

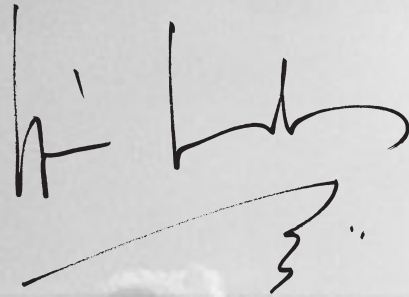
HARRY DEAN STANTON

NASTASSJA KINSKI

PARIS, TEXAS

A FILM BY WIM WENDERS

"I guess PARIS, TEXAS is one of these films that just capture the essence of something at the right moment in time. Everything just fell into place. You can't plan this and you can't program it. Looking at my film today, 40 years later, I realize I was extremely lucky with my creative team and partners: Sam Shepard back then was the hottest writer in America; Robby Müller was at the peak of his craft and a role model for many young directors of photography; Ry Cooder was already a living legend, and although PARIS, TEXAS practically was his first score, you can't think of the film without the music, nor of the music without the film. Not to forget the outstanding performances of the protagonists: Harry Dean Stanton was a real revelation in his first leading part and Nastassja Kinski was strictly superb. Hey, I was the only one who could have fucked it up..."





SYNOPSIS

Out of nowhere, a gaunt man in a dark suit and a red baseball cap appears in the burning heat of the desert between the US and Mexico. Travis. He drinks the last sip from his water bottle, then he moves on, doggedly, into the inhospitable area that the locals call “The Devil’s Playground”. Travis might seem to be mute and amnesiac, but he’s driven by the desire to reconnect with his family.

Wim Wenders’ iconic Cannes winner from 1984, exquisitely photographed by Dutch master Robby Müller, is a powerful statement on self-discovery, loss, redemption and the unbreakable bonds of love. Outstanding performances by Harry Dean Stanton and Nastassja Kinski, a masterful screenplay by Sam Shepard and Ry Cooder’s haunting soundtrack have contributed to **PARIS, TEXAS**’ cult film status and its spell, even 40 years later. The new 4K restoration makes it shine more than ever.

CAST

Travis	Harry Dean Stanton
Jane	Nastassja Kinski
Walt	Dean Stockwell
Anne	Aurore Clément
Hunter	Hunter Carson
Doctor Ulmer	Bernhard Wicki

CREW

Director	Wim Wenders
Screenplay	Sam Shepard
Adaptation	L.M. Kit Carson
Director of Photography	Robby Müller
Art Director	Kate Altman
Editor	Peter Przygodda
Music	Ry Cooder
Sound Mixer	Jean-Paul Muel
Sound Editor	Dominique Auvray
Costumes	Birgitta Bjerke
Assistant Director	Claire Denis
Producer	Chris Sievernich
Produced by	Don Guest
Producteur Délégué	Anatole Dauman

A German-French co-production

In association with

Road Movies GmbH, Berlin
and Argos Films, Paris
Westdeutscher Rundfunk, Cologne,
Channel 4, London
Pro-ject Film, Munich

TECHNICAL INFORMATION

West Germany/France	1984
Duration	146 minutes
Format	35mm, color; 1:1.66; Stereo
Restoration	4K Scan L'Imagine Ritrovata and 4K Restoration BASIS Berlin in 2024, 4K DCP

AWARDS

Cannes International Film Festival	1984	Palme d'Or
Cannes International Film Festival	1984	FIPRESCI Prize, Prize of the Ecumenical Jury
German Camera Awards	1984	Robby Müller, Category: Feature Film
British Academy Film Awards	1985	BAFTA, Best Director
German Film Awards	1985	Silver for Best Fiction Film
Bavarian Film Awards	1985	Best Camera: Robby Müller



Wim Wenders

WIM WENDERS, DIRECTOR

Wim Wenders (born 1945 in Düsseldorf/Germany) is considered one of the most important representatives of contemporary world cinema. In addition to multi-award-winning feature films, such as **PARIS, TEXAS** (1984), **WINGS OF DESIRE** (1987) and **PERFECT DAYS** (2023), he has also created innovative documentaries such as **BUENA VISTA SOCIAL CLUB** (1999), **PINA** (2011) and **ANSELM** (2023). Wenders is an acclaimed director, producer, photographer and author; his photographic work has been exhibited in museums around the world, and his literary output includes numerous photo books, film books and collections of essays.



Chris Sievernich

CHRIS SIEVERNICH, PRODUCER

Chris Sievernich (born 1946, in Frankfurt/Main) was a partner in the early years of Wim Wenders' production company Road Movies and a producer on several of Wenders' films, including **LIGHTNING OVER WATER** (1982), **ROOM 666** (1982), **THE STATE OF THINGS** (1982), **REVERSE ANGLE** (short film, 1982), **PARIS, TEXAS** and **TOKYO-GA** (1985). In the mid-1980s, Chris Sievernich successively moved his work and life to Dublin, London and Los Angeles, where he continued his work as a producer.



ANATOLE DAUMAN, PRODUCTEUR DÉLÉGUÉ

Legendary film producer and patron of the arts, Anatole Dauman (1925 - 1998) was born in Warsaw and emigrated to France as a child. Inspired by Italian documentary filmmaker Luciano Emmer's innovative short films, Anatole Dauman and Philippe Lifchitz formed Argos Films in 1949 with the intention of making films on art. After producing a series of documentaries on art and music in the early 50's, Anatole Dauman went on to produce feature films directed by Bresson, Godard, Marker, Oshima, Resnais, Schlöndorff, Tarkovski and Wenders. A self-taught man, Anatole Dauman loved innovation, provocation and creativity and has produced with the films featuring the owl logo of Argos Films unique works of art.



ROBBY MÜLLER, DOP

Robby Müller (1940 - 2018), was born in Willemstad, Curaçao in the Dutch West Indies and moved to Amsterdam in 1953. After studying at the Dutch Film Academy, he worked as an assistant cameraman until 1968. Müller preferred natural light to artificial lighting, which he considered cumbersome and unsponaneous. The collaboration between Wim Wenders and Robby Müller lasted 30 years, from Wenders' first short films to **BUENA VISTA SOCIAL CLUB**. After **PARIS, TEXAS** Müller worked with a myriad of renowned directors such as Andrzej Wajda, Jim Jarmusch, Lars von Trier, Roberto Benigni and Steve McQueen.



Peter Przygodda

PETER PRZYGODDA, EDITOR

Peter Przygodda (1941 - 2011), born in Berlin, started working as a freelance film editor in 1970. The legendary editor for directors like Wim Wenders, Volker Schlöndorff and Peter Handke saw a connection between his early passion - architecture - and editing, believing that editing is not just "cutting" but also a matter of rhythm, form and proportions. He operated on the principle that, beyond the original intentions in the script, the film material should speak for itself, allowing the editor to react impulsively to the raw audio and visual materials, bound only by the dreams and visions of the filmmaker. Przygodda won German Film Awards (Bundesfilmpreis) for Wenders' **WRONG MOVE** in 1975 and **THE AMERICAN FRIEND** in 1978. He worked on all of Wim Wenders' films until **PALERMO SHOOTING** (2008).



Sam Shepard

SAM SHEPARD, SCREENPLAY

Sam Shepard (1943 - 2017), born in Fort Sheridan/Illinois, was an American actor, playwright, writer, director, and screenwriter. His stellar, prolific career spanned over 50 years during which he authored 58 plays, including Pulitzer award winner **BURIED CHILD**. He acted in numerous films, among them Terrence Malick's **DAYS OF HEAVEN**. As a child, Shepard traveled with his family from army base to army base and, later, he worked in various jobs, from rancher to waiter. These formative experiences echo in his writings, which are filled with bleak yet poetic moments, rootless characters, and moments of black humor. He wrote or co-wrote several screenplays, including for Antonioni's **ZABRISKIE POINT**. After co-writing **PARIS, TEXAS**, he continued his hyperactive acting and writing career until the end of his life.



L.M. Kit Carson with Hunter Carson

L.M. KIT CARSON, CO-WRITER

L.M. Kit Carson (1941 - 2014), co-writer of the screenplay for **PARIS, TEXAS**, together with Sam Shepard, may not be a household name, but has left a mark on the world of cinema. Born in Dallas, Texas, Carson co-wrote and starred in **DAVID HOLZMAN'S DIARY**, wrote the screenplay for the American adaptation of Godard's *A Bout De Souffle* (**BREATHLESS**) and is said to have launched the careers of some young fellow Texans such as Wes Anderson and Owen and Luke Wilson.



RY COODER, MUSIC

Ry Cooder (born 1947 in Santa Monica) is a multiple Grammy award-winning musician and composer. He started playing guitar when he was three years old. At the age of eighteen, he was already a multi-instrumentalist. Working with the Rolling Stones brought him to the notice of the public and, after recording his first solo album in 1970, Cooder started composing movie scores and created for **PARIS, TEXAS** a unique and iconic soundtrack. In the late 1990s, Cooder played a significant role in the increased appreciation of traditional Cuban music, due to his collaboration with Wim Wenders on **BUENA VISTA SOCIAL CLUB** (1999). Since then, Cooder has released a string of solo albums. His latest release is a Taj Mahal collaborative album **GET ON BOARD: THE SONGS OF SONNY TERRY AND BROWNIE MCGHEE** (2022).



Harry Dean Stanton, Claire Denis, Wim Wenders, Robby Müller



Claire Denis

CLAIRE DENIS, ASSISTANT DIRECTOR

Claire Denis, born 1946 in Paris into a civil service family, spent her childhood moving around West Africa, an experience she later referred to in a number of her own films. She started working as an assistant director for acclaimed filmmakers like Rivette, Makavejev, Enrico and Costa-Gavras, before she became Wim Wenders' assistant director for **PARIS, TEXAS** and later **WINGS OF DESIRE** (1987). Denis who, as Wenders expressed "was more than ready to make her own films", was a central figure in the shooting of **PARIS, TEXAS**. Today, she has become without doubt one of the greatest European filmmakers with an impressive body of work including films like **CHOCOLAT**, **NENETTE AND BONI**, **BEAU TRAVAIL**, **LET THE SUNSHINE IN**, **HIGH LIFE** and, most recently, **BOTH SIDES OF THE BLADE** and **STARS AT NOON**.



Harry Dean Stanton, Nastassja Kinski, Wim Wenders

HARRY DEAN STANTON, TRAVIS

Harry Dean Stanton (1926 - 2017) was born in Kentucky and spent some time in the army before taking on a range of supporting roles in indie and cult films. His breakthrough came with the role of Travis in **PARIS, TEXAS** after Sam Shepard had spotted him at a film festival. He continued in film and television, occasionally also touring nightclubs as a singer and guitarist, until passing away at the age of 91.

NASTASSJA KINSKI, JANE

Nastassja Kinski (born 1961 in Berlin), is a multi-award-winning actress who studied with Lee Strasberg at the Actors' Studio in New York. Kinski's first film role was in Wim Wenders' **WRONG MOVE** (1975), a collaboration which was continued with two further films – **PARIS, TEXAS** (1984) and **FARAWAY, SO CLOSE!** (1993). Kinski, who has had a successful career in film and television both in Europe and in the United States, won a Golden Globe for her performance in Roman Polanski's **TESS**.



Dean Stockwell

DEAN STOCKWELL, WALT

Born in Los Angeles into a family of actors, Dean Stockwell (1936 - 2021) began his career on screen at the age of six. Retiring from the screen several times, and pursuing his career on television and on Broadway, Stockwell's memorable comeback was with **PARIS, TEXAS**, followed by a role in David Lynch's **DUNE** that same year. During his long career he received two Palmes d'Or at Cannes as well as two Golden Globes and was nominated for an Academy Award. He retired from acting in 2015 following health issues and focused his later life on sculpture and other visual arts.



Aurore Clément

AURORE CLÉMENT, ANNE

Aurore Clément (born 1945 in Soissons/France) began modelling when she was sixteen to support her family after her father's early death. Following her film debut in Louis Malle's **LACOMBE LUCIEN** in 1976, she took on roles in over 80 feature films with Italian, Swiss and German directors, including Chantal Akerman, Claude Chabrol, Mario Monicelli, Pupi Avati, Claire Denis and Patrice Leconte. After her role in **PARIS, TEXAS**, Clément continued to prove her versatility, working with a new generation of directors like Sofia Coppola (**MARIE ANTOINETTE**) or Bertrand Bonello (**DE LA GUERRE**).



Hunter Carson

HUNTER CARSON, HUNTER

Hunter Carson (born 1975 in Los Angeles) is the son of iconic actress Karen Black and screenwriter L.M. Kit Carson, co-author of **PARIS, TEXAS**. After his screen debut in Wim Wenders' film, Hunter Carson continued to work in the film industry as an actor, screenwriter, producer and director.

RESTORATION

PARIS, TEXAS was shot in the fall of 1983 on an ARRIFLEX 35 BL III, on color negative film.

In 2014, on behalf of the French co-producer, Argos Films, the original negative was digitized in 4K, restored and color graded in 2K. All work was carried out at L'Imagine Ritrovata in Bologna and the Eclair Group in Paris, with the kind support of CNC. Because 2K was the state of the art of the projection technology installed in most cinemas, restoration, grading and mastering were carried out in 2K.

However, as extensive tests have shown that all the information contained in the 35mm material is only fully reproduced in 4K resolution, and as projection and broadcasting norms are evolving in this direction, Wim Wenders and the Wim Wenders Stiftung decided to elaborately restore and color grade **PARIS, TEXAS** in 4K to coincide with the film's 40th anniversary in 2024. The 4K restoration work was made possible with the support of Chanel and the German Film Heritage Funding Program (FFE). It was carried out at Basis Berlin Postproduktion, using the 4K scans made at L'Imagine Ritrovata.

The Wim Wenders Stiftung has thus been able to catch up with state of the art norms and make the film available in 4K DCPs for theatrical screenings and UHD for home entertainment and streaming - including an HDR version - for today's widespread display technology.





PHILIPP ORGASSA, SENIOR COLORIST

Philipp Orgassa, partner at Basis Berlin Postproduktion, has been working in the print industry since many years, with extensive experience in the fields of scanning and retouching, typography, digital imaging and graphic design. He graduated with a degree in media technology at the Media University Stuttgart in 2002. Philipp started his career in post-production at the music video production company DoRo in Berlin and later worked at Das Werk and ARRI Media, where he became one of the most requested film colorists in Germany, color-grading all available genres and formats. He is working with national and international directors and cinematographers on renowned films, as well as commercials and series productions. Starting as a telecine colorist he was among the first to color-grade feature films in the digital intermediate process. With this experience Philipp started working on Wim Wenders' feature films in 2008 and has been restoring his films for the Wim Wenders Stiftung since 2014.

BASIS BERLIN POSTPRODUKTION GmbH

Basis Berlin Postproduktion is a Berlin based, full-service post-production company with a new, high-end facility for picture and sound. A number of highly experienced re-recording mixers, film colorists and restoration artists are taking care of film restorations for major German film archives and the Wim Wenders Foundation. The scope of Basis Berlin's post-production projects includes feature films, series, commercials, documentaries as well as art films.

WIM WENDERS STIFTUNG

The Wim Wenders Stiftung, a public foundation based in Düsseldorf/Germany, was established in 2012 to create a framework to bring together the cinematic, photographic, artistic, and literary lifework of Wim Wenders, and to make it permanently accessible to the public worldwide. The non-profit foundation model ensures that the body of work remains beyond the reach of any form of private self-interest. All proceeds are used to finance the purposes of the foundation: the preservation, restoration, research, and distribution of Wim Wenders' work, the support of young talents by grants (in partnership with Medienstiftung Nordrhein-Westfalen) for developing innovative cinematic narration and the foundation's engagement in film education in schools. As of May 2024, a total of 17 feature films and 6 short films by Wim Wenders could be digitally restored, most of them in 4K. They are regarded as exemplary in the relatively new craft of digital film restoration.

ARGOS FILMS

Founded in 1949 by Philippe Lifschitz and Anatole Dauman, Argos Films quickly established itself as a major reference in French cinema, producing numerous award-winning short films and a series of internationally renowned feature films. Argos Films has always strived to create quality films, whatever the risks involved, while maintaining a strong and independent identity. Over the next decades, Argos Films produced a stellar array of iconic films by Alain Resnais, Jean Rouch and Edgar Morin, Chris Marker, Jean-Luc Godard, Robert Bresson and Volker Schlöndorff, to name a few. During the 1980s, the collaboration of Argos Films with Wim Wenders marked the history of cinema with a series of powerful personal films of incredible visual beauty: **PARIS, TEXAS** (Palme d'Or), **WINGS OF DESIRE** (Best Director Award in Cannes), and the visionary **UNTIL THE END OF THE WORLD**.





CHANEL

Chanel is proud to support the Wim Wenders Foundation for the 4K restoration of **PARIS, TEXAS**. This support adheres to Chanel's commitment to disseminating masterpieces of world cinema to as many people as possible. It demonstrates the House's commitment to preserving works that have marked the history of the seventh art as much as that of Chanel. **PARIS, TEXAS** is a cult film, directed by one of the most prominent contemporary filmmakers. A close friend to Chanel, Wim Wenders is a filmmaker whose work and artistic vision Virginie Viard (Artistic director of CHANEL's Fashion collections) particularly appreciates. In 2023, Chanel supported Lubna Playoust's **ROOM 999**, a full-length film inspired by Wim Wenders' **ROOM 666** (1982), which explores the future of cinema: this time, Wim Wenders is the first to answer the question he'd asked fellow directors forty years earlier at Cannes: "Is cinema a language about to get lost, an art about to die?" Wim Wenders was also awarded the Prix Lumière at the 2023 Festival Lumière, of which Chanel is a partner.

Chanel press department: presse.chanel.mode@chanel.com

GERMAN FILM HERITAGE PROGRAM (FFE)

Since January 2019, the Federal Government, the federal states and the German Federal Film Board (FFA) have been working together to preserve national film heritage. The funding program, which is financed equally by the Federal Government Commissioner for Culture and the Media (BKM), the FFA and the federal states, provides up to 10 million euros annually for the digitization of cinema films. Funding is provided in three areas: exploitation, curation and conservational necessity.



40 YEARS OF ARTWORK AND POSTERS

PARIS, TEXAS

A FILM BY WIM WENDERS

STARRING HARRY DEAN STANTON NASTASSJA KINSKI DEAN STOCKWELL

AUORE CLEMENT AND HUNTER CARSON

MUSIC BY RY COODER EDITED BY PETER PRZYGODDA DIRECTOR OF PHOTOGRAPHY ROBBY MÜLLER

SOUND EDITOR DOMINIQUE AUVRAY ART DIRECTOR KATE ALTMAN

PRODUCER CHRIS SIEVERNICH PRODUCED BY DON GUEST

SCREENPLAY BY SAM SHEPARD ADAPTATION BY L.M. KIT CARSON DIRECTED BY WIM WENDERS

PRODUCTION ROAD MOVIES FILMPRODUKTION GMBH & ARGOS FILMS S.A.,

PRO-JECT FILMPRODUKTION IM FILMVERLAG DER AUTOREN GMBH & CO. KG

IN ASSOCIATION WITH WDR

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4K restored version with the support of



Photos courtesy of Wim Wenders Stiftung, Argos Films.



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