



A Nonprofit Cinema

IUNE 3-16 TWO WEEKS



(1957) 200 measly bucks to make sure Glenn Ford's notorious outlaw Ben Wade gets on that prison-bound train? After he's already killed two men (including one of his own) during a stage old-up in front of rancher Van Heflin and his why-didn't-you-fight-them sons; casually redirected nsuing posse into a wild goose chase after... himself; sweet-talked barkeeper Felicia Farr ack Lemmon's wife-to-be) into a puddle of mush in minutes; and with suspicious nonchalance that's the price for the water rights that Heflin needs to keep his spread going. Only trouble Ford's now-scattered wild bunch will be coming back fast, and the only other volunteer is the town drunk. And the oh-so-relaxed Ford keeps upping those bribe offers. Nerve-shredding Western Noir — with the shadow of a chandelier-hung corpse swaying against a hotel lobby wall — and High Noon in reverse, with Ford's greatest performance, as the ever-smiling, ever-Westerns icon Frankie Laine wailing that title song. "A classic Western, [its] formal perfection close-ups alternating with crane shots, a psychological drama indoors alternating with the natural drama of the parched land waiting

for the coming of water — defuses the uneasy contrast between Ford's amiable, but deadly, scoundrel and Heflin's distress at his failing ranch and the failure of those around him to take their social responsibilities at all seriously." - Phil Hardy. "A classic Western scenario... Ford [works] on Heflin's nerves in a stream of Machiavellian banter, but one held in perfect balance by Daves, who keeps the tension strung taut (especially in the gauntlet-running final walk to the station) while at the same time elaborating a subtle psychological conflict. The nerve center is exposed in an early scene where Heflin, the dour family man careworn by responsibilities, watches as his wife and sons come under the spell of Ford's carefree charm: the conflict, ultimately, stems from each man's envy of what the other has." - Tom Milne,

A SONY PICTURES REPERTORY RELEASE DAILY (except Monday) 1:00, 3:10, 5:20, 7:30*, 9:40 MON (May 16) 1:00, 3:10, 5:20, 9:40

*Peter Ford, son of actor Glenn Ford (and dancer introduce the 7:30 show on Friday. Following sign copies of his new book Glenn Ford: A Life (University of Wisconsi Press), available at our







MAY 20-JUNE 2 TWO WEEKS

EVENT!

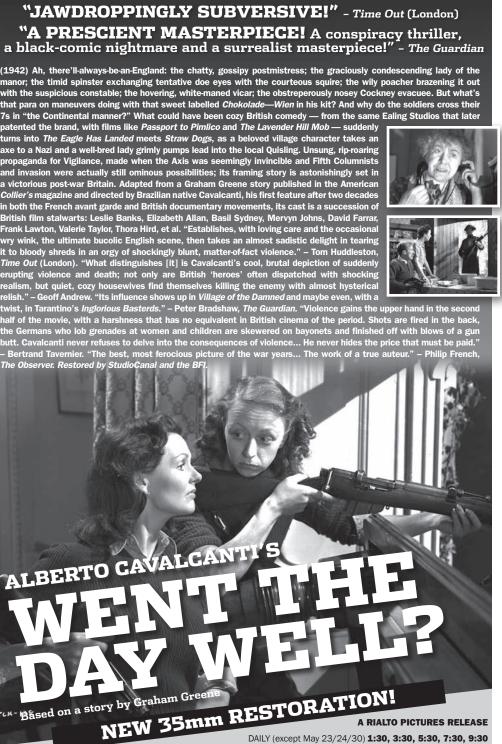
AN EVENING WITH Claire Bloom

DAILY (except May 23/24/30) **1:30, 3:30, 5:30, 7:30, 9:30**

MON (May 23 & 30) 1:30, 3:30, 5:30, 9:30 TUE (May 24) 1:30, 3:30, 5:30

cast her as the emotionally-crippled ballerina in *Limelight*, world-famous at 18 and in her eighth decade playing Queen Mary in the hottest picture of the year, The King's Speech. In the intervening 60 years, native Londoner Claire Bloom has starred on stage in London and New York as Juliet, Cordelia, Ophelia, and most of the other great Shakespeare heroines, as well as in The Troian Women, Hedda Gabler, A Doll's House, and A Streetcar Named Desire; and on screen in such classics as Olivier's Richard III, Robert Rossen's Alexander the Great, Tony Richardson's Look Back in Anger, Martin Ritt's The Spy Who Came in from the Cold, George Cukor's The Chapman Report,

Robert Wise's The Haunting, and Woody Allen's Crimes and Misdemeanors, among many others, Tonight, author and file historian Foster Hirsch will interview Miss Bloom about her life in theater and film and her many co-stars, who've included Vivien Leigh Fredric March, Julie Harris, Yul Brynner, Rod Steiger, Charlton Heston, James Mason. Jane Fonda. Paul Newman. Cliff Robertsoi



INCOMPARABLE FEAST!" - A.O. Scott, The Name of the dawn of the 60s, as tabloid gossipmonger Marcello (Mastroianni) travels through Rome's "sweet life" in thirteen episodes.

NEW

Among them: the statue of Christ transported by helicopter soaring above the city, while bikinied sunbathers wave; Marcello's tryst with shiner-sporting playgirl Anouk Aimée at a prostitute's pad; the Fatima-wannabe "miracle" in a small town that results in a rainsoaked three-ring publicity circus; the late-night party in the palace of a decadent aristocratic family (with cameo by a pre-Velvet Underground Nico); spectacularly endowed Swedish/Hollywood star Anita Ekberg's press conference, her breathless climb to the top of St. Peter's, and her iconic midnight romp in the Fontana di Trevi; the jaded orgy at a country villa (so notorious that some U.S. theaters advertised the scene's start times); and the bleary-eyed morning after by the sea, all underscored by Nino (Godfather) Rota's haunting music. Fellini's first Scope film gave currency to a new word - paparazzi - and coined a new catchphrase - the title - and was an enormous, scandalous international success. Fellini admitted that it's all "completely invented. The Rome of which I speak is a city of the inner self. Its topography is entirely spiritual." Oscar nominations for Director, Screenplay and Art Direction, with a win for Costume Design. "Rome has never looked better than in the b&w compositions of cinematographer Otello Martelli... On one level the title is devastatingly ironic... But it is a sweet life, and not just because everyone and everything in this movie looks so good - yes, the world it depicts is strange and at times harsh, but once you've caught a glimpse of it, it's where you want to live." - A.O. Scott, The New York Times. "After La Dolce Vita, Fellini was suddenly more than just a director. He was

FEDERICO

a maestro. His vision was extravagant, almost unprecedented Like many filmmakers of that exciting time, Fellini was trying to create a genuinely modern cinema... He transformed Marcello's journey through this glittering, empty world into a spiritual epic, a sprawling, episodic tapestry of Roman cosmopolitan life with all its excesses." - Martin Scorsese

DAILY (except Mondays) 1:00, 4:20, 7:40 MON (June 6 & 13) 2:00. 8:20

MARCELLO MASTROIANNI

JUNE 17-23 ONE WEEK

(1938) "I've gone GAY all of a sudden!" Bespectacled paleontologist Cary Grant's just one lousy intercostal clavicle away from concluding his four-year project to assemble a complete, two-story Brontosaurus skeleton - but where's he going to get the million dollars to fund it? And why is giddy heiress Katharine Hepburn driving off in his car? And her pet 'Baby' is a ... leopard?! And throw in The Thin Man's Asta as a bone-loving terrier, dapper big-game hunter Charles Ruggles, doyenne May Robson, officious sheriff Walter Catlett, drunken Barry Fitzgerald, and ... another leopard?! The negligée-baring gown-tearing at a fancy night club ("Will you please stop doing that with your hat!") was Grant's own addition - based on a personal experience — to the screenplay by distaff writer Hagar Wilde (Carefree, I Was a Male War Bride) and normally serious John Ford regular Dudley Nichols (The Informer, Stagecoach).

Inexperienced at the time in comedy, Hepburn got a tutorial from Catlett, resulting in what Peter Bogdanovich has called "the single most likeable performance of her career." Curiously a moneyloser on first release, with Hepburn soon notoriously dubbed "box office

poison," but now considered to be to Screwball Comedy what Double Indemnity is to Film Noir. "The first time I saw Hawks' delirious screwball romantic comedy, I was pretty sure it was the wildest, most outrageously funny talking picture I had ever seen. To make certain, I saw it again later that same day, and I was convinced. In fact, it was even funnier the second time." - Peter Bogdanovich, "Even Hawks has never equaled the rocketing pace of this demented farce... Passes beyond the customary lunacy of the period into a bestial Walpurgisnacht during which man, dog, and leopard pursue each other over the Connecticut countryside until the behavior patterns of men and animals become indistinguishable." - Andrew Sarris. "You can dismiss it by saving it is 'only' screwball and that leopards hardly happen in Connecticut... But do not be deceived: Within the magnificent frolic, the inspired and inventive dementia, Baby speaks about

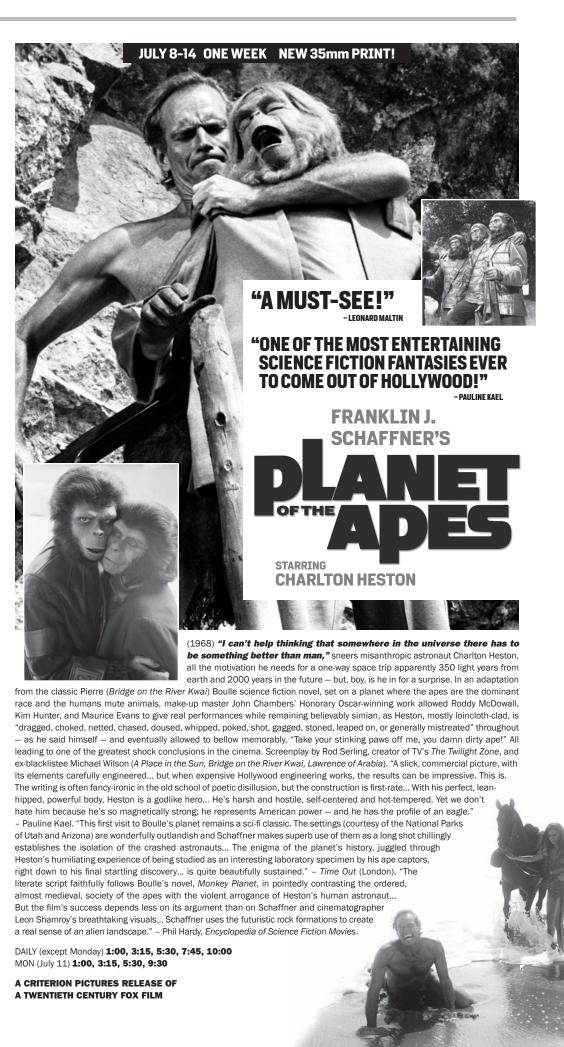
life, energy and the equation of the two." - David Thomson. "Try to sit back and enjoy this Hawks masterpiece not only for its gags. but for the grace of its construction, the brilliance." - Dave Kehr.













JULY 15/16 FRI/SAT (2 FILMS FOR 1 ADMISSION)

BABY FACE: The Uncensored Version!

(1933, Alfred E. Green) The Citizen Kane of Pre-Code, as Barbara Stanwyck turns tricks out of her dad's dreary Erie. Pa. speakeasy then sleeps her way (with John Wayne, et al.) up the corporate ladder. This is the much dirtier pre-release version unearthed recently by the Library of Congress. 2:55, 5:50, 8:45

TWO SECONDS

(1932, Mervyn LeRoy) That's how long it takes Edward G. Robinson to die once they turn on the juice, with flashbacks to a drunken marriage, death on the high iron, and murder. "A tawdry gem." – J. Hoberman. 🕮 1:30, 4:25, 7:20

JULY 17/18 SUN/MON (2 FILMS FOR 1 ADMISSION)

I'M NO ANGEL

(1933, Wesley Ruggles) Mae West tells Beulah to peel her a grape and tames a den of lions, an all-male jury, and socialite Cary Grant, in the picture that was denounced from pulpits throughout the land... while Paramount cleaned up at the hox office. SUN 1:00, 4:05, 7:10, 10:15 MON 1:00, 4:05, 10:25

HOT SATURDAY

(1932, WILLIAM SEITER) Scandal? What scandal? wonders Randolph Scott on the eve of his marriage to Nancy Carroll, but the whole town thinks she's spent the night with Cary Grant. And then comes the startlingly frank — even for Pre-Code — pay-off. SUN 2:40. 5:45. 8:50 MON 2:40. 5:45†. 9:00



JULY 19 TUE (3 FILMS FOR 1 ADMISSION) NIGHT NURSE

(1931, WILLIAM WELLMAN) Barbara Stanwyck and Joan Blondell quick-changing between uniforms and déshabillés, breezily battle bootleggers, drunken mothers, corrupt doctors, and menacing chauffeur Clark Gable. "Pre-Code with a vengeance." - William K. Everson. (2:45, 7:00

LADIES THEY TALK ABOUT

(1933. Howard Bretherton & William Keighley) Wisecracks fly amidst the drama, as moll Barbara Stanwyck takes over the Big House, in look at the man-hungry — and woman-hungry – ladies behind bars. 4:10. 8:25

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PAULA WAGNER

CHRISTOPHER BEALE

LAWYER MAN (1932, WILLIAM DIETERLE) Fast-

talking William Powell, with everloyal secretary Joan Blondell in tow, moves from schlemiely Second Ave. mouthpiece to natty Park Ave. assistant D.A. "Its active libido is resolutely Pre-Code." - William K. Everson. 1:20, 5:35, 9:50



'Thrilling and innovative." – Dave Kehr. 1:00, 4:20, 7:40

mmediately seduces butler Paul Lukas' wife Virginia Bruce, plackmails the Baroness herself, and then gets really nasty. Drastic change of pace for silent charmer Gilbert — from his own story, sold to MGM for \$1. 2:50, 6:10, 9:30



LY 21 THU (2 FILMS FOR 1 ADMISSION)

1933, Roy Del Ruth) Relentlessly-paced shop girl's 42nd Street, as Warren William's department store manager Mussolini drives himself and everyone else to the limit to stay in business, en route seducing Loretta Young, both before and after marriage to nice guy Wallace Ford. 2:25, 5:20, 8:15

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PARKING Limited metered parking is

Expiration Date

(APT #)

(1933, Roy Del Ruth) Big career change! Warren William moves up in con artist class from carny pitchman to phoney clairvoyant,

JULY 22 FRI (2 FILMS FOR 1 ADMISSION)

GOLD DIGGERS OF 1933

(1933, Mervyn LeRoy) Coin-clad Ginger Rogers warbles "We're In The Money" while Ruby Keeler falls for tunesmith Dick Powell and Joan Blondell fends off

JULY 15-AUGUST 11 4 WEEKS!

lecherous Brahmin Warren William. The Pre-Code Busby Berkeley musical includes the downright smutty "Pettin' in the Park" number. 1:00, 4:35, 8:10

ROMAN SCANDALS

(1933, FRANK TUTTLE) Time-tripping Eddie Cantor discovers Ancient Rome's badly in need of a New Deal, in a musical toga dream complete with gags by George S. Kaufman and Robert Sherwood, torch singer Ruth Etting, and naked slave girl Lucille Ball in one of Busby Berkeley's most lurid numbers ever! 2:50, 6:25, 10:00

JULY 23/24/25 SAT/SUN/MON (2 FILMS FOR 1 ADMISSION)

SCARFACE

(1932, Howard Hawks) X marks the corpses as they drop in garages, lunch rooms, and bowling alleys: Paul Muni's thinlydisguised Capone wastes his boss and takes over his moll, aided by coin-flipping cohort George Raft, but his - extremely possessive — heart belongs to sister Ann Dvorak. SAT 2:35, 5:55, 9:25 SUN 1:00, 8:30* MON 2:35. 5:55+. 9:30*

* Scarface is a single feature on Sunday and at 9:30 on Monday

THE MALTESE FALCON

(1931, Roy Del Ruth) Underrated, book-faithful first version of Hammett's classic: Ricardo Cortez's nastier-than-Bogart Sam Spade relentlessly pursues that statue, while enjoying Pre-Code affairs with his murdered partner's wife and Bebe Daniels' Miss Wonderly

MON 1:00, 4:20

THE STORY OF TEMPLE DRAKE

SAT 1:00. 4:20. 7:40

(1933, STEPHEN ROBERTS) Upperclass Miriam Honkins is kidnapped by scuzzball Jack La Rue and - what else?

"Are you...?" "Did he...?" Adaptation of Faulkner's notorious Sanctuary, so shocking in its day it was attacked by the press even before release - and still creepy. Preserved by The Museum of Modern Art with support from the Celeste Bartos Film Preservation Fund and Turner Classic Movies 2:45, 7:00







JULY 28 THU (2 FILMS FOR 1 ADMISSION) THE MOUTHPIECE

(1932, ELLIOTT NUGENT & JAMES FLOOD) ASSISTANT D.A.

Warren William, devastated by his railroading of an innocent man, decides to go for the buck as a gangland front man, with dazzling success, "One of the most immoral of these many moral tales." - David Shipman. 1:00, 4:00, 7:00, 10:00

BEAUTY AND THE BOSS (1932. Roy Del Ruth) Over-sexed Viennese businessman

Warren William, suffering from the distractions of secretarial pulchritude, hires the homely type — but then girl Friday Marian Marsh gets a makeover. 2:40, 5:40, 8:40

JULY 29 FRI (2 Films for 1 Admission)

POSSESSED (1931, CLARENCE Brown) Working class girl Joan Crawford, trudging backing from the box factory, waits in a station platform as a luxury train slowly passes by. Soon enough, she's luxuriating in Manhattan Deco-dence, as politico Clark Gable offers her "a life of sinful refinement high in the clouds."

RED-HEADED WOMAN

2:30, 5:30, 8:30

(1932. Jack Conway) In "the sexiest performance in screen history" (Leonard Maltin), small-town stenographer Jean Harlow uses her God-given gifts in a single-minded pursuit of money and men. 1:00. 4:00. 7:00. 10:00



THE PUBLIC ENEMY

(1931, WILLIAM A. WELLMAN) "I'm not so tough." Oh yeah? In his electrifying star-making performance, James Cagney moves from Chicago slum street punk to fullfledged gangster, with molls Jean Harlow,

Joan Blondell and grapefruit recipient Mae Clarke in tow. 1:30, 4:45, 8:00

(1931. Roy Del Ruth) Hustling bellboy

James Cagnev hilariously moves from gin procurement to the shakedown racket, aided and abetted by chambermaid Joan Blondell. 3:10. 6:25. 9:40

CALL HER SAVAGE

(1932, John Francis Dillon) Feisty Texas half-breed Clara Bow takes a whip to childhood pal Gilbert Roland, brains her husband with a stool, catfights with Thelma Todd, drops in on a gay bar (the screen's first), and romps with an excited Great Dane -

BLONDE VENUS

(1932, JOSEF VON STERNBERG) Marlene Dietrich's skinny-dip leads to marriage with Herbert Marshall and toddler Dickie Moore, their happiness derailed when she hits the streets to pay for hubby's radium treatments. Highlighted by Marlene's gorilla-suited "Hot Voodoo" number, plus a lucrative affair with young Cary Grant. SUN 2:40, 6:10, 9:40 MON 2:40, 8:35

CALL HER SAVAGE

AUG 2 TUE (3 FILMS FOR 1 ADMISSION) FEMALE

(1933, MICHAEL CURTIZ) Tycoon Ruth Chatterton runs her auto company by day and dips into the junior executive pool by night, until George Brent shows who's wearing the pants. "Startlingly bold in its sexual themes." - Dave Kehr, NY Times. 2:30, 6:35, 10:35

CABIN IN THE COTTON

(1932, MICHAEL CURTIZ) "Ah'd love to kiss yuh, Mahvin, but ah jes' washed mah hayuh." Southern belle Bette Davis transcends Deep South plantation class conflicts as she seduces sharecropper Richard Barthelmess.

1:00. 5:05. 9:05 🖛 EX-LADY

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THE SIGN OF THE CROSS

ME AND MY GAL

Walsh's brother George blasts

his way into a bank, in this

unsung 30s classic. **2:50, 7:00**

ROWLAND

Bailbondsman George Bancroft

BLOOD MONEY

Victor Jory. **1:30, 5:40, 9:50**

JULY 27 WED (2 FILMS FOR 1 ADMISSION)

DR. JEKYLL AND MR. HYDE

(1933.

(1932, CECIL B. DEMILLE) Vintage sin, sanctity, and spectacle,

as Emperor's mistress Claudette Colbert bathes in asses'

milk; Charles Laughton's campy Nero salivates over "delicious

debauchery"; virginal Christian Elissa Landi shrinks from the

"Dance of the Naked Moon": while pagan Fredric March races his

chariot through the teeming Roman streets. Uncut, uncensored

(1932, RAOUL WALSH) Cop Spencer Tracy's slanging matches

with hash-slinger Joan Bennett, spiced with a hilarious parody

of O'Neill's Strange Interlude, are interrupted when director

Brown)

dallies with thrill-seeking heiress Frances Dee, despite his

 $long time \ mistress - debuting \hbox{-} Dame \hbox{-} to \hbox{-} be \ Judith \ Anderson -$

but then finds himself holding the bag after a half-mill bank

(1933, RAOUL WALSH) Sally Eilers promises to wait for sailor James

Dunn when shoreside leave romance blossoms; but he gets sore

when she goes for the gold at a dance marathon run by lecherous

(1932, ROUBEN MAMOULIAN) Fredric March in Oscar-winning

performance as Robert Louis Stevenson's doctor/monster, with

Cockney streetwalker Miriam Hopkins ("shiny-eyed with sexual

mischief" - Pauline Kael) in his thrall. 1:00, 4:25, 7:50

robbery. Condemned by the Legion of Decency. 4:20, 8:30

SAILOR'S LUCK NEW 35mm PRINT!

version. Print courtesy UCLA Film Archive. 4:15 ONLY

JULY 26 TUE (3 FILMS FOR 1 ADMISSION)

(1933, ROBERT FLOREY) Bohemian artist Bette Davis shacks up with Gene Raymond, but after their very

open marriage, things go sour. Daring scenes in a High Deco boudoir kept censors steaming. **3:40, 7:45**

AUG 3 WED (2 FILMS FOR 1 ADMISSION)

BLESSED EVENT

(1932, Roy Del Ruth) The apotheosis of Lee Tracy, here machinegunning his way through a raucous send-up of Walter Winchell, and attaining utter delirium when he talks Allen Jenkins through his own imagined electrocution. **1:00, 4:00, 7:00, 10:00**

THE STRANGE LOVE OF MOLLY LOUVAIN (1932, MICHAEL CURTIZ) Even reporter Lee Tracy's got an angle as

Ann Dvorak, stuck with an illegitimate kid, must fend off both Lee and killer Leslie Fenton. 2:35, 5:35, 8:35

UG 4 THU (2 FILMS FOR 1 ADMISSION) THREE ON A MATCH

(1932, Mervyn LeRoy) At a slum girls' reunion, steno Bette Davis, socialite Ann Dvoark and showgirl Blondell light up — and then it's change partners and dance as one powerdives to the skids. With Warren William as a nice guy and a young Humphrey Bogart already in top form as a kidnapper. 2:55, 6:00, 9:05

THE MATCH KING NEW 35mm PRINT!

(1932, Herbert Bretherton & William Keighley) Back in his Swedish homeland thanks to graft and theft, erstwhile Chicago street cleaner Warren William moves ruthlessly to corner the entire European match market. 115. 4:20. 7:25



AUG 5 FRI (2 Films for 1 Admission)

RED DUST

(1932, VICTOR FLEMING) Raunchily hilarious passion in the jungle, as Saigon hooker Jean Harlow battles prim Mary Astor for multiwoman rubber planter Clark Gable. "A masterpiece of erotic choreography." - Michael Sragow. **1:00, 4:00, 7:00, 10:00**

SAFE IN HELL

(1931, WILLIAM WELLMAN) Shady lady in the tropics Dorothy Mackaill strikes matches on her thumbnail and flames in the pants of as sleazy and sinister a bunch as ever crawled out of the woodwork. 🕮 2:35, 5:35, 8:35

AUG 6 SAT (2 FILMS FOR 1 ADMISSION) KING KONG

(1933, Merian C. Cooper & Ernest B. Schoedsack) Robert Armstrong, with scream queen (and future Film Forum member) Fay Wray in tow, sets out in search of the Ultimate Attraction: The Greatest Ape of Them All. With its once-censored Pre-Code sequences — including Kong curiously stripping and sniffing Fay - intact. **2:45, 6:25, 10:05**

TARZAN AND HIS MATE

(1934, Cedric Gibbons) Johnny Weissmuller's Tarzan riding a rhinoceros and shot by ivory thieves, amid other graphic violence and plenty of National Geographic nudity - wait? Is that Maureen O'Sullivan? With the series' most revealing Join clothes and the couple's totally nude swimming scene (cut for first release) here fully restored. 1:00, 4:40, 8:20

AUG 7/8 SUN/MON (2 Films for 1 Admission)

TROUBLE IN PARADISE

(1932, Ernst Lubitsch) Herbert Marshall and Miriam Hopkins share champagne, caviar, and moonlight, while debonairly picking each other's pockets - the beginning of

a beautiful partnership — but Kay Francis proves rival as well as mark SUN **1:00, 4:00, 7:00, 10:00** MON 1:00, 4:00, 10:00

JEWEL ROBBERY

(1932, WILLIAM DIETERLE) While being robbed, wealthy but married

comedy - with the co-stars of Trouble in Paradise. "Should be celebrated as one of the joys of the early 30s." - William K. Everson. SUN 2:35, 5:35, 8:35 MON 2:35, 5:35†, 8:35

(1931, George Cukor) Wise-cracking "party girls" Lilyan Tashman

and Kay Francis arouse visiting businessmen with the temptations of their High Deco suite, with beau Joel McCrea glassy-eyed at their ménage à l'infini. Print courtesy UCLA. 3:35, 7:30

UNION DEPOT

with bum Guy Kibbee, thief Douglas Fairbanks Jr., drunk Frank run from a sex maniac. 2:15, 6:10, 10:05

HEAT LIGHTNING NEW 35mm PRINT!

(1934, Mervyn LeRoy) Unsung but surprisingly powerful melodrama, as grease monkey Aline MacMahon opts out of a man's world at a desert gas station, but then old flame Preston Foster shows up on the run. With Ann Dvorak as her thrill seeking sister. (1.00, 4:55, 8:50

AUG 10 WED (2 FILMS FOR 1 ADMISSION)

vou just glad to see me?" One of the lines that got Mae West in hot water and a Depression-stricken Paramount into the black, in blockbuster adaptation of her stage hit "Diamond Lil." with Salvation Army captain Cary Grant as the hunk she asks to "come up and see me sometime."

BOWERY ALLIANCE OF NEIGHBORS

THE BOWERY (1933, RAOUL WALSH) George Raft, as

legendary Brooklyn Bridge jumper Steve Brodie, and rival fire chief Wallace Beery let Chinatown burn as they vie for the love of "skoit" Fay Wray, while no ethnic group is spared by bowery boy Jackie Cooper, in Walsh's rowdy celebration of Gay 90s low life. 2:20, 5:35, 8:30



William ruthlessly runs the ne plus ultra of modern Deco office buildings, with time out for a shocking seduction of virginal Maureen O'Sullivan. 1:00, 4:20, 7:40

UPPERWORLD (1934, Roy Del Ruth) Double trouble for tycoon Warren William:



of Busier

Plus 12 Keafon

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Live piano accompaniment by STEVE STERNER (right) for all Keaton features! Live piano accompaniment by

MAY 23 MON

Plus **THE PLAYHOUSE** (1928) Neophyte newsreel cameraman Buster loses hi swimsuit at Coney Island and his heart on the sidewalks of New York, lensing Mott Street Tong Wars while being upstaged by monkey great Jocko. "Keaton at the height

"Its climax is the most stunning visual event ever arranged for a film comedy." – Walter Kerr. Buster **The Blacksmith**



BATTLING BUTLER Plus THE HIGH SIGN

effete millionaire Alfred Butler is mistaken for the world heavyweight champ of the same name. The comedy leads to a seriously brutal climax: a Madison Square Garden grudge match. In the zany High Sign (1921), Buster tangles with a sinister secret society. **6:30**

JUNE 13 MON

hit the playing fields. "Possibly the greatest of Keaton's features." – David Shipman. In $\textit{The Goat}\xspace$ (1921), his mug shot is plastered all over town. 6:30

JUNE 20 MON SHERLOCK JR. Plus THE BOAT

(1924) Sleep-fantasizing projectionist Buster jumps right on to the movie screen, finding himself furiously street to cliff - then becomes the ace detective of his wildest cinema fantasies. "A piece of native American surrealism." Pauline Kael. The good ship Damfino goes from disaster

JUNE 27 MON **SPITE MARRIAGE**

funniest scene ever seen on the screen." In Convict 13

JULY 4 MON GO WEST Plus COPS

(1925) Buster's Ionesome ranchhand "Friendless" pines for his favorite leading lady, the lovely Brown Eyes a cow he's rescued from a cattle drive. (They later made personal appearances together.) Monstrous hordes of Cops (1922) pursue Buster after he's mistake

JULY 11 MON THE THREE AGES Plus THE SCARECROW

(1923) In Buster's first feature, Boy battles

Age, Ancient Rome, and the Jazz Age in parody of Griffith's Intolerance, though Algonquinit Robert Sherwood found it "fifty times as funny." In The Scarecrow (1920), gizmo-crazy Keaton gets married on

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. In **One Week** (1920), Buster and bride construct a pre-fab house. 7:15

Plus **NEIGHBORS**

most fantastic dithyrambs of disaster ever committed to film" (Rudi Blesh). Ir Neighbors (1920), Keaton Sr. & Jr. re-create their knockabout vaudeville act. 7:40

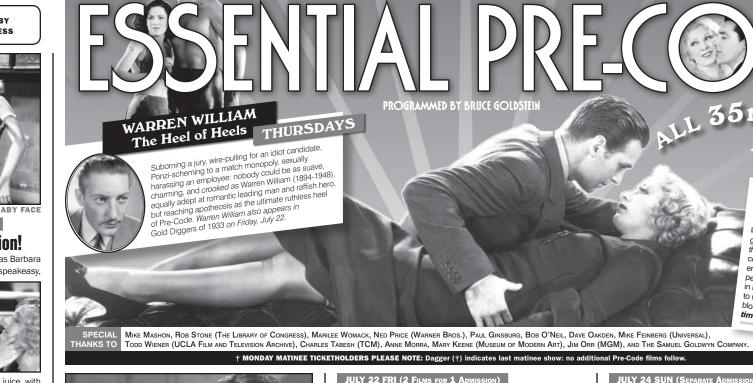
travels to Virginia via primitive railroad to claim an inheritance, then plunges into the "Canfield-MacKay" feud. Marvelous evocation of pre-Civil War America, and a family affair with father Joe, Buster Jr., and wife Natalie. Buster's Haunted House (1921) is spooked by gangsters and a road show

AUG 8 MON **SEVEN CHANCES** Plus THE BALLOONATIC

that night - provided he's married! The resulting proposal orgy leads to a chase by 500 (count 'em) bridal-veiled women, topped by a boulder-strewn climax. "Keaton's most sustained brilliance." - David Shipman. In The Balloonation (1923), Buster hits new heights of fantasy. 7:00

(1925) Buster learns he'll inherit 7 million dollars by 7 o'clock







JULY 20 WED (2 FILMS FOR 1 ADMISSION)

LOVE ME TONIGHT

(1932. ROUBEN MAMOULIAN) Poseur tailor Maurice Chevalier, out to collect from deadbeat vicomte Charlie Ruggles, carries off his aristocratic masquerade long enough to hotly pursue princess Jeanette MacDonald — all to rapturous Rodgers & Hart melodies.

DOWNSTAIRS (1932, Monta Bell) New Austrian chauffeur John Gilbert almost



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JULY 31/AUG 1 SUN/MON (2 FILMS FOR 1 ADMISSION)

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NEW 35mm PRINT!

Kay Francis falls for suave jewel thief William Powell, in this styish AUG 9 TUE (3 FILMS FOR 1 ADMISSION) GIRLS ABOUT TOWN

(1932, Alfred E. Green) Low rent Grand Hotel for commuters. McHugh, and down-on-her-luck dancer Joan Blondell — on the

SHE DONE HIM WRONG (1933. Lowell Sherman) "Is that a gun in your pocket or are

1:00. 4:05. 7:10*. 10:20 *7:10 SHOW INTRODUCED BY DAVID MULKINS, CHAIR OF THE

UG 11 THU (2 FILMS FOR 1 ADMISSI

beating two murder raps, and choosing between friendly chorus girl Ginger Rogers and neglectful wife Mary Astor. Based on a Ben Hecht story. "American Tragedy in reverse. A surprisingly mature sex drama." - William K. Everson. 2:50, 6:10, 9:30

12 Classic Keaton Features! shorf masferworks! (regular Member prices) BEN MODEL for all shorts! THE CAMERAMAN of his art." - Rudi Blesh, In The Playhouse (1921), nine Keatons strut their stuff in a minstrel show. 7:30

MAY 30 MON THE GENERAL





(1926) In the picture Keaton called his favorite. Buster's

COLLEGE Plus THE GOAT (1927) When bookworm Buster falls for a pretty co-ed who only has eyes for jocks, he turns his back on academia to

Plus CONVICT 13 (1929) Star-struck pants presser Buster (in his silent swan song) weds Broadway diva Dorothy Sebastian on the rebound. Motion Picture Magazine called his desperate struggle to put his limply drunken bride to bed "the

(1920), Buster escapes from Death Row. 7:00

for an anarchist. 7:00

Wallace Beery for the Girl in the Stone

JULY 18 MON THE NAVIGATOR Plus **ONE WEEK** (1924) Keaton's top money-maker

JULY 25 MON STEAMBOAT BILL JR.

(1928) Ukulele-playing collegiate twit Buster is a big disappointment to gruff sea-faring dad Ernest Torrence, until... The big cyclone finale is "surely one of the

AUG 1 MON **OUR HOSPITALITY** Plus THE HAUNTED HOUSE (1923) In 1831, elegant New Yorker Buster





