

NEW 35mm PRINT!

SILVER BEAR (AUDIENCE AWARD) BERLIN FILM FESTIVAL 1952
BEST DIRECTOR - CANNES FILM FESTIVAL 1952

CHRISTIAN-JAQUE'S

Fanfan la Tulipe

STARRING
GÉRARD PHILIPÉ GINA LOLLOBRIGIDA



(1952) "War. The only recreation of kings the people could enjoy." Caught in the grip of the haystack, Gérard Philippe's lusty peasant Fanfan avoids a pitchfork wedding by enlisting in King Louis XV's army, winning his first decoration (a royal kiss on the cheek and that tulip) — plus his nickname — by rescuing Louis's daughter Princess Henriette (along with Madame de Pompadour) from highwaymen. Funny thing is, Gina Lollobrigida's bogus gypsy fortune teller had already predicted his marriage to the King's daughter. Christian-Jaque's stylish swashbuckler/romance/sex comedy won him the Best Director Award at Cannes and showcased the romantic charm and juvenile high spirits ("I've always been young for my age") that would make Gérard Philippe, already a heart-throb of French stage and screen, among the most beloved of international stars — before attaining immortality by dying young. His Fanfan — imagine Douglas Fairbanks (Sr. and Jr.) and Errol Flynn rolled into one by Voltaire — is so ingenious and incontinent that he bithely takes in stride a duel with hay rakes and one across a jailhouse roof, an exploding powder magazine, a new hanging, a desperate horseback-and-coach chase, and Miss Lollobrigida's impressive cleavage. But eventually he's also got to win that dam seven years' war — practically single-handedly — and prevent his Henry Highness (Marcel Herrand), the dandified assassin of Camille's Children of Paradise) from getting into Miss Lollobrigida's bodice. Both a "Louis XV Western" (Pauline Kael) and, via the anti-militaristic japes of dialogue writer Henri Jeanson (Pépé Le Moko), a biting satire of the *glorieux*, Fanfan's outstanding supporting cast includes Olivier Hussenot as Philippe's bumptious sidekick and Noël Roquevert, France's favorite cross-eyed snake, as his nemesis in war and love, along with the tight-lipped Lollobrigida in the role that launched her as an international sea symbol. A neoclassic in France and abroad (especially in the USSR and Japan) and an exemplar of the *cinéma de qualité* that would soon be submerged by the New Wave, *Fanfan la Tulipe* has been virtually unseen in this country since the 1950s, and has never been on VHS or DVD. This new 35mm print features flavorless new subtitles by Lenny Borger.

A RIALTO PICTURES RELEASE 1:30, 3:30, 5:30, 7:30, 9:30

AUGUST 25-31 6 DAYS! (NO SHOWS MONDAY, AUGUST 28)

FRANK TASHLIN'S THE GIRL CAN'T HELP IT!



Starring Jayne Mansfield

"MY DEFINITIVE 'GUILTY PLEASURE!'"
— Wim Wenders

"THE FIRST DELUXE ROCK 'N' ROLL PICTURE! The younger set should take to it like a double chocolate malt with cheeseburger."
— VARIETY

(1957) "If that's a girl, then I don't know what my sister is!" Back from the pen, former King of the juke boxes Edmond O'Brien's bombastic Marty "Fats" Murdock (formerly Marty "Slim" Murdock) takes a break from sentimental vignettes of home movies of his arrests to assign down-and-out pram Tom Ewell (Marilyn Monroe's *Seven Year Itch*) foil his toughest job: make Marty's moll Jayne Mansfield a star! ("How can I marry a nobody?") Only, aside from her physical assets — which can cause glasses to crack, ice to melt, and milk to boil — Mansfield at first seems to have no talent, especially alongside chart-busting acts like Little Richard, Gene Vincent (watch them drop those caps), The Platters, Fats Domino, and Julie London ("Cry Me a River"). But celebrity — and love? — do ensue when her one unique talent is discovered (not what you think). Hilarious satire of — you name it — from the unique mind of writer/director Frank Tashlin ("There's nothing in the world to me that's funnier than big breasts"), former Warner Bros. cartoon animator/director, who "took the outrageous, impossible humor of cartoons and connected it humanely to live action" (Peter Bogdanovich), along with a jaundiced view of 50s style icons, aided here by terrific comic turns from O'Brien, Ewell, and, yes, Mansfield — who out-Monroes Monroe in an *tour de force* performance. "Garish, vulgar, excessive, chintzy, and blatantly exploitative — Tashlin imbues a cartoon satire of Elvis and Marilyn (or rather, of their clones) with a total atomic jukebox drive-in look. The real tie should be something like *The Radioactive Suburb*, *Tallfins over Disneyland*, or *Saturday Night on Mars*." — J. Hoberman. "More than a good film, more than a funny film, more than an excellent parody, it is a kind of masterpiece of the genre... it is more beautiful and more successful each time you see it." — François Truffaut.

A CRITERION PICTURES RELEASE OF A 20TH CENTURY FOX FILM
1:30, 3:30, 5:30, 7:30, 9:30

AUGUST 4-24 THREE WEEKS! (EXCEPT MONDAYS)

SUMMER SWASHBUCKLERS



SPECIAL THANKS TO LINDA EVANS-SMITH, MARILYN WOMACK (WARNER BROS.), MICHAEL SCHLESINGER, SUSANNE JACOBSON, GROVER CRISP (SONY PICTURES), PAUL GINSBURG, BOB O'NEIL (UNIVERSAL PICTURES), ROSS KLEIN (MGM), RICK YANOWSKI (CRITERION PICTURES), SCHWAM BELSTON (20TH CENTURY FOX), TIM LAMZA (ROMAHER COLLECTION), BARRY ALLEN, MELANIE VALERA (PARAMOUNT PICTURES), MIKE MASHON (LIBRARY OF CONGRESS), MARK MCLEMMATEL (SKEKLA PRODUCTIONS), ADRIENNE MALPERN (RIALTO PICTURES), ERIC SPILKER, AND MARTIN SCORSESE.

PROGRAMMED BY BRUCE GOLDSTEIN.

AUGUST 8 TUE (2 FILMS FOR 1 ADMISSION)

THE MARK OF ZORRO

(TYRONE POWER VERSION)

(1940, ROUBEN MAMOULIAN) "Quiet, you popinjay!" snaps sword-happy Basil Rathbone ("He's always stabbing at something") to Tyrone Power's foppish Don Diego, but of course it's also black-masked Zorro, righter of wrongs in Spanish colonial California, and romance of lovely Linda Darnell. "Mamoulian adds an overwhelming pictorial sense." — Leslie Halliwell. 1:00, 4:40, 8:20

THE SCARLET PIMPERNEL
(1935, MICHAEL CURTIZ) The original pirate of the Caribbean: even buccaneering looks good to Errol Flynn's Dr. Peter Blood, after being transported to the West Indies as a "rebel," but there are compensations, including Olivia de Havilland (her first of eight pairings with Flynn) and a duel on the beach with Basil Rathbone — in Flynn's spectacular Hollywood debut. "Curtiz starts Flynn off royally." — Chicago Reader. 1:00, 5:10, 9:30

AUGUST 10 THU (2 FILMS FOR 1 ADMISSION)

THE THREE MUSKETEERS

(DOUGLAS FAIRBANKS VERSION)

(1940, ROUBEN MAMOULIAN) "All for one and one for all!" 38-year old Douglas Fairbanks, Sr. effortlessly portrays the innocence and nobility of the young D'Artagnan, as he and his comrades-in-arms contend with non-stop intrigue and mass duels at the court of Adolphe Menjou's Louis XIII. "When Alexandre Dumas set down at his work table, he no doubt had only one end in mind: to create a story for Douglas Fairbanks." — Robert Sherwood. (See the 1929 musical comedy version on Tuesday, August 22).

3:30*, 7:40*

*LIVE PIANO ACCOMPANIMENT BY STEVE STERNER AT BOTH SHOWS

AUGUST 13 SUN (2 FILMS FOR 1 ADMISSION)

TREASURE ISLAND

(1934, VICTOR FLEMING) "Awful! Pieces of eight! Pieces of eight!" Shrieking parrots, secret treasure maps, peg-legged sea coo, unknown islands, sea mutinies, stockade battles, hairy castaways, all seen through the eyes of Jackie Cooper's young Jim Hawkins, with Wallace Beery's colorful Long John Silver the villain, with "supercinemascope-like tracking shots" (Charles Higham) from the lowrent Orion Welles, Joseph H. Lewis (Guns Crazy). 3:45, 7:40

AUGUST 17 THU (2 FILMS FOR 1 ADMISSION)

SCARAMOUCHE

(1952, GEORGE SIVNEY) Nobleman's bastard Steven Garoger lives with a raffish theatrical troupe while he gets that fencing up to the level of his best friend's killer, dushappy Marquis Mel Ferrer, even as he simultaneously romances Janet Leigh and Eleanor Parker. Lavish Rafael Sabatini adaptation, with its epic final duel — over, under, around and except at fencing as at lip-synching. Joseph Schildkraut as Louis XII, and, as the eponymous Threesome, the wacky Fritz Brothers. Plus the Three Stooges in *Squareheads of the Round Table* (1948). 1:30, 5:25, 9:00

AUGUST 22 TUE (2 FILMS FOR 1 ADMISSION)

THE THREE MUSKETEERS

(DON AMECHE/RIZ BROS. VERSION)

(1939, ALAN DWAN) Rousing, surprisingly faithful musical comedy rendition of the Dumas adventure, with Don Ameche in fine fettle (and voice) as D'Artagnan, Titanic's Gloria Stuart as Queen Anne, Joseph Schildkraut as Louis XII, and, as the eponymous Threesome, the wacky Fritz Brothers. Plus the Three Stooges in *Squareheads of the Round Table* (1948). 1:30, 5:25, 9:00

AUGUST 23 WED (2 FILMS FOR 1 ADMISSION)

THE COURT JESTER

(1956, NORMAN PANAMA) "The pellet with the poison in the vessel with the pestle." Danny Kaye as a medieval entertainer learns to improvise fast while romancing Glynnis Johns amid nonstop scheming by Angela Lansbury and Basil Rathbone, himself maintaining a phenomenal straight face during lightning-fast Kaye tongue-twisters. "One of the best comedies ever made." — Leonard Maltin. 2:50, 6:40

AUGUST 4/5 FRI/SAT (2 FILMS FOR 1 ADMISSION)

CAPTAIN BLOOD

(1935, MICHAEL CURTIZ) The original pirate of the Caribbean: even buccaneering looks good to Errol Flynn's Dr. Peter Blood, after being transported to the West Indies as a "rebel," but there are compensations, including Olivia de Havilland (her first of eight pairings with Flynn) and a duel on the beach with Basil Rathbone — in Flynn's spectacular Hollywood debut. "Curtiz starts Flynn off royally." — Chicago Reader. 1:00, 5:10, 9:30

AUGUST 8 TUE (2 FILMS FOR 1 ADMISSION)

THE BLACK SWAN

(1942, HELEN KRAVITZ) Tyrone Power and Laird Cregar (as a splendidly bewigged Sir Henry Morgan) decide to go straight, but red-headed George Sanders and one-eyed Anthony Quinn aren't getting with the program. Oscar-winning cinematographer by Leon Shamroy. "Just what action junkies always aimed to be... an entertaining narrative taken at a sparkling pace." — Leslie Halliwell. 2:55, 6:35, 10:15

AUGUST 15 TUE (2 FILMS FOR 1 ADMISSION)

THE MAN IN THE IRON MASK

(1939, JAMES WHALE) D'Artagnan (WB pre-codetitan Warren William) and the Musketeers once again ride to the rescue of 17th century France, with Louis XIV's regent in a double role as the eponymous victim and... we're not telling, Howard admitted "camping up" the part: the producer accused him of "swishbuckling." From the director of *Frankenstein* and *Bride of Frankenstein*. "Exhilarating... with a complex plot, good acting, and the three musketeers in full cry." — Leslie Halliwell. 1:00, 5:30, 10:00

AUGUST 13 SUN (2 FILMS FOR 1 ADMISSION)

TREASURE ISLAND

(1934, VICTOR FLEMING) "Awful! Pieces of eight! Pieces of eight!" Shrieking parrots, secret treasure maps, peg-legged sea coo, unknown islands, sea mutinies, stockade battles, hairy castaways, all seen through the eyes of Jackie Cooper's young Jim Hawkins, with Wallace Beery's colorful Long John Silver the villain, with "supercinemascope-like tracking shots" (Charles Higham) from the lowrent Orion Welles, Joseph H. Lewis (Guns Crazy). 3:45, 7:40

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AUGUST 9 WED (2 FILMS FOR 1 ADMISSION)

THE CRIMSON PIRATE

(1952, ROBERT SODOMAK) Burt Lancaster, head of a band of genial outcasts — including Burt's evemerate old circus pal Nick Cravat — makes deals with both the King's agent and a band of revolutionaries in their struggle over a Caribbean island, with aid from anachronistic balloons, submarines, and nitroglycerine bombs. Lancaster did all his own stunts in what may well be the best adventure spoof ever made, visually vivid and breathtaking. (David Shipman). 3:05, 7:00

AUGUST 9 WED (2 FILMS FOR 1 ADMISSION)

THE PRISONER OF ZENDA

(1937, JOE CRONWELL) British tourist Ronald Colman is forced to substitute for his exact double, the King of Ruritania, when the hard-living monarch is slipped a mickey on the eve of his coronation; only trouble is, impostor Colman makes a better king, particularly in the eyes of his intended, Princess Madeline Carroll — and schemers Raymond Massey and Douglas Fairbanks, Jr. are beginning to suspect. Superb how-does-they-do-that trick photography enabled Colman to shake hands with himself, with the ending tracking shoot through the throne room reception an anthology highlight. "One of the most entertaining films to come out of Hollywood." — Leslie Halliwell. 1:00, 4:40, 8:45

AUGUST 11/12 FRI/SAT (2 FILMS FOR 1 ADMISSION)

THE 7TH VOYAGE OF SINBAD

(1958, NATHAN JURAN) Kerwin Mathews's Sinbad takes on an evil sorcerer's monster team, including the high-flying Giant Roc, the visually challenged Cyclops and a sword-wielding skeleton — all courtesy of special effects wizard Ray Harryhausen — to rescue kidnapped (and miniaturized) princess bride Kathryn Gray. (Mrs. Bing Crosby). Featuring a rousing Bernard Hermann score. Plus the Fleischer color spectacular *Popeye the Sailor Meets Ali Baba's 40 Thieves* (1937). 2:45, 6:40, 10:30

AUGUST 13 SUN (2 FILMS FOR 1 ADMISSION)

THE BUCCANEER

(1938, OZZA B. DEMLITZ) Impeccably French-accented Frederic March's Jean Lafitte and his pirate gang (including a scene-stealing Akim Tamiroff as a former Napoleonic jockey) take amnesty for aid to Andrew Jackson as a British invasion looms during the War of 1812. Colorful DeMille adventure, topped by a spectacular recreation of the Battle of New Orleans. 3:10, 7:45

AUGUST 17 THU (2 FILMS FOR 1 ADMISSION)

THE BLACK PIRATE

(1926, ALBERT PAVIERI) In Hollywood's first major Technicolor feature (its two-color photography modeled on the Old Masters), Douglas Fairbanks Sr., last survivor of a buccaneer massacre, vows revenge, goes undercover as the title adventurer. With some of Doug's most spectacular stunts, including his most famous: riding down a sail on his dagger. 3:30*, 7:30*

AUGUST 20 SUN (2 FILMS FOR 1 ADMISSION)

THE SEA HAWK

(1940, MICHAEL CURTIZ) An English sea dog attacks and plunders Spanish ambassador Claude Rains's ship, falls in love with his daughter Brenda Marshall, guesses wrong in an assault on Panama, then leads a galleon slave revolt... just another day at the office for Errol Flynn; with massive combats taking place between full-sized ships floating on the specially-built Warner Bros. lake, and with Flora Robson ("a vigorous shrewd") — Pauline Kael) as Queen Elizabeth. 1:10, 5:10, 9:10

AUGUST 15 TUE (2 FILMS FOR 1 ADMISSION)

ARABIAN NIGHTS

(1942, JAMES HANLON) Dancer Maria Montez dreams of life with Caliph John Hall (later Tyrone Power in the Jungle), then has to hide him out after his brother's coup d'état — Sabu has to ride to the rescue to save her. That acting truniminate it all, but the lavish production actually garnered four Oscar nominations and was a box office smash. 1:00, 4:55, 8:50

AUGUST 15 TUE (2 FILMS FOR 1 ADMISSION)

ALI BABA AND THE FORTY THIEVES

(1944, ARTHUR LURAN) After those darn Mongols, thanks to a traitor at the top, take over Bagdad and murder the Caliph, his son finds his best friend to be — "Open Sesame!" — with the dreaded 40 thieves. Ten years later, when he's become John Hall, it's time to get revenge and win back childhood princess Marie Montez as well. Roughly, Robin Hood meets the Resistance out East. Plus the Fleischer color classic *Popeye the Sailor Meets Ali Baba's 40 Thieves* (1937). 2:45, 6:40, 10:30

AUGUST 16 WED (2 FILMS FOR 1 ADMISSION)

THE THIEF OF BAGDAD

(1940, MICHAEL POWELL, LUDWIG BERGER, TIM WHelan) A flying horse, a flying carpet, an all-seeing eye, evil magician Conrad Veidt's evil schemes against prince John Justin and even more evil schemes against lovely Princess June Duprez, and eponymous thief Sabu shrugging off temporary transformation into a dog to save the day, all in the Oscar-winning (for photography, sets, and special effects), most incredibly lavish Arabian Nights fantasy of them all. "Still casts its fragile spell." — Dave Kehr. 1:10, 5:20, 9:30

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AUGUST 24 THU (2 FILMS FOR 1 ADMISSION)

THE COUNT OF MONTE CRISTO

(1934, ROWLAND V. LEE) Back from a voyage, sailor Robert Donat's marriage plans with Elissa Landi get derailed when he's framed into a life sentence at the dreaded Chateau d'If... but if only he can escape and find that treasure... Rousing adaptation of the Dumas classic. "A near-perfect blend of thrilling action and grand dialogue." — Variety. Trip courtesy Library of Congress. 2:55, 7:05

AUGUST 24 THU (2 FILMS FOR 1 ADMISSION)

THE IRON MASK

(1929, ALAN DWAN) Valetudinary and epitaph to swashbuckling and the silent era, as a now middle-aged and graying — but still agile — D'Artagnan (Douglas Fairbanks, Sr.) returns with his companions to save the eponymous captive from high level scheming in the age of Louis XIV — or does he? Doug's powerfully delivered spoken prologue and epilogue bridges the transition to talkies. 1:00, 5:10, 9:20

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SEPTEMBER 1 MONDAY (2 FILMS FOR 1 ADMISSION)

STEAMBOAT BILL, JR.

(1928) Buster learns he's inherited 7 million dollars by 7 o'clock that night — provided he's married! The resulting prodigy leads to a chase by 500 (count 'em) bride-veiled women, topped by a boulder-strewn climax. "Keaton's most sustained brilliance." — David Shipman. 1:30*, 4:35, 7:30*, 10:20

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SEPTEMBER 4 MONDAY (2 FILMS FOR 1 ADMISSION)

COLLEGE

(1927) When bookworm Buster falls for a pretty coed who only has eyes for jocks, he turns his back on academia and hits the playing fields. "Possibly the greatest of Keaton's features." — David Shipman. "Keaton's most startlingly inventive stunts... executed so prettily and with such an air of confident innocence that they are charged with surprise — and probably will be forever." — Kael. 2:00*, 4:50, 7:30*, 10:10

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AUGUST 7 — SEPTEMBER 25 EIGHT MONDAYS!

THE BEST OF BUSTER KEATON COMEDY CLASSICS

*LIVE PIANO ACCOMPANIMENT BY STEVE STERNER AT SHOWINGS FOLLOWED BY AN INTERMISSION. RECORDED MUSIC AT MOST OTHER SHOWS. ALL FILMS IN SERIES (EXCEPT FOR SEPT. 25 DOUBLE BILL) ARE DISTRIBUTED BY THE ROMAHER COLLECTION.

AUGUST 7 MONDAY (2 FILMS FOR 1 ADMISSION)

THE GENERAL

(1926) Keaton's spectacular version of the Civil War's Great Locomotive Chase reveals his Griffith-level mastery of crowds and action, along with perfectly integrated comedy. "The most instantly moving picture ever made, its climax is the most stunning visual event ever arranged for a film comedy." — Walter Kehr. "It's got to be so authentic it hurts." — Keaton. 1:30, 4:30, 7:30*, 10:20

AUGUST 14 MONDAY (2 FILMS FOR 1 ADMISSION)

THE NAVIGATOR

(1924) Keaton's top money-maker began with the biggest prop of his career: an ocean liner. Pampered playboy Buster is stranded on same with equally helpless airhead Kathryn McGuire. "An absolute visual joy and a triumph of editing." — Tom Dardis. 2:00*, 4:35, 7:15*, 9:50

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AUGUST 21 MONDAY (2 FILMS FOR 1 ADMISSION)

SEVEN CHANCES

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SEPTEMBER 1 MONDAY (2 FILMS FOR 1 ADMISSION)

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RECORDED MUSIC AT MOST OTHER SHOWS.

THE BEST OF BUSTER

KEATON COMEDY CLASSICS ON MONDAYS
CONTINUING THROUGH SEPTEMBER 25

*LIVE PIANO ACCOMPANIMENT BY STEVE STERNER
AT SHOWINGS FOLLOWED BY AN AFTERNOON
RECORDED MUSIC AT MOST OTHER SHOWS.

SEPT. 11 MON (2 FILMS FOR 1 ADMISSION)

SHERLOCK JR.
(1923) Projectionist Buster — dreaming he's an ace detective — jumps right on to the movie screen, finding himself furiously edited from garden bench to city street to cliff — but finally becoming the ace detective of his wildest cinema fantasies. "Wonderfully imaginative... a piece of native American surrealism." — Pauline Kael. **2:00, 4:30, 7:00, 9:30**

The Paleface & The Blacksmith & The Balloonatic
Buster The Blacksmith (1922) shows his horses assembly-line style, while butterfly-chasing entomologist Paleface (1921), absentmindedly stumbles into a limerick Indian war. In *The Balloonatic* (1923), he hits new heights of fantasy. **3:05, 5:35, 8:05, 10:30**

SEPT. 18 MON (2 FILMS FOR 1 ADMISSION)

OUR HOSPITALITY
(1923) In 1831, elegant New Yorker Buster travels to Virginia via primitive railroad to claim an inheritance, then plunges into the "Carfield-Klucky" feud. A marvelous evocation of pre-Civil War America, and a family affair with father Joe, Buster Jr. and wife Natalie. "A profusion of brilliant, indescribable visual gags." — David Shipman. **1:45, 4:40, 7:35, 10:30**

Cops & The Playhouse & Convict 13
Monstrous hordes of Cops (1922) pursue Buster after he's mistaken for an anarchist, while *Convict 13* (1920), he escapes from Death Row. In *The Playhouse* (1921), nine Keatons strut their stuff in a minstrel show. **3:20, 6:15, 9:10**

SEPT. 25 MON (2 FILMS FOR 1 ADMISSION)

THE CAMERAMAN
(1929) Neophyte newsreel cameraman Buster loses his swimsuit at Coney Island and his heart on the sidewalks of New York, leaving Moll Street Tong Wars while being upstaged by monkey great Jocko (Harold Lloyd's *Kid Brother* costar). "Keaton at the height of his art and master of every detail of silent filmmaking." — Rudi Bleich. **3:45, 7:00, 10:10**

SPITE MARRIAGE
(1929) In his last silent, Buster is a star-struck pants-pusher who marries Broadway diva Dorothy Sebastian on the rebound. Motion Picture Magazine called his desperate struggle to put his limply drunken bride to bed "the funniest scene ever seen on the screen." **2:05, 5:20, 8:30**

SEPTEMBER 22 - OCTOBER 5 TWO WEEKS!

PYTHONALOT

SPECIAL THANKS TO SHARON LESTER (THE RAINBOW FILM COMPANY); MICHAEL SCHLESINGER, SUSANNE JACOBSON (SONY PICTURES REPERTORY); BOSS KLEIN (MGM); HANDBAKE FILMS (LONDON); AND HUGH HYSELL, MATT SCOLI, KETA WILLIAMS (HHC MARKETING).

SEPTEMBER 22-28 6 DAYS! (NO SHOWS MONDAY, SEPTEMBER 25)

MONTY PYTHON AND THE HOLY GRAIL

NEW 35mm PRINT!

(1975, TERRY GILLIAM AND TERRY JONES) ... of *Manti Pythan ik den Høll Gräilen* "We are now no longer the knights who say NI." After the opening credits (helpfully subtitled in Swedish), Graham Chapman's gallant King Arthur gallops off (well, he prances along on foot, while lackey Terry Gilliam clicks two coconut shells together) to recruit more bold knights to help him eat a lot of SPAM™ and to search for the Holy Grail. Along the way they must brave such horrific obstacles as John Cleese's dreaded Black Knight coming back for more, even as each of his limbs is short; Michael Palin's plague victim insisting he isn't dead; Cleese's richly-accented French castle guard raining offal and scatological taunts on the hapless questers; Gilliam's Bridge of Death gatekeeper demanding answers to three daunting questions ("WHAT... is your favorite color?") on pain of being launched into a volcano; minstrel composing ballads about the legendary cowardice of Eric Idle's Sir Robin; Palin's anarcho-syndicalist Dennis questioning Arthur's royal legitimacy; the voracious Killer Bunny, stopped only by the Holy Hand Grenade of Antioch; and then the shocking final film, inspired Monty Python lunacy, done on the proverbial shoestring (at the sight of Camelot, a square creak, "It's just a model"), complete with personified metaphors, conceits run into the ground, casual straight-to-the audience remarks, etc., with Chapman's Arthur the leinchip; despite numerous slow burns and frustrated rages, he plays it straight — heroically, even. Basis for the smash Broadway musical *MONTY PYTHON'S SPAMALOT*, of course... see our website beginning September 15 to see how you can win tickets to the show (or maybe a special edition can of SPAM™).

A RAINBOW FILM COMPANY RELEASE
1:30, 3:20, 5:10, 7:00, 9:00

OCTOBER 3 TUE (2 FILMS FOR 1 ADMISSION)

TIME BANDITS
(1981, TERRY GILLIAM) 10-year-old Craig Warnock knows things are getting weird when a horseman gallops through his bedroom wall, and before long, in company with a group of farciously dwarfs, he's rocketing through history, meeting John Cleese's Robin Hood, Sean Connery's Agamemnon, and Ian Holm's Napoleon, while trying to avoid David Warner's traps. With Ralph Richardson as The Supreme Being. **3:10, 7:30**

SEPTEMBER 29/30 FRI/SAT (2 FILMS FOR 1 ADMISSION)

THE MEANING OF LIFE
(1983, TERRY JONES) "Is it a boy or a girl?" "I think it's a bit early to start imposing roles on it, don't you?" Searching for the meaning of it all from womb to tomb, the Pythons present us with a production number about sperm ("Every sperm is great! If a sperm is wasted (God damn that's ironic!), a live action sex education class that still bores the kids, Graham Chapman chased to death by scantly clad girls, and — most memorably (perhaps unfortunately) — the world's fattest man dining out. "Gross, silly, caustic, tasteless, obnoxious... and funny." — Variety. **1:00, 5:10, 9:20**

LIFE OF BRIAN
(1979, TERRY JONES) "A motion picture destined to offend nearly two thirds of the civilized world. And severely annoy the other third." Born in a stable in Bethlehem, visited by three kings, acclaimed as the Messiah, crucified, then resurrected — yes, it's... *Brian Cohen?* ... born just one stable over from Christ. Those darn parallels keep on coming, although singing "Always Look on the Bright Side of Life" during the crucifixion is probably a divergence. **3:15, 7:25**

OCTOBER 4/5 SUN/MON

BRAZIL: The Director's Cut
(1985, TERRY GILLIAM) In a low-tech 1980ish society, ambitious file clerk Jonathan Pryce finds a flyspeck leading to apocalyptic bureaucratic foul-ups and a search for the gift of his dreams — literally. With Python Michael Palin at his most seriously silly, Bob Hoskins as a ferocious reamster, and Robert De Niro as a heroic electrical engineer. Brazil occasioned a legendary studio-auteur battle, topped by its designation as Best Picture of the Year by the L.A. Film Critics Circle. **1:00, 3:30, 6:00, 8:30**

OCTOBER 6-12 ONE WEEK!

ACADEMY AWARD WINNER - BEST FOREIGN FILM - 1971

NEW 35mm PRINT!

JABBERWOCKY
(1981, TERRY GILLIAM) "The middle of the dark ages, ages darker than anyone had expected." Michael Palin's über-naive cooper's apprentice Dennis Cooper, dreaming of the Big Time, treks to a wondrous medieval metropolis, then in the midst of a flesh-scaring monster scare. With director Gilliam cameoing as Man With Rock ("It's a diamond!") and Python Terry Jones as the opening carner. **1:20, 5:10, 9:00**

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SEPTEMBER 8-21 TWO WEEKS! ALL NEW 35mm PRINTS!

"With the death of Mizoguchi, Japanese film lost its truest creator" — AKIRA KUROSAWA

MIZOGUCHI

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SPECIAL THANKS TO SARAH FINLEA (JANUS FILMS), JAMES QUAIN (CINEMATHEQUE ONTARIO).

SEPTEMBER 8-14 6 DAYS! (NO SHOWS MONDAY, SEPT. 11)

MIZOGUCHI'S UGETSU

(1953) During 16th century civil wars, ambitious village potter Masayuki Mori (*Rashomon*, *The Bad Sleep Well*, *Floating Clouds*) decides to go for the *ryu* and leave wife Kinuyo Tanaka (star of 15 films for Mizoguchi) behind to sell his wares in town, there to be seduced ("I never knew such pleasures existed") by ghost princess Machiko Kyo (the rape victim of *Rashomon*). But when the spell is finally broken, he returns to a devastated village. The illusionary nature of ambition and desire is reinforced by the superb photography of Kazuo Miyagawa (*Rashomon*, *Vojimbo*, *Life of Oharu*) — "beautifully atmospheric, all long shots, long takes and graceful camera movements" (Donald Richie) — and powerful playing by the star trio (After Mori's final scene of awakening, Mizoguchi, a no-smoking, actor-dictating dictator on the set, personally lit up a congratulatory cigarette for the star). Adapted from Akikari Ueda's 1776 collection of tales of the supernatural — and a De Maupassant story. Venice Silver Lion winner (Mizoguchi's second in a row) and for many years a regular on Ten-Best-of marketplace, the headquarters of the samurai. Tobe's visit to a shop to buy armor and a spear, Genjuro's haste when he asks another merchant to watch his prized pots (for he must hurry after Lady Wakasa) — all of these create a feudal world in which life is hard and escape comes through the silly dreams of men. Women are more cautious, and there is a blunt realism in the sequences when Miyagi, left behind, tries to protect and feed their son as armies loot and rape the countryside. At the end of *Ugetsu*, aware we have seen a fable, we also feel curiously as if we have witnessed true lives and fates. — Roger Ebert. "Ravishingly composed, evocatively beautiful... its reputation as a landmark of the Japanese cinema has remained undented... Mizoguchi's establishment of atmosphere by means of long shot, long takes, sublimely graceful and unobtrusive camera movement, is everywhere evident." — *Time Out* (London)

A JANUS FILMS RELEASE
1:15, 3:10, 5:05, 7:00, 9:00

"One of Mizoguchi's most accomplished films... an emotional saga." — DONALD RICHIE, A HUNDRED YEARS OF JAPANESE FILM

SEPTEMBER 15/16 FRI/SAT

SANSHO THE BAILIFF
NEW 35mm PRINT!
(1954) In early Japan, the family of a disgraced aristocrat is attacked by pirates, with young Kinuyo Tanaka sold into prostitution and her children Yoshiaki Hanayagi and Kyoko Kagawa enslaved. But while Hanayagi sells out, Kagawa remains human and yearns for escape. Shot by Kazuo Miyagawa, Mizoguchi's adaptation of a famous legend is one of his most poetic works and his Venice Silver Lion winner. **1:00, 3:15, 5:30, 7:45, 10:00**

SEPTEMBER 21 THU (2 FILMS FOR 1 ADMISSION)

SISTERS OF THE GION
NEW 35mm PRINT!
(1936) In the Gion, Kyoto's traditional pleasure quarter, siblings and geishas Yoko Umemura and the great Isuzu Yamada (later, Kurosawa's Lady Macbeth) bring different attitudes to their work, the first traditional, the latter cynically modern — until Yamada's smart mouth brings big trouble. The first true burgeoning of Mizoguchi's long-shot, long-take, combined with subtle movement, style. His only film with Japan's Oscar equivalent. **1:00, 4:20, 7:40**

SEPTEMBER 17 SUN

THE LIFE OF OHARU
NEW 35mm PRINT!
(1952) Edo Period. Samurai's daughter Kinuyo Tanaka is cast out for dallying with lower-class Toshiro Mifune (his only Mizoguchi appearance) and then it's down, down, down — until in a subtly electrifying final scene the by-now aging hooker turns... Adapted from a classic novel by Saikaku, Mizoguchi considered this his own masterpiece. Silver Lion, Venice. "No director in the history of the cinema has so completely identified with the point of view of the woman." — Andrew Sarris. **1:00, 3:30, 6:10, 8:45**

SEPTEMBER 19/20 TUE/WED

THE STORY OF LAST CHRYSANTHEMUMS NEW 35mm PRINT!
(1939) A Japanese Star is Born, as a young Kabuki actor finds his only honest critic is a simple servant maid who eventually sacrifices all to make him great. Potentially a weeper, but due to strong performances (notably stage legend Shosho Hanayagi, in his first film role), a rich evocation of an unfamiliar theatrical world and the ultimate expression of Mizoguchi's one-scene, one-shot method (the dazzling camerawork includes a ten-minute take, leading into the emotionally devastating final montage). A Mizoguchi masterpiece and one of the great works of the 30s anywhere. **1:00, 3:40, 6:20, 9:00**

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LUIS BUÑUEL'S THE DISCREET CHARM OF THE BOURGEOISIE

(1972) It's *meals interruptus* for suave ambassador Fernando Rey (*The French Connection*), dry martini aficionado Paul Frankeur, his perpetually smiling wife Delphine Seyrig (*Last Year at Marienbad*), her queasy-stomached sister Bulle Ogier, gracious hostess Stéphane Audran, and her sharply dressed husband Jean-Pierre Cassel (*Army of Shadows*): they're always arriving at elegant dinners to find they've got the day wrong; the proprietor's lying dead in the next room; the tea room's out of tea and coffee; the army's dropping in for maneuvers; the roast's a prop and they're in a play for which they know no lines; or the cops decide to make a major bust. But there's *cultus interruptus* too — even *cultus un-interruptus* — and intervals where a complete stranger joins the group to tell of his ghost-ridden and murderous childhood, and a soldier, just after giving the alarm of the enemy's attack, is cordially asked to retell the story of his curious dream. But then these characters are constantly dreaming, although they only awake after they've found themselves in the most preposterous of tight spots — maybe ensues at a sophisticated cocktail party where polite chitchat consists of pointing out every embarrassing fact about the Latin American republic of Miranda to its ambassador Rey — then Frankeur awakes to announce that he's dreamt that Cassel was dreaming. But these *bourgeois* always maintain their elegant couter, gracious politesse, and the quintessence of style, whether consummating a drug deal or sauntering down a country road. Academy Award for Best Foreign Film of its year; Best Film, Best Director, National Society of Film Critics. Co-written by Buñuel's longtime collaborator Jean-Claude Carrière, winner this year of the Writers Guild of America West's Lifetime Achievement Award, the first foreign-language writer to be so honored. "Clearly the film of the year — an astonishing achievement." — Andrew Sarris, *Village Voice*. "One of the greatest films in cinema history." — Stuart Byron, *Rolling Stone*. "I consider it absolutely worthless" — John Simon.

A RIALTO PICTURES RELEASE
1:00, 3:10, 5:20, 7:30, 9:40

OCTOBER 13-19 ONE WEEK!

(1974) Manic Elliott Gould — who seems to be living with two parttime hookers — and gloomy George Segal — a magazine writer separated from his wife — breakfast on Fruit Loops and beer and team up for action, from the poker table to the track to the fights to pick-up basketball games to bets on the Seven Dwarfs to run-ins with muggers in late-night parking lots; and ultimately to Vegas for craps, roulette and blackjack in obsessive search of that one big score. But what happens if they actually hit it? The only film produced and written by actor Joseph Walsh (who plays Segal's bookie), Altman described it, perhaps ironically, as a "celebration of gambling" and it rockets from the heady highs and rocket-paced blood flow of winning streaks to the dead, wrung-out feel of the flat busts, all orchestrated through Altman's first use of multi-track stereo — in fact, the movies' very first use of 8-track stereo — to create a pointed and directed mosaic of his signature overlapping dialogue — or rather metatalk — of lines from stars to the most insignificant of bit players in the furthest of back rows. This new print of the original theatrical version contains three minutes of scenes that were deleted on the DVD due to music rights issues. "Gould is the dominating presence here; as ever, he is the reasoning anarchist, the informed, sardonic dropout, and the slob virtuoso." — *The Observer* (London). "Using the overlapping talk that has always been so potent in his movies, Altman again shows that he has a mysterious feeling for the low-toned energy of American humor... Everything seems to be going on in some tight corner of life that is off the direct route, inhabited by something sussy, dangerous, and surprisingly poetic." — *The New Yorker*.

A SONY PICTURES RELEASE
1:00, 3:10, 5:20, 7:30, 9:40

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