

APRIL 16 ~ MAY 11

SAT-SUN, APRIL 16-17 BULLITT Before Dirty Harry, there was Lt. Frank Bullitt. Steve McQueen's laconic loner is known as much for his sexy turtleneck and sports car as for his savvy police work. Incredible location shots of '60s San Francisco frame one of the most famous car chases of all time, in which Potrero Hill is just around the corner from Fisherman's Wharf. (1968). *Nathaniel Rich (author San Francisco Noir) at Sun. 9pm. (1:00), 5:00, 9:00. POINT BLANK* Lee Marvin's tour de force as the ultimate doomed hero Walker, who is betrayed—shot and left for dead—by his wife and best friend transforms this revenge thriller into an existential quest that leads from San Francisco to LA with the lovely Angie Dickinson in tow. The script, based on a Donald Westlake novel, was originally all set in SF, but director John Boorman felt the city was too beautiful for the cold, dark picture he had in mind. (1967). (3:10), 7:10.



SAT. APRIL 16 LATE SHOW 11:15 PM PSYCH-OUT It's 1968 and 17-year-old deaf runaway Susan Strasenberg comes to summer-of-love Haight-Ashbury looking for her brother Bruce Dern. Hippies Jack Nicholson, Dean Stockwell and Max Julien turn her onto the psychedelic lifestyle in this AIP wonder directed by Richard Rush and produced by (!) Dick Clark. (1968).



MON-TUE, APRIL 18-19 SAN FRANCISCO Gambling halls, nightclubs, ambitious showgirls, Nob Hill socialites, and a doozy of an earthquake—all the elements of early 20th century San Francisco are limned in this Anita Loos-scripted romance. Clark Gable, Jeanette MacDonald and Spencer Tracey are a few of the plucky denizens whose spirits can't be crushed by a mere 8.6 temblor. And of course there's that fabulous song! (1936) (2:35), 7:00—*James Dallesandro (author 1906) introduces Monday 7pm show. FOLLOW THE FLEET* Sailors Fred Astaire and Randolph Scott are on shore leave in San Francisco where they head off to the Paradise (same name as the club in San Francisco) to romance sisters Ginger Rogers and Harriet Hilliard. The exquisite Irving Berlin score includes "Let's Face the Music and Dance," and "Let Yourself Go." (1936). (12:25) 4:50, 9:15.

WED, APRIL 20 JOY LUCK CLUB San Francisco-filmmaker Wayne Wang turned San Francisco-author Amy Tan's deeply moving novel into an equally moving film.

The story is of four friends, immigrants from pre-revolutionary China and their American-born daughters, their hopes and dreams and generational conflicts. (1993). (12:00), 4:00, 8:40. *Author Amy Tan in person at 8:40 show. GUESS WHO'S COMING TO DINNER* Stanley Kramer's social message film was pretty controversial in the late '60s when interracial romance was still shocking. Patrician San Franciscans Matt and Joanna Drayton (Spencer Tracy and Katharine Hepburn in their last screen appearance together) must cope when their daughter's fiancé turns out to be Sidney Poitier. (1967) (2:00), 6:30.

THUR-FRI, APRIL 21-22 THE CONVERSATION Gene Hackman is surveillance expert Harry Caul in this masterpiece of paranoia. Director Francis Coppola's brilliant script is at once an affecting character study and a psychological thriller, as genius sound man Walter Murch's sound montage gets under the skin. A time capsule look at San Francisco in the early '70s when mimes roamed the streets. (1974) (2:45), 7:00. *Editor/author Walter Murch at 7pm Thursday show (subject to schedule). PETULIA* This artifact of San Francisco in the swinging '60s stars the luscious Julie Christie as a quixotic socialite who pursues and beds recently divorced George C. Scott. And what would '60s San Francisco be without the Grateful Dead and Janis Joplin and Big Brother and the Holding Company? Directed by Richard Lester. (1968) (12:40), 4:55, 9:15.

SAT-SUN, APRIL 23-24 THE MALTESE FALCON John Huston's directorial debut based on Dashiell Hammett's novel is considered by some the first film noir. Certainly Humphrey Bogart's hardboiled Sam Spade ("when you're slapped, you'll take it and like it.") set the standard for all film detectives that followed. The extraordinary cast includes Mary Astor, Sydney Greenstreet and Peter Lorre. (1941) (1:30), 5:10, 8:55. **THE MALTESE FALCON (aka DANGEROUS FEMALE)** Ricardo Cortez's Sam Spade is shall we say a little more of a morally ambiguous character than Bogey's. This pre-Code gem doesn't mince words—Sam beds every dame that crosses his path. *Noir City's Eddie Muller introduces Saturday evening shows. Hammett in SF tour guide Don Herron introduces Sunday shows.* (1931) (3:30), 7:00

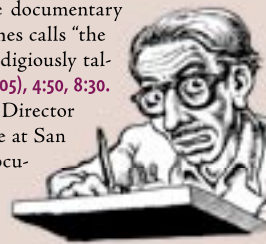


THE REEL SAN FRANCISCO

SUN, APRIL 24 11:30 AM ONLY (SEPARATE ADMISSION) AMARILLY OF CLOTHES-LINE ALLEY (1918) America's Sweetheart Mary Pickford plays Amarilly, a cigarette girl from one of San Francisco's working-class neighborhoods who falls for a swell who frequents her bar. Plus two classic silent shorts set in San Francisco, Charlie Chaplin's *In The Park* and Roscoe "Fatty" Arbuckle's *Fatty And Mabel At The World's Fair* (that's the 1915 Panama-Pacific Exposition).

MON-TUE, APRIL 25-26 OUT OF THE PAST Jacques Tourneur's quintessential noir stars Robert Mitchum as the poor sap who can't outrun his past in the persons of gangster Kirk Douglas and fatale Jane Greer. The streets of San Francisco have never seemed more sinister. (1947) (2:55), 7:00. **SUDDEN FEAR** Wealthy playwright Joan Crawford lives in a San Francisco mansion (2800 Scott Street to be exact), marries her young lover Jack Palance and is set to live happily ever after...Until Gloria Grahame shows up, that is. (1952) (12:45), 4:50, 8:55.

WED, APRIL 27 CRUMB San Francisco director Terry Zwigoff's remarkable documentary about Robert Crumb is an intimate portrait of the artist critic Robert Hughes calls "the Breughel of the 20th Century." A darkly funny, haunting film about the prodigiously talented, sex-obsessed Crumb; his troubled family; and our culture. (1994). (1:05), 4:50, 8:30. *Director Terry Zwigoff in person at 8:30. LENNY BRUCE: PERFORMANCE FILM* Director John Magnuson caught the great Lenny Bruce in his next-to-last appearance at San Francisco's Basin Street West before his untimely death. A fascinating document, this is a rare look at Bruce, an artist persecuted for being ahead of his time. (1967). *Director John Magnuson in person at 7:10.* (3:25), 7:10.



THUR, APRIL 28 THE SNIPER 1952 San Francisco is the backdrop for this early treatment of the serial killer theme. Arthur Franz is a tortured sex offender parolee with a high-power rifle and Marie Windsor is his first victim. Adolphe Menjou (as Lt. Frank Kafka!) is the policeman in charge of stopping the carnage. Directed by Edward Dymtryk. (3:10), 7:10. **EXPERIMENT IN TERROR** A superb use of San Francisco locations and an amazing score by Henry Mancini frame this suspense thriller about a bank teller (Lee Remick) who's terrorized by extortionist Ross Martin and forced to assist in a robbery. The breathtaking climax takes place at Candlestick Park during a Giants-Dodgers game! Directed by Blake Edwards. (1962) (12:50), 4:40, 8:50.

FRI-SAT, APRIL 29-30 HAROLD AND MAUDE Hal Ashby's film about an unlikely couple—rich, depressed 20-year old Harold (Bud Cort) and 79-year old free spirit Maude (Ruth Gordon)—became an instant cult film upon its release in 1971 and remains a paean to life's possibilities. Great location work in San Francisco and environs and an enchanting Cat Stevens score. (1971) (12:00), 3:30, 7:00, 10:30. **PLAY IT AGAIN, SAM** One of the early, funny Woody Allen's is actually directed by Herbert Ross! Allen's screenplay has mild mannered film critic (played by Allen) getting romantic advice from the ghost of Humphrey Bogart, his hero. And of course Allen and costar Diane Keaton live in SF—where else would Bogart's hardboiled spirit reside? (1972) (1:45), 5:15, 8:45.

SUN, MAY 1 11:30AM ONLY (SEPARATE ADMISSION) OUTSIDE THE LAW Lon Chaney delivers a dual performance of dynamic intensity, starring as Ah Wing, a kind-hearted student of Confucian philosophy, and Black Mike Sylva, a murderous rake of the San Francisco underworld, tempting Priscilla Dean to choose between lives of crime and domesticity. Directed by master of the macabre Tod Browning (Freaks, Dracula). Plus shorts, trailers and home movies of Chaney in San Francisco! *Accompanied by Jon Mirsalis live on the piano.*

SUN-MON, MAY 1-2 VERTIGO Alfred Hitchcock's masterpiece makes the most exquisite use of San Francisco locations, with mystery shrouding the city like fog. Ex-police detective James Stewart is drawn into a psychological vortex as he follows the possessed Kim Novak around the city. Bernard Herrmann's haunting score crowns this work of genius. (1958) (2:55), 7:00. **WOMAN ON THE RUN** This rare noir stars wisecracking Ann Sheridan, who, with the aid of newspaperman Dennis O'Keefe, is searching for her missing husband. The husband dropped out of sight after witnessing a gangland murder and is, of course, being tracked by the killer. The chase takes them through great '50s San Francisco locations including the bygone Playland at the Beach. (1950) *Noir kingpin Eddie Muller introduces Sunday 1:20 show.* (1:20), 5:20, 9:25.



TUE, MAY 3 DREAM WITH THE FISHES The tagline for San Francisco director Finn Taylor's indie feature reads: "An oddball odyssey about voyeurism, LSD and nude bowling!" Which doesn't begin to touch on the eloquence of this beguiling character study starring David Arquette and Brad Hunt. (1997) (3:25), 7:00. *Director Finn Taylor and special guests in person at 7:00. DOPAMINE* What is the nature of attraction? Is love merely the body's neurochemical response to attractive stimuli? San Francisco computer programmer John Livingston's intellectual approach to the question is undermined by the lovely Sabrina Lloyd in this intelligent romantic comedy. Directed by Mark Decena. (2003). *Director Mark Decena and guests at 9:10.* (1:50), 5:20, 9:10.



WED, MAY 4 INVASION OF THE BODY SNATCHERS Director Phil Kaufman's inspired take on the 1950s horror classic casts San Francisco in a creepy, paranoid light as Donald Sutherland and Brooke Adams try to stay a step ahead of the pod people. W.D. Richter's script bristles with '70s details and Kaufman pays homage to the original film with cameos by director Don Siegel and star Kevin McCarthy. (1978) (1:00), 4:45, 8:30. *Director Phil Kaufman introduces 8:30pm show. IT CAME FROM BENEATH THE SEA* Out of primordial depths to destroy the world! Will the scientists and the nuclear sub captain be able to stop the giant octopus before it demolishes the Golden Gate Bridge!? Special effects wizard Ray Harryhausen lost two of the monster's eight arms to budget constraints in this 1955 marvel. (3:15), 7:00. *Animator Phil Tippett introduces 7:00 show.*

THU, MAY 5 THE TIMES OF HARVEY MILK Director Rob Epstein's heartbreaking film about California's first openly gay politician Harvey Milk won the Academy Award for Best Documentary in 1985. It chronicles the social and political climate in the '60s and '70s that led to San Francisco becoming a gay mecca, and the horrible reaction that led to Milk's assassination. (1984) (3:15), 7:00. *Director Rob Epstein introduces 7pm show. THE COCKETTES* The Cockettes emerged from the cultural soup of San Francisco in the Summer of Love, a group of hippie acid freak drag queens that reigned supreme in the early '70s. This legendary theatrical ensemble is celebrated in Bill Weber and David Weissman's wonderful documentary. (2002) (1:20), 5:00, 9:00. *Co-director Bill Weber and special guests at 9:00.*

FRI-SAT, MAY 6-7 DARK PASSAGE Humphrey Bogart breaks out of prison, undergoes back-alley plastic surgery to escape detection, then emerges in Lauren Bacall's deco apartment atop the Filbert Steps on Telegraph Hill looking like...Humphrey Bogart! Brilliant noir direction by Delmar Daves. (1947) (1:45), 5:35, 9:25. **THE LADY FROM SHANGHAI.** Orson Welles directs, as well as plays the sap to Rita Hayworth's seductive adulteress in this ravishing thriller. As in all of Welles's films, the camerawork is dazzling, with evocative use made of San Francisco Chinatown, the Steinhart Aquarium and Playland's Hall of Mirrors. *Nathaniel Rich (SF NOIR) introduces Friday 7:40 show.* (1947) (12:00), 3:50, 7:40.

SUN, MAY 8 GREED Erich von Stroheim's original cut of *Greed* clocked in at over nine hours. MGM cut the film to 140 minutes to von Stroheim's disgust—he disowned the version, which lead to a fistfight with Louis B. Mayer. Even truncated, the surviving film—the story of lives undone by sudden fortune—is an unmitigated masterpiece. An incredible look at '20s San Francisco (check out 611 Laguna St.), Oakland and Death Valley. (2:30), 7:00. *Live accompaniment by Jon Mirsalis. OLD SAN FRANCISCO* Reportedly the film caused a riot in San Francisco's Chinatown in 1927 for its portrayal of opiate-trading, white-slaving Asians. This curiosity features Warner Oland (the future Charlie Chan) and the beautiful Anna May Wong as "A Flower of the Orient." (1927). (12:45), 5:10, 9:35.

TUE-WED, MAY 9-10 DIRTY HARRY Clint Eastwood's Harry Callahan has no patience for the niceties of police work and little respect for authority. But when a job needs to get done in the crime-ridden streets of San Francisco, the brass sends Harry. This is the film that transformed Eastwood from cowboy to cop and made him a superstar. Directed by Don Siegel. (1971) (1:40), 5:15, 9:00. **THE LINEUP** Crazy killers traverse San Francisco, from the Sutro Baths to the Mark Hopkins to the War Memorial Opera House, in search of some lost heroin. Eli Wallach and Robert Keith limn the psychotic duo in Don Siegel's precursor to his later *Dirty Harry*. (1958). *Greil Marcus, author/critic, introduces Tues. 7:15 show.* (12:00), 3:35, 7:15.

WED, MAY 11 JANIS This compilation film documents San Francisco icon, the great Janis Joplin in concert with her backup bands—Big Brother and the Holding Company, Kosmic Blues Band, and the Full Tilt Boogie Band. Songs include: "Piece of My Heart," and "Ball and Chain." (1974) (12:55), 5:05, 9:15. **THE LAST WALTZ** Martin Scorsese was on hand when legendary rockers The Band took their farewell bow at the 1976 Thanksgiving concert at Winterland. The first rock concert to be filmed in 35mm features amazing performances by The Band and a few friends, including Eric Clapton, Bob Dylan, Joni Mitchell, Neil Young, Van Morrison and more! (1978) (2:50), 7:00.



MARCH - APRIL 2005

Premieres

Lost Embrace – Argentina
The Best of Youth – Italy

Revivals

Scorsese's Raging Bull & Taxi Driver
Demy's Donkey Skin

Special Events

Gene Wilder in Person
Jack McCoy Surf Film Fest
The Reel San Francisco
From the silents to indies – a Festival of SF movies

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The Reel SF notes: Anita-Monga

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Dear Friends,

OUR FIRST CALENDAR was a success beyond our expectations. Noir City and Garbo's Back proved that people still love seeing classic movies on the big screen. Our international Premieres were a hit with both audiences and critics. We are proud to present a another lineup of new movies, restorations of classics and a repertory festival called **THE REEL SAN FRANCISCO**.

For this series we dug deep and found titles for hundreds of movies set in San Francisco from the turn-of-the-century through this year. It was difficult to narrow down our selection to fit 4 weeks. To our astonishment there are no useable prints of many movies including **WHAT'S UP DOC?, AFTER THE THIN MAN, CHAN IS MISSING,** and **D.O.A.** Despite these obstacles, we are thrilled with the resulting series and know San Franciscans are going to have a great time at the Balboa seeing dramas, comedies, film noir, documentaries, music films and much more. We have many filmmakers and writers scheduled to introduce the movies. Make sure you get our weekly emails as we announce some surprise guests.

Our tradition at the Balboa is to have creative film people join us for showings of their movies. Our biggest event yet is certain to be Gene Wilder in person on April 11, where he will be autographing his new book.

Thank you to the many people who make the Balboa run smoothly and we applaud you, our audiences, for making this your "home away from home."

Sincerely,

Gary, Roger and the entire Balboa Staff

THURSDAY-WEDNESDAY, MARCH 17-23

PRESENTED IN ASSOCIATION WITH SAN FRANCISCO JEWISH FILM FESTIVAL AND THE INTERNATIONAL LATINO FILM FESTIVAL

The Lost Embrace

“Walk with Ariel through the Galeria, these seven-better-days Buenos Aires small that is his world. Here are the stormy Italians who fix radios, the Levin brothers who are really cousins, the Koreans who specialize in fengshui without speaking Spanish, Rita the way-sexy Internet queen, Osvaldo and his mysterious stationery store. “Behind our counters,” says Ariel (Daniel Hendler), the protagonist of Daniel Burman’s funny, emotional, quietly wonderful *Lost Embrace*, “we have our stories. Maybe not shattering ones, but worth telling.” Ariel’s most of all.

Winner of Berlin’s Silver Bear for director Burman and best actor for Hendler, *Lost Embrace* is informed by this notion of the poignancy in the ordinary, of quiet stories that demand to be recounted. It’s a film of unexpected, almost indescribable off-center charm that deepens as it goes on. Director (and co-writer) Burman displays an assured but intimate filmmaking style, at once casual, playful and idiosyncratic. It’s in his ability to in effect mix the essences of life in a wry and heady blend, to tell one of the world’s oldest stories in a way it’s never quite been told before, that sets *Lost Embrace* apart and makes it a film to cherish and remember.” Kenneth Turan, *Los Angeles Times*. In Spanish with English subtitles. 100 minutes. **Daily** at (12:15), 2:30, 4:45, 7:00, 9:00.



FRIDAY-THURSDAY, MARCH 18-24 DOUBLE FEATURE



Raging Bull

A New 35mm Restoration

“In almost all of Scorsese’s other movies, there are moments when you sense the dilemma of a director pulled between the desire to make art and the need to be a success. Even when the films are great, there are compromised moments. But from the first shot in *Raging Bull* of a nearly disembodied Robert De Niro, alone in the ring, jogging in slo-mo, his face obscured by the hood of his robe you know that for Scorsese, this is the big one, the title fight, and it’s only art that’s at stake. The sense of risk is palpable and the payoff is exhilarating. There’s not a single pulled or wasted punch. The film is a perfect match of form and content.

Raging Bull is now treasured as an American masterpiece, a fusion of Hollywood genre with personal vision couched in images and sounds that are kinetic and visceral, and closer to poetry than pulp. Its sculptural weight can only be appreciated on the big screen, and the gleaming new print that’s been gives us that opportunity.” Amy Taubin, *Village Voice*. 128 minutes. **Daily** at (1:45), 7:00. *And...*

Taxi Driver

35mm Restoration

Robert De Niro is in almost every frame of Scorsese’s feverish, horrifyingly funny movie about a lonely New York cab-driver, De Niro’s inflamed, brimming eyes are the focal point of the compositions. He’s Travis Bickle, an outsider who can’t find any point of entry into human society. He drives nights because he can’t sleep anyway; surrounded by the night world of the uprooted—whores, pimps, transients—he hates NY with a Biblical fury, and its filth and smut obsess him. Scorsese achieves the quality of trance in some scenes, and the whole movie has a sense of vertigo. “Pauline Kael, *New Yorker*. With Jodie Foster, Harvey Keitel, Cybill Shepard, Peter Boyle, and Albert Brooks. 114 minutes. **Daily** at (4:30), 9:35.

THURSDAY-WEDNESDAY, MARCH 24-30

Donkey Skin (Peau D’Ane)

PRESENTED IN ASSOCIATION WITH THE SAN FRANCISCO FILM SOCIETY, PRESENTERS OF THE SAN FRANCISCO INTERNATIONAL FILM FESTIVAL.

Stunning new color restoration from the creators of “The Umbrellas of Cherbourg.”

“Jacques Demy’s 1970 musical fantasy, based on Charles Perrault’s fairy tale and shot in storybook colors in the forests and castles of the French countryside, could be his answer to Cocteau’s *Beauty and the Beast*. He even casts the Beast himself, Jean Marais, as the King. Though Demy’s airy direction is often tongue-in-cheek, his story verges on the perverse. The King promises his dying wife (Catherine Deneuve) that he will only marry someone more beautiful than her, so he settles on his own daughter (Deneuve again, this time in wide-eyed ingénue mode). It’s both innocent and bizarre, with a mischievous sense of fantasy marked by simple but striking cinematic magic (a dress “the color of the weather” with clouds that drift across the material).” Sean Axmaker, *Seattle Post-Intelligencer*. In French with English subtitles 100 minutes. **Daily** at (1:00), 3:00, 5:00, 7:00, 9:00.



PART 1 OPENS THURSDAY, MARCH 31 IN THEATRE #1 PART 2 OPENS FRIDAY, APRIL 1 IN THEATRE #2

The Best of Youth

Parts 1 & 2



Part 1: (12:15), 3:45, 7:30 182 minutes

Separate Admission for each part. We have scheduled enough time between each part so you can go for a walk or have a meal if you plan to see both parts in one day. In Italian with English subtitles.

SPECIAL EVENTS

MONDAY, APRIL 11

Gene Wilder in Person



PRESENTED IN ASSOCIATION WITH CITY ARTS & LECTURES, INC. AND A CLEAN WELL-LIGHTED PLACE FOR BOOKS.

Gene Wilder will sign his new book, *Kiss Me Like a Stranger: My Search for Love and Art* in the Balboa lobby from 5:30-7:00.

Young Frankenstein

“For what we are about to see next, we must enter quietly into the realm of genius.” Dr. Frederick Frankenstein could be describing the films star and co-writer in Mel Brooks’ hilarious and loving send-up of horror films. (1974) (3:35), 9:00. *And...*

Willy Wonka & the Chocolate Factory

“Invention, my dear friends, is 93% perspiration, 6% electricity, 4% evaporation, and 2% butterscotch ripple.” Like this classic tale of imagination and tasty goodies, that adds up to more than 100% of a great time. They may try to remake it but there is only one Willy Wonka...Gene Wilder. (1971). (1:45), 7:00. *The theater will be cleared after the matinee showing. The evening performance is a separate admission.*



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GETTING TO THE BALBOA



Surf Film Festival

The Jack McCoy

FRIDAY, APRIL 15

featuring Fair Bits and digitally remastered Bunyip Dreaming presented by Billabong. 7:00, 9:15. All seats \$10. Advance tickets at www.ticketweb.com Sorry, No Balboa passes or Discount cards accepted.

“This is the sort of movie you’ll recommend to friends and they’ll go, “Six hours! Are you nuts?” and then call you up and thank you in the middle of the night.” David Edelstein, *Slate*

“The acting is electric. By the end of this haunting, hypnotic film, you feel you have watched lives being lived, not just imagined.” Peter Travers, *Rolling Stone*.

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REEL SF FESTIVAL
APRIL 16-MAY 11
GREAT SAN FRANCISCO MOVIES ON THE OTHER SIDE!