provide full access to all screenings, special events, and the Preservation Party on November 8th. Passes can be purchased online or at the box office: \$55 for members (including Directors' Circle) and \$95 for non-members.

Pass holders are strongly encouraged to redeem their tickets in advance. Inventory cannot be guaranteed after 10 minutes prior to showtime.

Individual Tickets to all programs can be purchased online or at the box office.

LETTER FROM THE ARTISTIC DIRECTOR

I love the variety of the lineup this year – not only in terms of the scope of the films, but also because it engages with several notions of preservation itself. There is the most literal, physical aspect of it as reflected in the great work done by all the Archives, The Film Foundation, or the Fleischer family, who has undertaken an effort to preserve the legacy of Fleischer Studios. The way an artist films another one – as Bruce Weber does with Robert Mitchum – is also a form of preservation, as are Bill Morrison’s “revisions” of damaged footage of silent film fragments, filmmaker Kleber Mendonça Filho’s meditation on the movie palaces of his native Recife, and Bruce Goldstein’s artful live presentation, which will contextualize a Pre-Code film.

Honoring the golden era of movie-going, when a feature was most likely preceded by a short, we paired Stan Brakhage with Michael Mann and Sergei Parajanov; Betty Boop with Howard Hawks and Frank Tashlin; Cab Calloway with Francis Ford Coppola; and Bing Crosby, Frank Sinatra, and Grace Kelly with the latest miraculous find from Joe Lauro’s Historic Films Archive, a rare short from the Fleischer Studios’ “Screen Songs” series.

Ultimately, cinema is about the viewing experience. Keeping our films, their artistry, and their idea(l)s alive and relevant is also a collective effort, in which the audience plays a very important part. This sense of shared passion, enjoyment, and aesthetic experience is the ultimate meaning of a special weekend like this one.



Giulia D'Agnolo Vallan

Founding Artistic Director, Sag Harbor Cinema

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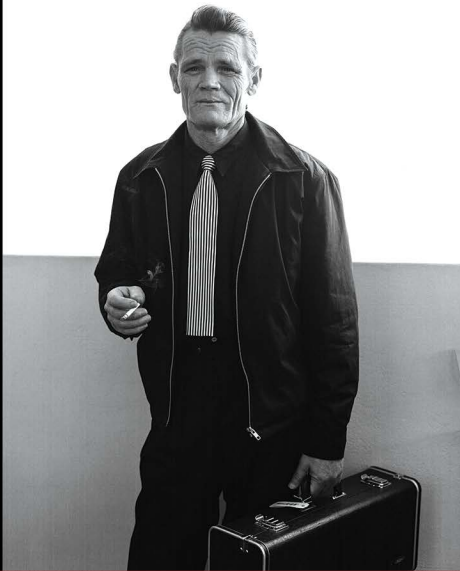
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BEWITCHED, BOTHERED AND BEWILDERED: Bruce Weber Films Chet Baker and Robert Mitchum

Exhibit

Opens Friday, November 7 at **5:00pm**

In his feature documentaries – the 1988 Academy Award-nominated *Let's Get Lost* and the 2018 documentary *Nice Girls Don't Stay for Breakfast* – Weber illuminates the colorful lives, masterful artistry and masculine mystique of two iconic 20th century bad boys: jazz musician Chet Baker and film star Robert Mitchum.

For this site-specific installation at Sag Harbor Cinema, Weber has chosen to show two main collaged film journals, reflecting his process – weaving images from each film together with archival stills and artifacts, visual references, and impressionistic interpretations of Baker's and Mitchum's mythological performances and notorious public personas. These journals were originally prepared for showcases of the films in Germany and France, respectively, and have never been presented before in the United States.

ABOUT BRUCE WEBER:

Photographer and filmmaker Bruce Weber first rose to international prominence in the early eighties on the success of images that combined classical styling with more visceral underpinnings of desire, mood, and sexuality. His ability to construct a seamless sense of romance and drama created the central public images for fashion houses like Ralph Lauren, Calvin Klein, and Versace, as well as earning him an enduring presence as a contributor to magazines at the very highest levels in the industry. Throughout his career, Weber continues to work in various forms – he has directed 15 short and feature-length films, published more than 54 books, and has held more than 90 exhibitions worldwide – extending his lifelong exploration of the nature of human relationships.



PICTURES OF GHOSTS

Kleber Mendonça Filho, 2023

Brazil | 93 mins | Portuguese with English Subtitles | DCP | Courtesy of Grasshopper Film

Friday, November 7

3:00pm

From acclaimed director Kleber Mendonça Filho (*The Secret Agent*), *Pictures of Ghosts* is a layered journey through time, sound, architecture, and cinema, set against the backdrop of Recife, the coastal capital of Pernambuco, and Mendonça Filho's home town. The film explores this historical and human landscape through the city's great movie theaters—once vibrant spaces of community and imagination throughout the 20th century. These venues, which carried both dreams and progress, also reflected profound transformations in social life. Blending archival documentary, mystery, film excerpts, and personal recollections, *Pictures of Ghosts* becomes both a cinematic map of a city and a meditation on how film itself shapes our sense of place and memory.



THE COTTON CLUB ENCORE

Francis Ford Coppola, 1984

USA | 139 mins | English | DCP | Courtesy of Lionsgate

Friday, November 7

5:30pm

Introduced by **James Mockoski**

Restoration Supervisor at American Zoetrope

Francis Ford Coppola's *The Cotton Club Encore* brings back to life the 1984 gangster saga whose release was overshadowed by the lore of a troubled production and studio interference. In this beautifully restored version, Coppola's vision of Harlem's legendary Cotton Club — where Duke Ellington, Cab Calloway, Lena Horne, and Bill “Bojangles” Robinson rose to fame — comes into focus: the music and stories of Black performers, once diminished, now take center stage.

In the original cut, Richard Gere's Dixie Dwyer, a talented cornet player, and Diane Lane's Vera Cicero, the mob boss's mistress, embody a classic Hollywood love story; however, it is Gregory Hines's Sandman Williams, a dazzling tap dancer, and Lonette McKee's Lila Rose Oliver, a luminous singer, who now provide the film's true heartbeat and soul in the Encore cut. The film, co-written by Coppola and novelists Mario Puzo (*The Godfather*) and William Kennedy, also stars Nicolas Cage, Laurence Fishburne (who broke through in Coppola's *Apocalypse Now* just five years prior), Bob Hoskins, and James Remar.

“As often happens, I came upon an object that brought back an entire chapter of my life. In this case it was an old Sony Betamax tape that had the recording of the original final version of *The Cotton Club*, the film I made in 1984 and which I had blocked from my memory due to the odd circumstances that surrounded it. When I say “the original final version,” that means it was the form the film was in when I presented it to its financiers, distributors, and producers. The situation at the time was closer to “trench warfare” than any film I had worked on; the version was condemned as too long, having “too many black people,” and with “too much tap dancing.” The ownership of the film itself was the subject matter of a court case to determine who ultimately had control of it, and in addition to this confusion, there had been a murder related to a producer of the film, and the negative and film prints were constantly being jockeyed from office to secret office to avoid falling into the wrong hands...” — Francis Ford Coppola
(read the full quote at sagharborcinema.org/coppola)

SHOWS WITH:

MINNIE THE MOOCHER

Fleischer Studios, 1932 | 8 mins | DCP



HIGH SOCIETY

Charles Walters, 1956

USA | 111 mins | English | DCP | Courtesy of Warner Bros.

Friday, November 7

8:45pm

*Introduced by **George Feltenstein**
Warner Bros. Discovery Library Historian*

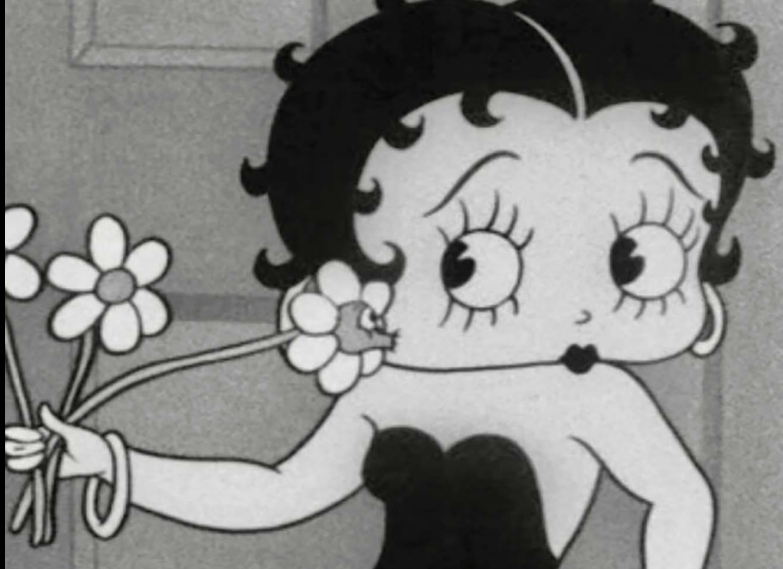
MGM stalwart Charles Walter turns into a sumptuous widescreen Technicolor musical Philip Barry's hit play "The Philadelphia Story," also the source material for George Cukor's celebrated screwball comedy of 1940 starring Katharine Hepburn, Cary Grant, and Jimmy Stewart. From "The City of Brotherly Love," the story is transported amid Newport's seaside elite — a backdrop rendered even more fabulous by Cedric Gibbons' magnificent sets. Cole Porter was hired to compose an original score, and Louis Armstrong narrates in song, surrounded by his orchestra. The filming also incorporated the Newport Jazz Festival, which had been established only two years prior to production. In her final screen role before marrying the Prince of Monaco, Grace Kelly stars as Tracy Samantha Lord, an aloof yet alluring socialite caught between her stolid fiancé (John Lund), a charming jazz artist (and ex-husband) C.K. Dexter Haven (Bing Crosby), and a sharp-tongued reporter (Frank Sinatra, in the role that earned James Stewart an Oscar) who falls for the beautiful bride-to-be.

High Society has been meticulously restored and newly remastered from its original VistaVision camera negative. The audio for the film is now presented with a new Dolby Atmos audio mix, derived from archival magnetic multi-channel source masters. This extensive restoration process took place earlier this year at Warner Bros. Motion Picture Imaging and Warner Bros. Archival Mastering (for audio). The restoration was undertaken with the promotional support of The Film Foundation.

SHOWS WITH:

WHEN IT'S SLEEPY TIME DOWN SOUTH

Fleischer Studios, 1932 | 9 mins | DCP



FLEISCHER STUDIOS CARTOONS

USA | 60 mins | English | DCP

Program I

Saturday, Nov. 8 Monday, Nov. 10

11:00am

11:00am

Program II

Sunday, Nov. 9 Tuesday, Nov. 11

12:00pm

11:00am

Created in the early 20th century by brothers Max and Dave Fleischer, Fleischer Studios was a pioneer in the art and craft of animation and were responsible for creating and animating some of the most beloved characters in American animation including Betty Boop and Koko the Clown. The studio was also renowned for its animation of two extremely popular comic-strip characters: Popeye (originally created by Elzie Segar) and Superman (originally created by Jerry Siegel and Joe Shuster).

The artists of Fleischer Studios were not only animators, they were innovators as well. Known for their ground-breaking marriage of live action with animation, their ingenious bouncing ball cartoons, their gritty, urban and often surreal landscapes, their jazz cartoons featuring early film footage of the era's popular artists including the very first film footage of Cab Calloway, and many inventions including Max's rotoscope and "set-back" process, the influence of Fleischer Studios can be seen today in everything from music videos to karaoke to Japanese animé.

The Max Fleischer Cartoons Restoration Project was launched in 2021 by Max Fleischer's granddaughter, Jane Fleischer Reid, and producer Mauricio Alvarado. Together with The Film Foundation and other partners, they have been working to restore and digitize the Fleischer Studios film library, including cartoons featuring Betty Boop, Koko the Clown, and Popeye.

Program I

1. *Betty Boop's Crazy Inventions* (1933, 7 mins)
2. *Koko's Crib* (1929, 6 mins)
3. *Dancing on the Moon* (1935, 8 mins)
4. *Betty Boop and Grampy* (1935, 7 mins)
5. *The Kids in the Shoe* (1935, 7 mins)
6. *Poor Cinderella* (1934, 11 mins)
7. *Play Safe* (1936, 8 mins)

Program II

1. *It's the Cats* (1926, 8 mins)
2. *Betty Boop's Ker-Choo* (1933, 7 mins)
3. *Somewhere in Dreamland* (1936, 9 mins)
4. *Popeye Meets Sinbad* (1936, 16 mins)
5. *Small Fry* (1939, 8 mins)
6. *Betty in Blunderland* (1934, 7 mins)
7. *An Elephant Never Forgets* (1934, 7 mins)



TILL WE MEET AGAIN

Frank Borzage, 1944

USA | 88 mins | English | DCP | Courtesy of Universal Pictures

Saturday, November 8

12:45pm

Introduced by **Scott McGee**
TCM's Director of Original Productions

An American pilot (Ray Milland) carrying a crucial message behind enemy lines is shot down in the proximity of a convent in occupied France. A young novice (Barbara Britton, in a role initially imagined for Ingrid Bergman) finds herself compelled to help him escape from the German soldiers that are hunting him. Lesser known than Frank Borzage's more widely available melodramas such as *Farewell to Arms* and *A Man's Castle*, this adaptation of Alfred Murray's unpublished play, *Tomorrow's Harvest* is – according to biographer Hervé Dumont – “the most underestimated jewel in Borzage's filmography.” Beautifully photographed by German cinematographer Theodor Sparkhul (an expert of expressionistic chiaroscuro who had worked with Ernst Lubitsch in the 1920s), the film combines Borzage's pursuit for an aesthetic representation of spirituality with recurring themes found in his work such as his faith in the transcendent power of love and his anti-Nazi sentiment.

Restored in 4K by Universal Pictures and The Film Foundation at StudioPost a NBCUniversal Company, from the Original 35mm Nitrate Negative, a 35mm Composite Fine Grain and the 35mm Optical Sound Track Negative Nitrate. Special thanks to Martin Scorsese and Steven Spielberg.



NICE GIRLS DON'T STAY FOR BREAKFAST

Bruce Weber, 2018

USA | 90 mins | English | DCP | Courtesy of Little Bear Inc.

Saturday, November 8

3:00pm

Q&A with **Bruce Weber** and **Carrie Mitchum**

Followed by book signing

In the mid 1990s, iconic photographer Bruce Weber managed to convince Robert Mitchum, Hollywood's original "bad boy," to appear before his camera for a filmed portrait. Weber shot Mitchum in 35mm and 16mm black and white, hanging with friends and cronies in restaurants and hotel rooms and singing before a microphone at Capitol Records, recording standards for a projected album. When Mitchum passed away in 1997, Weber parked his beloved project, and it was some time before he went back into his footage; picked up the camera again, and completed his tribute to Mitchum, which includes interviews with family members, as well as with actors that knew him and/or love his work, such as Clint Eastwood, Benicio Del Toro and Johnny Depp.

Nice Girls Don't Stay for Breakfast is a textured portrait of a man who came from – and for many, was the very embodiment of – a bygone era, speaking and enacting its prejudices, its longings, and its charms. In Bruce Weber's words: "In making a portrait of Bob, I tried to show the man who made over 130 movies and still wanted us to believe that he just didn't care. Bob was very well-read and wrote poetry, which comes as a surprise to most people, who can only see him as the original tough guy who made war movies, noir films and Westerns. Our film was initially inspired by a book Bob wrote with his brother John called "Them Ornerly Mitchum Boys" but I realized that my film was really about an aging sex symbol, who happened to be a man – instead of the usual Marilyn Monroe story that we're so used to reading about."

SHOWS WITH:

MAKE ME RAINBOWS

Bruce Weber, 2025 | 5 mins | DCP

A first look at a work-in-progress series of musical shorts. The title, "Make Me Rainbows," comes from a recording on an all-new, soon-to-be released Chet Baker album, "Swimming by Moonlight." Filmed in Miami this spring, the film presents a family of redheaded rascals messing about on the beach, intercut with footage from Weber's 1988 Oscar-nominated feature, "Let's Get Lost."



FOOTLIGHT PARADE

Lloyd Bacon, 1933

USA | 104 mins | English | 35mm | Courtesy of Library of Congress

Saturday, November 8

6:00pm

*Intro and Outro by **Bruce Goldstein***

Film Forum's Founding Repertory Artistic Director

The third of the great Warner Bros./Busby Berkeley musicals, Lloyd Bacon's Pre-Code *Footlight Parade* stars James Cagney as Chester Kent, a fast-talking Broadway director forced to reinvent himself to survive the new world of motion pictures. He devises "prologues" — elaborate live musicals performed in movie houses before features — as a way to stay afloat, while battling greedy producers, rival spies, and relentless deadlines, while his loyal secretary (Joan Blondell) vies for his affection.

The film is a vehicle for Berkeley, whose experience with military drills made for choreographies that could only be translated through the language of film — camera angles, lighting, editing and dozens of beautiful chorus girls arranged in geometrical patterns are what matter most. The film's three climactic musical spectacles — "Honeymoon Hotel," "By a Waterfall," and "Shanghai Lil" — are each more ambitious and dreamlike than the next. Bacon, who in the 1920s was directing for Mack Sennett, keeps the comedy snappy and Cagney, usually typecast as a tough guy, gets to show off his vaudeville roots.



STAN BRAKHAGE SHORTS

Courtesy of Canyon Cinema

Garden of Earthly Delights

1981 | USA | 2 mins, 30 seconds | Silent | 35mm

Precedes *The Lovers on the Bridge*

This film is a collage composed entirely of montane zone vegetation. As the title suggests, it is an homage to (but also an argument with) Hieronymous Bosch. It pays tribute as well, and more naturally, to "The Tangled Garden" of J.E.H. MacDonald and the flower paintings of Emil Nolde.

Dante Quartet

1987 | USA | 6 mins, 3 seconds | Silent | 35mm

Precedes *Shadows of Forgotten Ancestors*

This hand-painted work six years in-the-making (37 in the studying of *The Divine Comedy*) demonstrates the earthly conditions of "Hell," "Purgatory" (or 'Transition'), and "Heaven," as well as the mainspring of/from "Hell" in four parts which are inspired by the closed-eye or hypnagogic vision created by those emotional states. Originally painted on IMAX and Cinemascope 70mm and 35mm, these paint-laden rolls have been carefully rephotographed and translated to 35mm and 16mm compilations by Dan Yanosky of Western Cine.

Nightmusic

1986 | USA | 30 seconds | Silent | 35mm

Precedes *Thief*

This little film (originally painted on IMAX) attempts to capture the beauty of sadness, as the eyes have it when closed in meditation on sorrow. "A work of hand-painted 'moving visual thinking'; colors and forms coursing, flowing, bursting, as if of fire and water - of the earth, of the body, of the mind." - Marilyn Brakhage



THE LOVERS ON THE BRIDGE

Leos Carax, 1991

France | 126 mins | French with English Subtitles | DCP | Courtesy of Janus Films

Saturday, November 8

9:00pm

Introduced by **Brady Corbet** and **Mona Fastvold**
Filmmakers

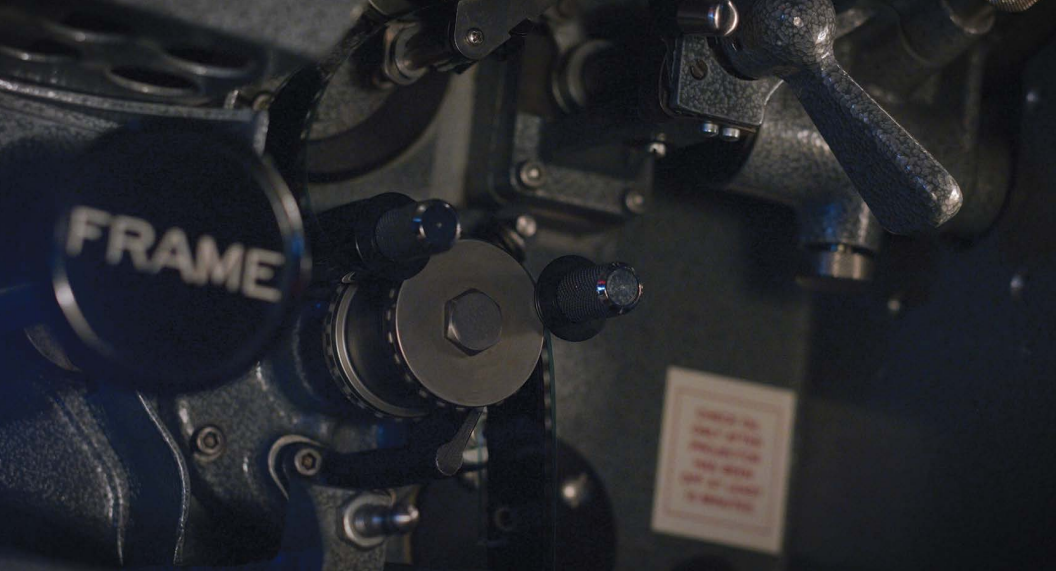
Leos Carax's delirious saga of l'amour fou burns with an intoxicating stylistic freedom as it traces the highs and lows of the passionate relationship that develops between a homeless artist (Juliette Binoche) who is losing her sight and a troubled, alcoholic street performer (Denis Lavant) living on Paris's famed Pont-Neuf bridge. Capturing their romantic abandon with a giddy expressionist energy—especially in a wild dance sequence set against an explosion of fireworks—this whirlwind love story is an exhilarating journey through a relationship that confirmed Carax's status as one of the leading lights of the post-New Wave French cinema.

This 4K restoration was carried out by TransPerfect Media from the original 35mm film negative and multi tracks. Color grading supervised by cinematographer Caroline Champetier, sound by Thomas Guader. Project supervised by Sophie Boyer, Jean Pierre Boiget and the StudioCanal team. Digitization and restoration done with the support of the CNC and the participation of Theo Films.

SHOWS WITH:

GARDEN OF EARTHLY DELIGHTS

Stan Brakhage, 1981 | USA | 2 mins, 30 seconds | silent | 35mm



PRESERVATION PANEL

90 mins

Sunday, November 9

11:00am

Featuring presentations and a discussion with archivists, historians, curators, and top preservation experts.

Participating in the Panel:

Margaret Bodde, Executive Director of The Film Foundation

Kevin Schaeffer, Director of Restoration and Library Management at Walt Disney
...on Walt Disney Studios' restoration partnership with The Film Foundation

Grover Crisp, EVP Asset Restoration and Preservation at Sony Pictures Entertainment

...on a 9 1/2 minute short made in 1932 by Columbia Pictures, chronicling the making of a film from idea to finished product and containing the only known footage of Frank Capra directing on a set

James Mockoski, Restoration Supervisor at American Zoetrope

...on working with Francis Ford Coppola on the reconstructions of films like 'The Cotton Club,' 'Apocalypse Now,' 'The Godfather,' and 'One From The Heart'

Bill Morrison, Filmmaker

...on his experience researching nitrate films from film archives, including his history working with the Library of Congress Nitrate Vault manager George Willeman of the Packard Campus of the National Audio-Visual Conservation Center. Morrison will share photos and short clips he has culled from the collection with Willeman's help.

Skyler Reid, great grandson of Max Fleischer

... on the legacy of the Fleischer family, who has undertaken an effort to preserve Fleischer Studios with restorations of beloved classic cartoons featuring characters like Betty Boop, Popeye the Sailor, and Koko the Clown

Free admission, followed by brunch.



YOU ARE NOT I

Sara Driver, 1981

USA | 50 mins | English | DCP

Sunday, November 9

1:30pm

Q&A with *Sara Driver*

A legendary, once-lost landmark of American underground cinema, Sara Driver's thesis film was rediscovered a few years ago and has since taken its place as one of the key works of the No Wave filmmaking movement. Based on a story by Paul Bowles, *You Are Not I* takes the form of a fugue-state trance as it follows the journey of a disturbed woman (Suzanne Fletcher) who has escaped from an asylum and whose fractured mental state is reflected in the very form of the work. The film was considered forever lost after its negative was destroyed by a leak in a New Jersey warehouse, until a 16mm print was miraculously found in 2008, among Paul Bowles' holdings in Tangier.



SHOWS WITH:

GHOST OF THE PAST

Bill Morrison, 2025 | 7 mins | no dialogue | DCP

A revision of *SURVIVRE* (1924, incomplete) directed by Edouard Chimot. "Baby Cry"
Composed by Bill Frisell (Friz-Tone Music/BMI). Performed by Bill Frisell, Eyvind
Kang & Rudy Royston

Director's notes: In November 2021, I was invited to present my work at Histoires du Cinema Festival in Toulouse. During the festival, Francesca Bozzano, the director of collections at la Cinémathèque de Toulouse, invited me to visit their Research and Conservation Center in Balma. She wrote, "Would you like to have a look to some decomposed images we conserve? I found out some prints that you could find interesting."

Among the relics she showed me were the surviving reels *SURVIVRE* (1924), directed by the artist Edouard Chimot. I made an edit that made use of the nitrate decomposition visible throughout the print. In my revision of the film, a passport officer (Sylvio de Pedrelli) dreams of an old flame (Justine Johnson), who then appears at his office with another man. Through the magic of nitrate celluloid disintegration, her current partner is temporarily dissolved, and the one-time couple are reunited again for a night of revelry.



THE GREEKS HAD A WORD FOR THEM

Lowell Sherman, 1932

USA | 80 mins | English | DCP | Courtesy of Library of Congress

Sunday, November 9

3:30pm

Introduced by **Margaret Bodde**
Executive Director of The Film Foundation

"Throughout the Ages, half of the women of the world have been working women; and the rest of the women have been working men." So opens Lowell Sherman's champagne-soaked *The Greeks Had a Word for Them* (reissued as *Three Broadway Girls*), a racy Pre-Code comedy adapted from Zoe Akins' 1930 play. Following three gold diggers on the prowl for wealthy husbands in Depression-era Manhattan, the film stars Ina Claire, Joan Blondell, and Madge Evans as unapologetic schemers armed with wit, style, and charm.

The film sparked battles with the censors and was subjected to endless recuts for its depiction of frank sexuality and celebration of something that was perceived perilously close to prostitution; however it still vibrates with the daring irreverence of early-1930s Pre-Code Hollywood when comedies could be more sharply provocative (and audiences were more eager to be shocked). *Greeks* was a precursor to Jean Negulesco's 1953 *How to Succeed in Love* and *Millionaire*, a much more moralistic interpretation of Atkins' work.

Restored in 2023 by the Library of Congress and The Film Foundation. Funding provided by the Hobson/Lucas Family Foundation. The primary source of the digital restoration was a 35mm nitrate print at the Library of Congress, which served as the best surviving material. That print is missing some frames and has a replacement opening and end title cards that were added when the film was re-released under the title 'Three Broadway Girls.' For the restoration, scans from a 16mm print at the George Eastman Museum were used to reintroduce the original cards and missing frames. 4K scanning was done by the LOC's National Audio-Visual Conservation Center in Culpeper, Virginia. Digital image restoration was performed at L'Immagine Ritrovata in Bologna, Italy. Audio Mechanics in Burbank, California did the audio restoration.



DUEL IN THE SUN

King Vidor, 1946

USA | 145 mins | English | DCP | Courtesy of Walt Disney Studios

Sunday, November 9

5:30pm

Introduced by **Kevin Schaeffer**

Director of Restoration and Library Management
at the Walt Disney Studios

Producer David O. Selznick – who also shares a screenwriting credit – aimed to replicate the success of *Gone With the Wind* with this adaptation of Niven Bush's 1944 novel, starring Selznick's then lover Jennifer Jones. In King Vidor's sprawling Western spectacle – what The Museum of Modern Art's Dave Kehr memorably called a “screaming Freudian fantasy, full of the dark sexuality characteristic of Vidor” and notorious censor Lloyd Binford called “sadism as its deepest level” – Jennifer Jones's Pearl Chavez arrives at her Aunt Laura Belle's (Lillian Gish) Texas ranch and becomes the center of a volatile love triangle. Gregory Peck, in one of his rare villainous roles, plays Lewt, the magnetic but destructive brother, while Joseph Cotten's Jesse serves as his moral counterpoint. A noir Western in flaming Technicolor, with a great score by Dimitri Tiomkin, *Duel in the Sun* is the first film Martin Scorsese recalls seeing as a child and would become a profound influence on his visual style. The target of censors and religious review boards, the films had a tormented production history (several uncredited directors were brought in during production). It became the biggest grossing film of the year.

Restored by Walt Disney Studios in association with The Film Foundation with the participation of the George Eastman Museum and The Museum of Modern Art. Special thanks to Martin Scorsese and Steven Spielberg. It was restored by TFF in collaboration with Walt Disney Studios, from the original 3-strip Technicolor negatives.



ONLY ANGELS HAVE WINGS

Howard Hawks, 1939

USA | 121 mins | English | DCP | Courtesy of Sony Pictures Entertainment

Sunday, November 9

9:15pm

*Introduced by **Grover Crisp***

*Executive Vice President, Asset Restoration and Preservation
at Sony Pictures Entertainment*

Howard Hawks' worldview, comedic timing, and visual craftsmanship, as well as his love and understanding for aviation come together in this South American romantic adventure described by the director as inspired by characters he had met in real life. Scripted by Hawks favorite writer, Jules Furthman, the film stars Jean Arthur as a showgirl whose trip to Panama gets derailed during a stopover in the imaginary port town of Barranca. There, she falls for the head of the local, run down airmail service (Cary Grant), whose pilots routinely defy death while servicing towns amidst treacherous mountains and gusty winds. Both attracted to and repelled by his sense of danger, she decides to stay on, despite his protestations. This masterful and somehow mysterious jewel, featuring Oscar-nominated special effects, high-wire aerial photography, and Rita Hayworth in a small but breakout role, explores Hawks' recurring themes of masculine codes and the strong-willed women who question them.

Restored in 4K by Sony Pictures Entertainment. Restored from the 35mm Original Nitrate Picture Negative and 35mm Nitrate Duplicate Picture Negative. 4K scanning, inspection and physical repair by Cineric, Inc., New York. Digital image restoration by MTI Film in Hollywood. Audio restoration by Chace Audio, sourced from the original 35mm Nitrate Optical Soundtrack Negative. Color grading, conforming, additional image restoration and 4K DCP completed at Sony Pictures Colorworks with colorist David Bernstein. Restoration supervised by Grover Crisp.

SHOWS WITH:

A LANGUAGE ALL MY OWN

Fleischer Studios, 1935 | 6 mins | DCP



BEAU GESTE

Herbert Brenon, 1926

USA | 129 mins | Silent | DCP | Courtesy of ArtCraft Pictures

Monday, November 10

1:00pm

Herbert Brenon's sweeping adaptation of P. C. Wren's adventure novel created an enduring template for tales of legionnaire brotherhood and desert warfare. Ronald Colman stars as Michael "Beau" Geste, the eldest of three devoted brothers who join the French Foreign Legion after being falsely suspected of stealing a valuable family sapphire. The film's most indelible sequence – a desert fort populated entirely by dead soldiers propped up along the parapets – remains one of silent cinema's most haunting images. Cinematographer J. Roy Hunt captures the expansive Algerian landscape (actually the Arizona desert) with painterly precision, while Brenon balances intimate character drama with spectacular military action. Noah Beery's sadistic Sergeant Lejaune provides a memorably vicious antagonist whose cruelty tests the bonds of fraternal loyalty and honor at the heart of this classic adventure tale.

Restoration by Robert A. Harris (The Film Preserve, Ltd.) and James T. Mockoski (The Maltese Film Works). The restoration was supervised by the Library of Congress in collaboration with The Museum of Modern Art, Paramount Pictures, UCLA Film and Television Archive, George Eastman Museum, and San Francisco Silent Film Festival.



SHADOWS OF FORGOTTEN ANCESTORS

Sergei Parajanov, 1965

Soviet Union | 96 mins | Ukrainian with English Subtitles | DCP | Courtesy of Janus Films

Monday, November 10

3:30pm

Widely considered the most important film in the history of Ukrainian cinema, Sergei Parajanov's *Shadows of Forgotten Ancestors* is a masterwork that boldly combines folkloric pageantry, fairy tale mysticism, and hallucinatory cinematography.

Adapted from Mykhailo Kotsiubynsky's novel, *Shadows* tells the story of Ivan (Ivan Mykolaichuk), a young Hutsul peasant who witnesses his father's murder by the local miser. Years later, Ivan falls in love with the miser's daughter, Marichka (Larisa Kadochnikova), but her shocking death leaves him wallowing in grief until he meets Palahna (Tatyana Bestayeva), a beautiful woman who seems to restore his faith in life and hope for the future. When the ghost of Marichka begins to haunt Ivan, however, Palahna is driven into the arms of the local sorcerer (Spartak Bagashvili), with tragic results.

Shadows is steeped in the earthy atmosphere of the Carpathian mountains; filmed by Parajanov and cinematographer Yuri Ilyenko with an eye for constantly innovative camera movements and vivid color; and suffused by Hutsul culture in the form of composer Myroslav Skoryk's collage-like score, which brings together Ukrainian folk melodies with modernist, experimental orchestration. It is one of cinema's singular productions, capturing the spiritual majesty of the past by creatively forging the medium's future.

Restored in 4K by The Film Foundation's World Cinema Project and Cineteca di Bologna at L'Imagine Ritrovata laboratory in collaboration with the Oleksandr Dovzhenko National Centre and in association with the Dovzhenko Film Studio. Special thanks to Daniel Bird and Lukasz Ceranka. Funding provided by the Hobson/Lucas Family Foundation.

SHOWS WITH:

DANTE QUARTET

Stan Brakhage, 1987 | USA | 6 mins, 3 seconds | silent | 35mm



THE PROFESSIONALS

Richard Brooks, 1966

USA | 117 mins | English | DCP | Courtesy of Sony Pictures Entertainment

Monday, November 10

6:00pm

Richard Brooks's *The Professionals* is a meditation on loyalty and betrayal on the Western frontier. Four soldiers of fortune, each regarded as a specialist in his selected field – an expert marksman and tracker (Wood Strode), an explosives master (Burt Lancaster), a horse handler (Robert Ryan), and one skilled in tactics and weaponry (Lee Marvin) – are hired by a wealthy Texas oil baron (Ralph Bellamy) to rescue his beautiful young wife (Claudia Cardinale) who has been kidnapped by a Mexican revolutionary (Jack Palance). As the men cross the brutal terrain, battling ambushes and night raids, their simple mission unravels, splintering the band of mercenaries.

Shot by Conrad Hall (*Butch Cassidy and the Sundance Kid*, *Road to Perdition*), the sweeping desert landscape emerges as its own hostile force in this epic panorama against Maurice Jarre's haunting musical score. *The Professionals* garnered three Academy Award nominations; two for Richard Brooks (Best Direction and Best Adapted Screenplay) and another for the esteemed Conrad Hall (Best Cinematography). The filmmakers received the same nominations the following year for the true crime classic, *In Cold Blood*.

Claudia Cardinale considered *The Professionals* “a magnificent film... the best I have done in Hollywood.” Of the actress, who passed away recently, Conrad Hall said, “She is a cameraman’s dream – a perfect piece of Nature – and there is not much you can do wrong in photographing her.”

Restored in 4K by Sony Pictures Entertainment. Restored from the 35mm Original Picture Negative. 4K scanning and digital image restoration by Cineric, Inc., New York. Audio restoration by Deluxe Audio services and Chace Audio, sourced from the original 35mm LCR stereo soundtrack masters. Color grading, conforming, additional image restoration and 4K DCP completed at Motion Picture Imaging with senior colorist Sheri Eisenberg. Restoration supervised by Grover Crisp.



THIEF

Michael Mann, 1981

USA | 124 mins | English | DCP | Courtesy of Park Circus

Monday, November 10

9:00pm

American auteur Michael Mann's bold artistic sensibility was already fully formed when he burst out of the gate with *Thief*, his debut feature, based on a biographical novel called "The Home Invaders: Confessions of a Cat Burglar," published in 1975 by real-life jewel thief John Seybold, under the pen name of Frank Hoimer. James Caan stars, in one of his most riveting performances, as a no-nonsense ex-con professional thief planning to leave the criminal world behind after one last score—but he discovers that escape is not as simple as he'd hoped. Finding hypnotic beauty in neon and rain-slick streets, sparks and steel, *Thief* effortlessly established the moody stylishness, tactile approach, and drama that would also define such later iconic Mann films as *Heat*, *The Insider*, *Ali*, and *The Last of the Mohicans*.

Music by Tangerine Dream, also starring Willie Nelson, Jim Belushi, and Dennis Farina.

New 4K digital restoration of the director's cut, supervised and approved by director Michael Mann, with 5.0 surround DTS-HD Master Audio soundtrack

SHOWS WITH:

NIGHTMUSIC

Stan Brakhage, 1986 | USA | 30 seconds | silent | 35mm



ARTISTS AND MODELS

Frank Tashlin, 1955

USA | 109 mins | English | DCP | Courtesy of Paramount

Tuesday, November 11

1:00pm

Introduced by **Scott McGee**

TCM's Director of Original Productions

Described by film critic Jim Hoberman as “the original Pop artist,” Frank Tashlin brought to his features the screaming colors, anti-naturalistic tone, and hyperbolics he had developed as an animator for Warner Bros.’ *Looney Tunes* cartoons. It is only fitting that the writer-director’s most enduring collaboration would be with Jerry Lewis, the real life star whose acting so resembled a cartoon character.

In their first film together, Eugene (Lewis) is a comic book-obsessed children’s author whose overactive imagination becomes source material for a struggling artist friend Rick (Dean Martin). Shirley MacLaine and Dorothy Malone are the upstairs neighbors in this ferocious satire of mid-1950s pop culture that turns every hot topic from its era into a joke: from the 1954 Senate subcommittee hearings (on the perils of comic books!), to the Cold War, the space race, and the publishing business.

All 22 reels of the original VistaVision negative were scanned in 6K, and unlike many VistaVision titles that can suffer from severe color fade, this one showed only relatively minor fading. The primary picture challenge was stability: heavy flicker, color breathing, and scattered dirt and scratches. About 60 hours of digital clean-up, plus a Phoenix pass on the opening reels, balanced the image and brought out the rich color. Once stabilized, the film’s vibrant Technicolor palette and Frank Tashlin’s playful visual style came through beautifully. For audio, 35mm safety optical negatives (OSTN) were selected as the preferred elements, and Perspecta tones were confirmed across the sets. The final restoration preserves the original Perspecta sound mix, delivered alongside a standard mono track. The result is a lively, colorful restoration that not only lets Martin, Lewis, and MacLaine shine, as if the film were brand new, but also restores the playful sound mix audiences would have heard in 1955.

SHOWS WITH:

BETTY BOOP’S RISE TO FAME

Fleischer Studios, 1934 | 9 mins | DCP



BLACK GIRL

Ossie Davis, 1972

USA | 97 mins | English | DCP | Courtesy of UCLA Film & Television Archive and J. E. Franklin

Tuesday, November 11

3:30pm

*Q&A with **J. E. Franklin**
Screenwriter*

Actor and activist Ossie Davis's third feature as director, adapted from J. E. Franklin's popular off-Broadway play, stars Peggy Pettitt as Billie Jean, a misunderstood young Black woman attempting to build a new life by becoming a dancer. Billie Jean lives with her janitor mom, Mama Rosie (Louise Stubbs), along with her older half-sisters, their children, her grandmother, and her grandmother's boyfriend. The stellar cast, including Claudia McNeil, Brock Peters, and Davis's wife Ruby Dee, dig deep in every scene, creating a fiercely honest world and a poignant intergenerational portrait that captures the personal effects and rooted realities of poverty. Pettitt, a lifelong teacher working in experimental theater and bringing her skills to prisons, drug treatment centers, homeless shelters, and more, was nominated for Best Actress by the NAACP for this, her one and only screen performance. The textures and colors of this moving social drama are especially vibrant in this newly restored version, cementing *Black Girl's* legacy as a vital and prescient meditation on Black femininity and the ties that bind.

Restored by the UCLA Film & Television Archive and The Film Foundation. Funding provided by the Hobson/Lucas Family Foundation.



MARK OF THE RENEGADE

Hugo Fregonese, 1951

USA | 81 mins | English | DCP | Courtesy of Universal Pictures

Tuesday, November 11

6:30pm

Set in 1825, during the turbulent days of Mexican-ruled California, *Mark of the Renegade* follows the enigmatic Marcos Zappa (Riccardo Montalban), a man branded with the mark of treason and coerced into a dangerous political scheme. Blackmailed by the power-hungry Don Pedro Garcia, Marcos is sent undercover to seduce Manuella (Cyd Charisse), daughter of Garcia's political rival, in a bid to manipulate the balance of power. As Marcos navigates a world of deception, romance, and shifting loyalties, he must choose between survival and honour. With lavish Technicolor visuals and swashbuckling intrigue, this historical adventure inventively directed by Argentinian master Hugo Fregonese, blends western, musical, and pirate films.

Restored in 4K by Universal Pictures at StudioPost a NBCUniversal Company, from the Original 35mm Nitrate Negative YCM Separation masters and the 35mm Mono Combined Mag.

FESTIVAL SCHEDULE

	FRI Nov. 7	SAT Nov. 8	SUN Nov. 9	MON Nov. 10	TUE Nov. 11
10am					
11am		11:00am <i>Fleischer Studios Cartoons I</i>	11:00am <i>Panel</i>	11:00am <i>Fleischer Studios Cartoons I</i>	11:00am <i>Fleischer Studios Cartoons II</i>
12pm			12:00pm <i>Fleischer Studios Cartoons II</i>		
1pm		12:45pm <i>Till We Meet Again</i> Frank Borzage, 1944 Introduction: Scott McGee	12:30pm Brunch	1:00pm <i>Beau Geste</i> Herbert Brenon, 1926	1:00pm <i>Artists and Models</i> Frank Tashlin, 1955 + <i>Betty Boop's Rise to Fame</i> Introduction: Scott McGee
2pm			1:30pm <i>You Are Not I</i> Sara Driver, 1981 + <i>Ghost of the Past</i> Q&A: Sara Driver		
3pm	3:00pm <i>Pictures of Ghosts</i> Kleber Mendonça Filho, 2023	3:00pm <i>Nice Girls Don't Stay for Breakfast</i> Bruce Weber, 2018 Q&A: Bruce Weber & Carrie Mitchum	3:30pm <i>The Greeks Had a Word for Them</i> Lowell Sherman, 1932	3:30pm <i>Shadows of Forgotten Ancestors</i> Sergei Parajanov, 1965 + <i>Dante Quartet</i>	3:30pm <i>Black Girl</i> Ossie Davis, 1972 Q&A: J. E. Franklin
4pm					
5pm	5:00pm Bruce Weber Exhibit Opening 5:30pm <i>The Cotton Club Encore</i> Francis Ford Coppola, 1984 + <i>Minnie the Moocher</i> Introduction: James Mockoski	5:00pm Bruce Weber Book Signing 6:00pm <i>Footlight Parade</i> Lloyd Bacon, 1933 Intro/Outro: Bruce Goldstein	5:30pm <i>Duel In The Sun</i> King Vidor, 1946 Introduction: Kevin Schaeffer	6:00pm <i>The Professionals</i> Richard Brooks, 1966	6:30pm <i>Mark of the Renegade</i> Hugo Fregonese, 1951
6pm					
7pm					
8pm					
9pm	8:45pm <i>High Society</i> Charles Walters, 1956 + <i>When It's Sleepy Time Down South</i> Introduction: George Feltenstein	9:00pm <i>The Lovers on the Bridge</i> Leos Carax, 1991 + <i>Garden of Earthly Delights</i> Introduction: Brady Corbet & Mona Fastvold	9:15pm <i>Only Angels Have Wings</i> Howard Hawks, 1939 + <i>A Language All My Own</i> Introduction: Grover Crisp	9:00pm <i>Thief</i> Michael Mann, 1981 + <i>Nightmusic</i>	
10pm					
11pm					
12am					



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