

THE GREATEST SHOWS ON

CINEMA GUILD

SPRING-SUMMER 1984

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Cinema Guild is located in Lorch Hall Auditorium, 909 Monroe, Ann Arbor. Tickets are \$2.00 Adults, \$1.00 Children, \$3.00 Double Feature, \$1.50 Children Double Feature. Cinema Guild is a non-profit film society, funded entirely by your kind support.

BETTY BOOP CARTOONS

Be naughty with Betty! This term Cinema Guild will open ten of its fun-filled nights of film by presenting the alluring, invigorating Betty Boop. The original Boop Oop A Doop girl will utterly charm you with her animated personality in these irrepressibly risqué and completely outrageous cartoon shorts. We have hand-picked ten titles from the best of the Dave Fleischer directed series, which ran from 1930-1939. So come on and join in the fun as that bewitching Boop conquers one pickle after the next.



THURSDAY MAY 3 KEY LARGO

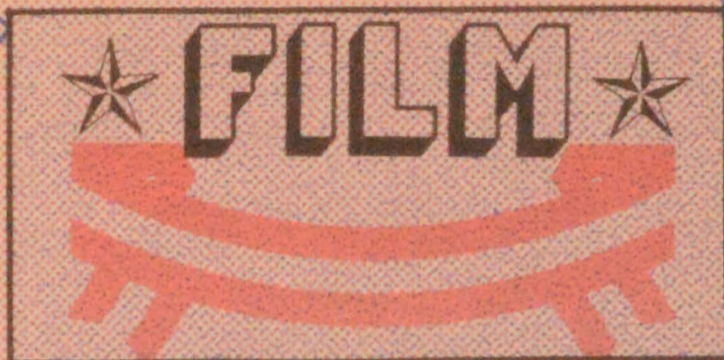
Dir. John Huston, 1948. (101 min.) Humphrey Bogart, Edward G. Robinson, Lauren Bacall, Lionel Barrymore. Two of Werner's toughest guys collide in this battle of wits played out during a hurricane in the Florida Keys. Former underworld kingpin Johnny Rocco and his sinister entourage take over a small hotel while swading emissaries from Miami. Trapped with this parasitical crew is Frank McCloud, a sceptical, embittered ex-GI paying respects to the owners, the widow and father of an Army buddy. Things come to a boil as the characters snap and snarl—and worse. Rocco becomes increasingly agitated and violent, in tempo with the storm. 7:30 & 9:30

FRIDAY MAY 4 PSYCHO

Dir. Alfred Hitchcock, 1960. (109 min.) Anthony Perkins, Janet Leigh, Vera Miles, Martin Balsam. Hitchcock's relentless masterpiece of terror tells of a secretary who absconds with \$40,000 (a big wad in them days) from her job. The tension builds as she's driving out of town in a paranoiac frenzy and stops for the night at a lonely hotel with a pond you could park your car in. The nice young caretaker (whose hobby is taxidermy) sees to it that she gets the best accommodations and speedy room service, but all her dreams go down the drain. 7:30 & 9:30

SATURDAY MAY 5 AN OFFICER AND A GENTLEMAN

Dir. Taylor Hackford, 1982. (126 min.) Richard (Gigolo) Gere, Debra Winger, Lou Gossett, Zack Mayo, a streetwise hustler, enlists in Naval Aviation Officer Candidate School to escape his dead-end existence. There he meets a bewitching local working-class woman who is looking for the candidate who will take her away from it all. But before Zack can do anything, he must survive 13 weeks of grueling, torturous training under steel-fisted Drill Sgt. Foley, the role which won Gossett an Oscar for Best Supporting Actor. "Brings sweep-you-off-your-feet romance back to the screen in the most heart-tugging love story in recent history."—Romeo Truelove. 7:30 & 9:45



SUNDAY MAY 6 ECSTASY

Dir. Gustav Machaty, 1933. (82 min.) Czech with subtitles. Hedy Lamarr. With many parallels to the story of *Lady Chatterley's Lover*, this Czech art film became one of the most notorious of its decade, usually presented as an underground classic. Intended to be called "Symphony of Love," it tells the story of a neglected wife who finds solace with a handsome servant. "Along with some explicit sexual sequences there is symbolic erotic imagery that is romantic, poetic, sensuous, and exciting. The picture was banned and then released and then withdrawn and finally reissued in so many different versions that everyone who talks about it appears to have seen or imagined different sex acts. It's delicately, tenderly erotic."—Pauline Kael. *Ecstasy* shows fully why the young Hedy Lamarr was thought the most beautiful woman in the world. Her wealthy husband spent a large part of his fortune buying up prints and destroying them. 7:30 only

THE MOON IS BLUE

Dir. Otto Preminger, 1953. (90 min.) William Holden, Maggie McNamara, David Niven. *The Moon is Blue* created a sensation upon its release. Condemned by the Legion of Decency and denied a Production Code Seal of Approval, the film (naturally) broke box office records, and with them, the stranglehold of the Hays Office. Employing such previously forbidden words as "pregnant," "seduction," "virgin," and "mistress," the film revitalized the vocabulary of the film sex comedy, restoring a naughtiness to the genre that had died with Lubitsch. A 50's version of the zany 30's screwball heroine, Patty O'Neill (McNamara) talks frankly about sex but extracts from Holden, who picks her up on the roof of the Empire State Building and lures her back to his bachelor pad, a promise of "affection but no passion." Described by her rival as a "professional virgin," Patty repeatedly advertises her virginity, and the implication is that it is for sale, though all she loses during the course of the film is a needle. Niven steals the show as Slater, part alcoholic playboy, part reluctant father, who threatens to horse whip Holden for not sleeping with his daughter. "Delightful. A bedroom farce set in the livingroom."—John Belton. 9:05 only

THURSDAY MAY 10 CABARET

Dir. Bob Fosse, 1972. (123 min.) Liza Minnelli, Joel Grey, Michael York. Deservedly the most popular filmed musical of the past twelve years—based on Christopher Isherwood's stories during the rise of Hitler—and set very largely in a wild Berlin cabaret that reflects the breakdown of the Weimar Republic. A memorable film stunningly choreographed by Bob Fosse. Winner of Eight Academy Awards. 7:30 & 9:45

FRIDAY MAY 11 CASABLANCA

Dir. Michael Curtiz, 1943. (102 min.) Humphrey Bogart, Ingrid Bergman, Paul Henreid, Claude Rains, Sydney Greenstreet, Peter Lorre, Conrad Veidt. If Warner Studios had gotten the stars they wanted (Ann Sheridan, Ronald Reagan, Dennis Morgan), *Casablanca* certainly wouldn't be the classic it is and you wouldn't be having the swell time you are tonight. Set in Rick's Cafe—American, owned by Richard Blaine, a man who once fought with Spanish loyalists and smuggled guns to Ethiopia but now refuses to stick his neck out for anyone, the plot centers on the unexpected arrival of an underground leader and his wife, Ilsa, the only woman Rick has ever loved. Their affair, which began and ended in Paris just before the Nazi occupation, starts all over again, forcing Rick to snap out of his messy depression and risk his life for peace again. "Was that cannon fire, or is my heart pounding?" 7:30 & 9:30

SATURDAY MAY 12

PAULINE AT THE BEACH

Dir. Eric (Chloe in the Afternoon) Rohmer, 1983. (94 min.) 35 mm. French with subtitles. Amanda Langlet, Anielle Dombasle, Pascal Greggory. Pauline, a perceptive 15 year old, joins her stunning, newly divorced cousin Marion for a summer in the country. When Marion encounters Pierre, an old flame who is still smitten with her and desperate to rekindle their romance, but dumps her for Henri, a voyou who gladly accepts her attentions but does not reciprocate, being romantically busy elsewhere, Pauline and her own earnest admirer find themselves unwillingly involved in the whole messy situation. Rohmer obviously delights in the character of Pauline (as do we all). As she makes her first serious foray into romance, her refreshing skepticism and honesty contrast sharply with the petty self-deluding games and lies of the adults, who possess the veneer of sophistication without the grace of Pauline's insightfulness. 7:30 & 9:30

SUNDAY MAY 13

BEYOND A REASONABLE DOUBT

Dir. Fritz Lang, 1956. (80 min.) Joan Fontaine, Dana Andrews. A newspaper reporter, trying to get an inside story on capital punishment, frames himself for murder, knowing that at any time he can prove his innocence, that is, until an accident destroys his evidence, leaving an innocent man on trial for his life. "Lang always seeks the truth beyond the reasonable, connoisseurs will find none of those amusingly sketched silhouettes, the sparkling repartee, or brilliant touches of other filmmakers. This film is purely negative, it takes us into a pitiless world where everything denies grace, where sin and penalty are irremediably bound together, and where the only possible attitude of the creator must be one of absolute contempt."—Jacques Rivette, *Cahiers Du Cinema* No. 76. Lang's last American film, complete with a surprise twist ending, is a strikingly realistic account of one man's personal nightmare. 7:30 only

D.O.A.

Dir. Rudolph Mate, 1949. (83 min.) Edmond O'Brien, Luther Adler. A man lurches into Los Angeles Police Headquarters and down its corridors to the Homicide Bureau; he's come to report a murder the day before, in San Francisco. When asked who was murdered, he replies "I was." So begins what must be the most outrageously plotted of all Hollywood films noirs; an alternately chilling black comedy that features some of the most unforgettably nutty scenes in American movies. O'Brien's performance as a small town businessman on a convention holiday whose life suddenly becomes a nightmare when he imbibes, along with his bourbon, a slow-acting poison with no antidote, is remarkable in its transition from everyday dullness to near hysteria to deadly determination to strike back at his killer. 9:05 only

THURSDAY MAY 17

THE LAVENDER HILL MOB

Dir. Charles Crichton, 1951. (81 min.) Alec Guinness, Stanley Holloway, Audrey Hepburn, Alfie Bass. Guinness plays a prim, innocuous little bank clerk accused by his superior of having no imagination. However, he is secretly dreaming of larcenous glory, planning—and actually pulls off—a three million dollar heist of a government mint. He "advertises" for accomplices on subways, at wrestling matches and at the cinema (which brings forth two of the most inept thugs in film history) and is finally tripped up by a determined schoolgirl. "Would it be stretching the point to suggest that, in the modern Western world, this sneaky, paper-weighted civil servant is the new image of Everyman?"—Pauline Kael. 7:30 only

THE MORE THE MERRIER

Dir. George Stevens, 1943. (104 min.) Jean Arthur, Joel McCrea, Charles Coburn. The peerless comedienne Jean Arthur shines as Connie Milligan, a government employee who, due to crowded conditions in WWII Washington, sublets half of her apartment to a retired millionaire, Benjamin Dingle (Coburn in his meaty Oscar winning role). When Dingle discovers that she is only half-heartedly engaged to some flunky in an obscure government agency, he feels compelled to play Cupid and in turn sublets half of his sublet to an eligible Air Force sergeant. Outrageous mischief abounds in this delightful comedy. Plus Short: *Betty Boop's Birthday Party*. 9:05 only

FRIDAY MAY 18 MY BRILLIANT CAREER

Dir. Gillian Armstrong, 1980. (101 min.) Judy Davis. **My Brilliant Career** has won rave reviews and delighted audiences everywhere with the inspiring story of a sensitive and spirited young woman at the turn of the century who, despite poverty, isolation and pressure to marry, fulfilled her dream of becoming a writer. Based on the 1867 autobiography of Australian writer Miles Franklin, this is the first feature film by woman director Gillian Armstrong and marks the acting debut of Judy Davis, who brings to life an unforgettable heroine in an unforgettable performance. 7:30 & 9:30

SATURDAY MAY 19 TRADING PLACES

Dir. John Landis, 1983. (117 min.) Dan Aykroyd, Eddie Murphy, Jamie Lee Curtis, Ralph Bellamy, Don Ameche. From a Philadelphia street hustler to a frozen organ juice speculator, Eddie Murphy executes a meteoric rise to social respectability in this hilarious film. Along the way, he and Aykroyd foil a bizarre social experiment devised by two devious coupon-clippers, the evil Duke brothers. Jamie Lee Curtis plays the gold-hearted freetrader who picks up Aykroyd when he's languishing in the lost and found. "When Aykroyd and Murphy join forces, they become an unbeatable pair."—Sheila Benson, *Los Angeles Times*. 7:30 & 9:45

SUNDAY MAY 20 LONELINESS OF THE LONG DISTANCE RUNNER

Dir. Tony Richardson, 1962. (104 min.) Tom Courtenay, Michael Redgrave, Alec MacGowan. What better way to stretch out those sore muscles from the Ann Arbor-Dexter run than to watch this engrossing film about a rebel with a cause. With his father dead and mum out having too much fun, it's no wonder young Colin goes into trouble and is shipped off to Ruxton Towers, a boys' reformatory. There, the headmaster, in selfish hopes of winning the intermural cup for the school, encourages Colin to channel his frustrations into long distance, cross country running. This works out for a while, until, in a brilliant climax, Colin gets the opportunity to strike back at the authority figures who have been running his life. Be sure to run, jog, limp or crawl on down for this one. From the story by Alan Sillitoe. 7:30 & 9:30

THURSDAY MAY 24 UNDER CAPRICORN

Dir. Alfred Hitchcock, 1949. (117 min.) Ingrid Bergman, Joseph Cotten, Michael Wilding, Margaret Leighton. One of Hitchcock's most controversial films, **Under Capricorn** has been successful abroad, but seldom ever shown in America. In a plot similar to *Rebecca*, a housekeeper sadistically hounds her new mistress into confessing the details of her secret past. Set in 19th century Australia, and shot in Technicolor, the film is full of the favorite Hitchcock themes of fear and guilt, embodied here in a thunderstorm, a hallucinating heroine, poisoned wine and something frightening under the bed clothes. Bergman excels in her fine, subtle performance as the terrified young bride. 7:30 only

LILITH

Dir. Robert Rossen, 1964. (115 min.) Jean Seberg, Warren Beatty, Kim Hunter, Peter Fonda, Gene Hackman. When a psychiatric worker in a private institution falls in love with one of his patients, he loses all sense of professional responsibility, with tragic result, and is gradually drawn into the woman's world of aberration. Seberg gives an acting too-de-force as Lilith, which she considered her finest role. This subtle, haunting film was director Rossen's last movie before his death in 1966, and one of the first attempts by Hollywood to deal with lesbianism. "Rossen captures beautifully the ambiguity of Lilith and actually makes us experience what madness feels like."—Georges Sadoul, *Dictionary of Films*. 9:40 only

FRIDAY MAY 25 RED RIVER

Dir. Howard Hawks, 1948. (135 min.) John Wayne, Montgomery Clift, Walter Brennan, Joanne Dru. Hawks' favorite of his own Westerns, one of his biggest and most ambitious movies. Tom Dunson (Wayne) is a man who fights with all his strength to carve a ranch out of worthless land. At the same time, he brings up Matthew, an orphan whom he adopts after the woman he loved dies in an Indian attack. Years later, with the ranch seemingly tamed, Dunson is forced to drive his cattle an impossible distance, and the adult Matthew Clift goes along to assist him on the monumental drive to Abilene. The herd heads ready to revolt under the unyielding hand of Dunson, only themselves with the more reasonable Matthew, who takes over the drive. A growing tension between the two men leads to the final, dramatic confrontation. "You'll wind up trailing every rump in Texas except mine." "Hand me that iron, Brander." 7:30 only

THE KILLERS

Dir. Robert Siodmak, 1946. (105 min.) Burt Lancaster, Ava Gardner, Edmond O'Brien. Using the timing-way story as their basis, screenwriters Anthony Veiller and John Huston (whose contribution was uncredited) amplified the original, then rK-ended version "reconstructs," in flashback, the serpentine set of circumstances leading to the murder of a defenseless man, but to obtain his complete story, the complete picture, the killing comes about. Atmospheric, photographically and lightly edited, and with fine performances, especially by Lancaster and Gardner. **The Killers** was chosen by the National Board of Review as one of its ten best films of the year, and served to establish Siodmak as one of Hollywood's hottest directors. 9:50 only

SATURDAY MAY 26 SPARTACUS

Dir. Stanley Kubrick, 1962. (184 min.) Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis, Charles Laughton, Peter Ustinov. Kubrick's 2001 revolutionized its genre to the extent that no science fiction film could be made again without referring to it: ten years earlier he did the same thing for the epic with his intelligent and politically sophisticated version of **Spartacus**. This powerful story of a gladiator who challenged the awesome might of Imperial Rome with an army of slaves allows Kubrick to treat one of his favorite themes: the problem of an individual adapting to a civilization. The spectacle is truly spectacular especially the final battle, and the cast is uniformly outstanding. 7:30 only

SUNDAY MAY 27 THIS GUN FOR HIRE

Dir. Frank Tuttle, 1942. (81 min.) Alan Ladd, Veronica Lake, Robert Preston, Tully Marshall. "Grossly amusing...version of the Graham Greene spy-novels thriller, **A Gun For Sale** (concerning a paid killer seeking revenge on the man who double-crossed him.) Ladd is the nervous, gentle and sensitive gunman without a trace of human kindness; what heart he has he gives to the care of sad cats, monkeys and such. Laird Creger is the sinister, stout villain with fussy habits, the proprietor of a nightclub, he hires Lake to entertain the patrons. This was Lake's first big starring role and she is the most stylized character of all. Her face is so impossibly blank that when she smiles, perhaps twice in the film, hearts can be heard to break—smack—in the theatre."—Pauline Kael, *5001 Nights at the Movies* Plus Short, *Dizzy Dishes*. 7:30 only

DIR THE MALTESE FALCON

Dir. Roy del Ruth, 1931. (80 min.) Ricardo Cortez, Bebe Daniels, Dudley Digges. Yes, there was life before Bogart. This was the first of three screen adaptations of Dashiell Hammett's 1929 mystery (the second was *Satan Met a Lady* in 1935), highly regarded, but seldom seen; this version has been almost totally, though quite unfairly, overshadowed by the now standard Huston-Bogart collaboration. But, why not set your sights on a slightly different sort of black bird? "Bringing **The Maltese Falcon** to the screen as Warners have done was no easy job. Comedy, mystery, drama, burlesque, all the ingredients of the story are rarely masterfully integrated in a box office flop. But director Roy del Ruth skirted the omnipresent pancake possibilities by a definite margin. He lets things take their course and with a naturally nonchalant, although extremely odd private detective, Ricardo Cortez, takes his audience out of the screen story plot for a series of surprise incidents and a totally different finis."—*Variety*. 9:10 only

THURSDAY MAY 31 MACBETH

Dir. Orson Welles, 1948. (88 min.) Orson Welles, Jeanette Nolan, Dan O'Herlihy, Roddy McDowall, Erskine Sanford, Alan Napier. Shot in 21 days, after four months of rehearsal at Republic Pictures, a small studio specializing in "B" Westerns, "**Macbeth** is an extremely arresting work, as much from a Shakespearean and theatrical point of view as from a simply cinematic one.... The 'young generation' of critics...were right to prefer Welles' **Macbeth** to the heaven and hell to Olivier's Freudian Hamlet, those cardboard sets, those barbarous Scots, dressed in animal skins, brandishing crosslike lances of knotted wood, those strange settings trickling with water, shrouded in mists which obscure a sky in which the existence of stars is inconceivable, literally a prehistoric universe. **Macbeth** is at the heart of this equivoal universe, as is his dawning conscience, the very likeness of the mud in which the spell of the witches has mixed him.... He wallows in his crimes, yet...we nevertheless sense a mysterious spark of innocence and something like the possibility of grace and salvation."—Andre Bazin, *Orson Welles*. 7:30 & 9:30



FRIDAY JUNE 1 RISKY BUSINESS

Dir. Paul Brickman, 1983. (96 min.) Tom Cruise, Rebecca DeMornay, Curtis Armstrong. In these days of confused ideas about sex and sex roles, how can a young man clear his head? Cruise develops an interesting method when his all too trusting parents leave him the house for a few days. Through a fortuitous stroke, he meets a beautiful prostitute and the two turn his folks' home into a bordello that does a booming business by selling sexual enlightenment to Tom's high school chums. Needless to say, this film was a big hit in 1983, with its interesting modes of train travel and surefire ways to gain acquaintance to the college of one's choice. 7:30 & 9:30

SATURDAY JUNE 2 TENDER MERCIES

Dir. Bruce Beresford, 1983. (93 min.) Robert Duval, Tess Harper, Beth Buckley. Duval gives the best performance of his distinguished career in this film about a country and western singer and songwriter whose alcoholism destroys his career, his marriage and almost his life. When he renounces alcohol to marry a young, destitute widow of a Vietnam veteran, he severs his ties to the past, and loses his ability to perform music. Duval smokes with delicate emotional power, his performance is the highlight of a superbly cast, and the simplicity and strength, "**Tender Mercies** has the feel of an American classic."—Sheila Benson, *Los Angeles Times*. 7:30 & 9:30

SUNDAY JUNE 3 DIAMOND JIM

Dir. Edward Sutherland, 1935. (93 min.) Edward Arnold, Jean Arthur, Binnie Barnes, William Demarest, Eric Blore. This quirky and entertaining screenplay by Preston Sturges captures the essence of modern folk hero "Diamond Jim" Brady, who summed up the extravagant vulgarity of an entire era. Born in the middle of the 19th century, he rose from messenger boy to a super salesman of railroad equipment during the railroad boom. A good-hearted, unpretentious man of gross table manners, Brady was a walking jewelry store, but a soft touch for charity. An indefatigable partygoer who befriended people of all social classes, he channeled his energy into his work and his vast consumption of food. Intuited with many beautiful women, such as the famous actress Lillian Russell, but never loved in return and indeed emotionally stunted after the early death of his mother, he finally ate himself to death after being turned down one time too many. Arnold, in his biggest (in more ways than one) film role, gives a perceptive and satisfying performance. 7:30 only

THE POWER AND THE GLORY

Dir. William K. Howard, 1933. (76 min.) Spencer Tracy, Colleen Moore. Preston Sturges loosely based his screenplay for **The Power and The Glory**—condensed one of the finest pieces of writing in the early years of talking pictures—on the life of his wife's grandfather, General Foods tycoon C.W. Post. This American success story gone wrong starts off with the funeral of a business mogul who committed suicide, and then proceeds to explain what led an undeniably talented and seemingly successful man to self destruct. Tom Garner, an ignorant newspaper boy, is encouraged by the local school teacher, who is his later marries, to escape the life of poverty for which he seems destined. Street smart, tough and resourceful, Tom climbs the corporate ladder until he becomes president of a large and successful railroad. But both his public and private lives start to collapse as unionization threatens his business and his increasing coldness and an affair with a much younger woman lead to his wife's tragic death. Acknowledged as a masterpiece prior to **Citizen Kane**, **The Power And The Glory** eschews chronological order and effectively makes use of voice-over narration. 9:20 only

THURSDAY JUNE 7 A FOREIGN AFFAIR

Dir. Billy Wilder, 1948. (116 min.) Jean Arthur, Marlene Dietrich, John Lund. Congresswoman Phoebe Snow (Arthur) accompanies a government committee sent to investigate the morale of American troops stationed in post-war Berlin. The prim and proper Phoebe is appalled that the soldiers give into temptation, in the guise of a bustling black market and fraternization with the frauleins. Phoebe finally loosens up when she falls for Col. Pringle (Lund), who is involved with Erika (Dietrich), a glamorous German night-club singer, who, to Phoebe's horror, is the former mistress of a Nazi official. When Phoebe lets down her hair with a rousing rendition of the Iowa Fight Song, we know that Erika has a more mer match. Wilder and his co-writer, Charles Brackett, once again hit the bull's eye with this biting romance. 7:30 only

MISSION TO MOSCOW

Dir. Michael Curtiz, 1943. (112 min.) Walter Huston, Ann Harding, Oscar Homolka, George Tobias, Gene Lockhart, Henry Daniell, Eleanor Parker, Helmut Dantine. **Mission To Moscow** has a peculiar and controversial history. Based on the memoirs of Ambassador Joseph E. Davies, it was financed by Jack Warner, the patriotic duty, to persuade the reluctant American public that Russia was a heartfelt ally in the struggle against totalitarianism in World War II, and it was just as emphatically disavowed by Warner when HUAC began to investigate Communist influence in Hollywood a few years later. The film received general critical acclaim, though some were started to see Stalin speak of "We democracies"; there were few strong dissenters. "Ruts into the record an admission that the many purged generals and other leaders were conspirators in a plot engineered by Trotsky and the Nazis. Takes some healthy potshots at Britain's Chamberlain government."—Bosley Crowther, *N.Y. Times*. "Makes up its own facts. A while ago Hollywood was Red-baiting, now it is Red-praising, in the same way—ignorantly. To a democratic intelligence it is repulsive and insulting."—Manny Farber, *New Republic*. "A simple plea for closer cooperation between the United States and the Soviet Government.... notably successful."—*Newsweek*. "The first instance in our country of totalitarian propaganda for mass consumption. The film is anti-British, anti-Congress, anti-democratic, and anti-truth."—John Dewey and Suzanne LaFollette. 9:45 only

FRIDAY JUNE 8 POETRY IN MOTION

Dir. Ron Mann, 1982. (91 min.) **Ann Arbor Premiere**, Twenty-four of the best American and Canadian poets read, chant, yodel, aspirate, dance and drool words in this montage of poetry, music, and performance. Featured poets include Imamu Amiri Baraka, Ted Berrigan, Charles Bukowski, William Burroughs, John Cage, Jim Carroll, Robert Creeley, Diane Di Prima, Allan Ginsberg, Tom Waits and Anne Waldman. 7:30 & 9:30

SATURDAY JUNE 9 FLASHDANCE

Dir. Adrian Lyne, 1983. (95 min.) 35 mm. **Dolby Stereo Sound**, Jennifer Beals. "Weilder by Jay Wilder by night." This is the story of a young woman aspiring to be a ballet dancer, who in the meantime dances at sleazy clubs for exposure (in all senses of the word). The upbeat music and superb dancing alone make this film worth seeing—not to mention the stylishly ripped sweatehirts. 7:00, 8:45 & 10:30

SUNDAY JUNE 10 KISS ME KATE

Dir. George Sidney, 1933. (109 min.) Howard Keel, Kathryn Grayson. Ann Miller, Keenan Wynn, Bob Fosse. Cole Porter's greatest triumph. The story within a story framework highlights two tempestuous yet still loving theatrical couples. Fred Graham, leading man and director of a second-rate acting troupe, and his ex-wife Lilli, female lead of the company and his favorite sparring partner, are at each other's throats as they star in a production of **The Taming of the Shrew**. The secondary leads, Lois and Bill, bicker over her questionable fidelity and his compulsive gambling. Their relationships perfectly complement the equally rocky road to romance encountered by the characters they portray. Petruccio and Kate, Bianca and Lucentio, Porter's witty lyrics brightly weave 16th century Padua and Elizabethan verse with 20th century brashness and topicality in such songs as "So in Love," "Too Darn Hot," "Always True to You in My Fashion," "From This Moment On," and the hilarious "Brush Up Your Shakespeare." In which a mixture crew of gangsters verbally massacre the Bard with a mix of slang and literary name dropping. 7:30 & 9:30

THURSDAY JUNE 14 THINGS TO COME

Dir. William Cameron Menzies, 1936. (92 min.) Raymond Massey, Ralph Richardson, Cedric Hardwicke. Music by Arthur Bliss. Based on H.G. Wells' work and with Wells himself doing the screenplay, the film takes a bold look at the future from the vantage point of mid-1930's Britain. Menzies and art director Vincent Korda created a world that had been devastated by war and thrown into a new barbarism. Salvation arrives in the form of the scientists, and a new technology creates a new and better world on the ruins of the old. But the serene facade of the future, in the year 2036, is disturbed by fanatics and malcontents who dislike the reliance on machines, and who try to sabotage mankind's greatest experiment, a rocket flight to the moon. Unforgettable are Richardson as the barbaric chief man who rules the rubble that was London, and Massey as Cabral, the philosopher-scientist who proclaims the reign of the airman after subduing the warrior chiefs with sleeping gas. "Fascinating, chilling and dynamically well-staged.... the sets and music are magnificent.... the prophecy chillingly accurate, and the whole mammoth undertaking almost unique in film history."—*Halliwel*. 7:30 only

METROPOLIS

Dir. Fritz Lang, 1926. (97 min.) Brigitte Helm, Alfred Abel, Gustav Frolich, Rudolph Klein-Rogge, Fritz Rasp. Lang's most famous silent film uses science fiction and spectacular special effects to tell a story of biting social criticism. In a futurist metropolis, an above-ground city of lightness, culture and respectability is kept going only by the enslaved, proletarian laboring beneath in the nightmarish underground city. When an underground rebellion develops, the Masters use every device to snuff it, even a robotic replica of the woman who is leading the revolt. Fantastic expressionist sets combined with Lang's passionate humanism make this one of the most memorable films from any period. **Plus Short: Betty Boop's Crazy Inventions**. 9:15 only

FRIDAY JUNE 15 COAL MINER'S DAUGHTER

Dir. Michael Apted, 1980. (125 min.) Sissy Spacek, Tommy Lee Jones. Singer Loretta Lynn is moving portrayed by Oscar winner Sissy Spacek, who sings more than 30 Country-Western songs in this biographical film. Lynn was a poor coal miner's daughter who married at 13, had 4 children by age 20 and began a rewarding yet harrowing career that kept her on a relentless highway. Tommy Lee Jones shines as husband-manager Mooney, who guides his wife's success with a loving, but often overpowering hand. Their life is a story of rags-to-riches with a lot of hard times in between. 7:30 & 9:45

SATURDAY JUNE 16 LIFE OF BRIAN

Dir. Terry Jones, 1976. (91 min.) Graham Chapman, John Cleese, Terry Gilliam, Eric Idle. The place is Judea, the time, 2016 years ago. Enter Brian, who, in the prime of life is mistakenly hailed as the true Messiah, but has to clean his room before his mom lets him go out to frolic, and once out, must run for his life from fanatic truth seekers who behold his lost sandal as an icon for salvation. To escape the vexations of public adoration, Brian takes employment as a vendor at the Coliseum, only to become involved in a leftist terrorist organization devoted to the overthrow of the entire Roman Empire. Includes the award-winning song "Look On The Bright Side Of Life," as sung a capella by a cheerful choir of crucified criminals. 7:00, 8:45, & 10:30

SUNDAY JUNE 17 COVER GIRL

Dir. Charles Vidor, 1944. (107 min.) Gene Kelly, Rita Hayworth, Phil Silvers. One of the finest American musicals of its era (with music and lyrics by Jerome Kern and Ira Gershwin, and Kelly's superb talents, how could it not be?) **Cover Girl** tells its story of love lost and regained with affection and good humour. Kelly, owner of a Brooklyn nightclub, loses his chief attraction, both romantically and financially, when Hayworth wins a cover girl contest and goes on to bigger things, leaving Kelly to close the club and go away on tour. That a reunion occurs, we've already suggested, how, it occurs, we won't say. With Kelly's show-stopping "Shadow Dance" with his conscience, a presage of things to come. 7:30 only

LADY IN THE DARK

Dir. Mitchell Leisen, 1944. (100min.) Roger Rogers, Ray Milland and Warner Baxter, John Hall, Barry Sullivan. One of the most elaborate and excessive musicals ever made, and the first Freudian musical, **Lady in the Dark** tells of a successful fashion magazine editor who has a perplexing subconscious block toward men. She goes to a psychiatrist and discovers that she has a king-sized father complex, and that the men she attracts are weaklings with queen-sized mother complexes. Her dreams and fantasies make up the surreal musical sequences. From the play by Moss Hart. Music by Kurt Weill, lyrics by Ira Gershwin. **Plus Short: Boop Oop A Doop**. 9:25 only

THURSDAY JUNE 21 TO BE OR NOT TO BE

Dir. Ernst Lubitsch, 1942. (90 min.) Jack Benny, Carol Lombard, Sig Rumann. The original, not-to-be-worshipped Lubitsch black comedy. Set in 1938 Nazi-occupied Warsaw, the film follows the hilarious exploits of that great, great Polish humor actor Josef Tura and the theatrical troupe he leads as they outwit the Gestapo and its fatuous commander, "Concentration Camp" Erhardt, at every turn. Lombard, in her last screen appearance, gives a captivating performance as Josef's philandering wife, Anna, and Benny delivers his funniest film role, including his classic, constantly interrupted attempt to deliver Hamlet's famous soliloquy. "What you do to Shakespeare, we're doing to Poland." **Plus Short: Betty Boop's Rise to Fame**. 7:30 only

THE SHOP AROUND THE CORNER

Dir. Ernst Lubitsch, 1940. (97 min.) James Stewart, Margaret Sullivan, Frank Morgan. Suffused with the warmth that constitutes the most important element of the "Lubitsch Touch," **The Shop Around the Corner** marks the high point, artistically, of its director's long and brilliant career. As the title suggests, the story might take place almost anywhere, although the location is Budapest. We are introduced to the employees and rather autocratic owner of a small department store, their rivalries, longings and foibles; the owner comes to suspect his most trusted employee of being his wife's lover, setting off a chain of events which leaves us satisfied, finally, of man's capacity not only for folly, but for goodness. Stewart, who won an Oscar for his performance in **Philadelphia Story** of the same year, ought to have received it for this too. Frank Morgan, whom you may know only as the "Great and Powerful Oz," gives real finesse and depth to his role as the zuck-oldeid shop owner. 9:20 only

FRIDAY JUNE 22 THE SEVENTH SEAL

Dir. Ingmar Bergman, 1956. (96 min.) Max von Sydow, Bibi Andersson, Gunnar Bjornstrand. A knight, exhausted from ten years of warfare during the Crusades, returns to his native Sweden to find it ravaged by plague. Sick in spirit, and with death everywhere he looks, it's no surprise to him to meet death himself, who has come to beat him away. Hoping for some sort of revelation, he challenges death to a game of chess, winner take all. "Bergman invents a new kind of film; proves to the world that the questions about the existence of God and man's place in the universe can be framed, cast, and dramatized in a way that is commercial."—Zenobia Clyde. **Plus Short: Chess Nuts**. 7:30 & 9:30

SATURDAY JUNE 23 THE SECRET AGENT

Dir. Alfred Hitchcock, 1936. (83 min.) John Gielgud, Madeleine Carroll, Peter Lorre, Robert Young. Set against the "tranquility" of the Swiss Alps, **The Secret Agent** concerns the efforts of a trio of British spies to discover the identity of a German about to escape to the East with vital information about Britain's war plans. As the Britons, Gielgud and Carroll (**The 39 Steps**) make an attractive pair of amateurs, while Lorre is deviously cast in one of his most memorable roles as their thoroughly professional "bloodhound," "the General" who knows all about Hitler's Meiselsheim "bowl cut" and is Mexican, and he has lots of curly hair". Based on a novel and stories by Somerset Maugham. **Plus Short: Baby Be Good**. 7:30 only

THE MAN WHO KNEW TOO MUCH

Dir. Alfred Hitchcock, 1934. (84 min.) Leslie Banks, Edna Best, Peter Lorre. **The Man Who Knew Too Much** is an espionage thriller of the first order, and the first film "by the master of suspense" in which all the elements of the classic Hitchcock formula fall into place: a dying man passes a note; a girl is kidnapped, her parents obliged to keep silent while a conspiracy they understand nothing of continues its inexorable course towards political murder and, possibly, international confrontation. Highly suspenseful, and playing upon British anxieties concerning the volatility of politics on the continent, and isolation and helplessness in their face, the film was a considerable hit. It also marks the debut in the English language of Peter Lorre. 9:30 only

SUNDAY JUNE 24 AUNTIE MAME

Dir. Morton da Costa, 1958. (144 min.) Rosalind Russell, Forrest Tucker, Coral Browne, Patrick Knowles, Peggy Cass. Since, "life is a banquet and most poor suckers are guests at it," **Mame** decides to feast. The story begins in the mid-40's of the Great Depression when Auntie Mame becomes the guardian of her ten-year-old nephew after the death of his father. The child is never the same afterwards. She pushes him through a whirlwind of parties, exposes him to her eccentric friends, takes him on tour, and thoroughly creates a world for him that exists really only in her own mind. "Rosalind Russell is wonderful, exuding vitality and enjoyment of life, exhibiting impudence with anything man and petty—one of those films that improve on the original play."—Philip Hartung, *Commonweal*. 6:30 & 9:15

FRIDAY JUNE 29 BEAT THE DEVIL

Dir. John Huston, 1954. (92 min.) Humphrey Bogart, Jennifer Jones, Peter Morley, Peter Lorre. It's director's assertion that "The formula of **Beat The Devil** is that everyone is slightly absurd, with a large understatement." A burlesque of his own **Maltese Falcon** and **Across The Pacific**, this odd send-up of the international thriller left contemporary audiences somewhat bewildered by the arch dialogue and bizarre characters. Bogart plays straight man to a *Dramatis Personae* that includes a gloriously incompetent gang of uranium swindlers guided by Morley, Lorre as his savvyest conspirator, Jennifer Jones as a beautiful, but pathological liar, and Edward G. Robinson as a slightly askew, stiff upper-lipped husband. Add to this mélange Gina Lollobrigida as Bogie's dotty wife, plus several more crazies of assorted nationality, then drop them into Truman Capote's script, in which everything seems to obey Murphy's Law, and *voila*, **Beat The Devil**. **Plus Short: HAI HAI HAI**. 7:30 only

DARK PASSAGE

Dir. Delmer Daves, 1947. (105 min.) Humphrey Bogart, Lauren Bacall, Agnes Moorehead, Bruce Bennett. In the third of four films in which Bogart and Bacall appeared together, an escaped convict undergoes plastic surgery to hide his identity and avoid re-arrest while desperately trying to clear himself by finding his wife's true killer. Along the way he gets mixed up with a mysterious, would-be femme fatale and is helped by a more-than-reassuringly naive river barge pilot. His cleverness and ingenuity of the subjective camera and its realistically seedy atmosphere. **Dark Passage** affords Bogie and Bacall yet another opportunity to exhibit their wonderful repartee. Based on the novel by nod's man who can't be named, David Goodis. Music by Franz Waxman. 8:25 only

SATURDAY JUNE 30

PLAY MISTY FOR ME

Dir. Clint Eastwood, 1971. (102 min.) Clint Eastwood, Jessica Walter, Donna Mills. In his directorial debut, Eastwood stars as a cool, smokey-voiced disc jockey on a late-night request show. While his girlfriend is away, he spends the night with a woman he picks up on the beach, only to discover that she is the mysterious fan who has been constantly calling to request "Misty." At first Eastwood is flattered, but he grows increasingly uneasy when the woman will not leave him alone. Finally, he loses his temper and tells her to get lost. What the unsuspecting swinger has not bargained for is that the "Misty" woman is a psychotic, lethally obsessed with and determined to possess him completely or destroy herself and him and anybody in between. "Some chicks are funny, man." A real shocker. 7:30 & 9:30

FRIDAY JULY 13

BREAKER MORANT

Dir. Bruce Beresford, 1979. (107 min.) Edward Woodward, Jack Thompson. One of the first of the recent wave of Australian films to reach this country, **Breaker Morant** is the story of three Australian soldiers court-martialed during the Boer War in South Africa—by a British military court—for the murder of prisoners under their charge. The film focuses on the difficulties of applying "civilized laws" to actions committed under the uncivilized conditions of war. Beresford also focuses on the British hypocrisy in sacrificing the Australians for the sake of political objectives. "Involves the mind while it touches the heart."—*New York Daily News*. 7:30 & 9:30

SUNDAY JULY 22

THE 400 BLOWS

Dir. Francois Truffaut, 1959. (98 min.) French with subtitles. Jean-Pierre Leaud. First and foremost of the French New Wave masterpieces is this moving story of a young boy turned outcast. Not loved at home or wanted at school, he sinks into a private and fugitive existence. In this intimate and highly autobiographical film, Truffaut dramatized the universal experience of growing up. As in many of his later films, Truffaut's alter ego is played to perfection by Jean-Pierre Leaud. 7:30 & 9:30

JULY

AUGUST

SUNDAY JULY 1

CITIZEN KANE

Dir. Orson Welles, 1941. (119 min.) Orson Welles, Joseph Cotten, Agnes Moorehead. Considered an encyclopedia of cinematographic technique and one of the most scrutinized films of all time, technically and thematically. The parallel between Charles Foster Kane and William Randolph Hearst calls to mind the quest for love, for influence, for Xanadu, running from unhappiness, and the worth of a rosebud in winter. 7:30 & 9:45

FRIDAY JULY 6

THE GRADUATE

Dir. Mike Nichols, 1967. (105 min.) 35mm Cinemascope. Dustin Hoffman, Anne Bancroft, Katharine Ross. Dustin Hoffman stars as Benjamin Braddock, the college graduate son of wealthy California conservatives. Benjamin is not particularly interested in grad school and definitely not interested in the future of plastics. Yet, when he becomes a regular in Mrs. Robinson's I'm-rich-and-I'm-bored-and-still-beautiful-and-you-want-me-anyway scenario he begins to learn how easily love itself can become dangerously plastic. Meanwhile, Elaine Robinson returns from college, and Benjamin believes his amorous yearnings are off by about one generation. However, Elaine is off too: to be wed; which has an unsettling effect on Benjamin, who by now has realized that it's time for drastic action. With music by Simon and Garfunkel, you'll swear you were in the 60's. 7:30 & 9:30

SATURDAY JULY 7

HAIR

Dir. Milos Forman, 1979. (121 min.) Treat Williams, John Savage, Beverly D'Angelo. On his way to the Army in 1967, a young man from Nebraska falls in with a group of hippies who initiate him into the surrealistic side of life. Based on the famous 60's musical, **Hair's** striking imagery makes it one of the most insightful anti-war statements on film. 7:30 & 9:45

SUNDAY JULY 8

MATA HARI

Dir. George Fitzmaurice, 1931. (90 min.) Greta Garbo, Lionel Barrymore, Ramon Novarro. Although MGM occasionally had difficulties finding vehicles suitable to Garbo's talents, this was not so with **Mata Hari**. At her slinkiest and sulkiest as the First World War German spy shot by the French in 1917, her extraordinary combination of allure and intense sensitivity was seldom better demonstrated. Garbo is absolutely magnetic as the legendary tragic debauchee who, though seemingly jaded beyond redemption, still possesses a guttering moral spark which, in the end, consumes her. While, as Shubin, the Russian military attaché, Barrymore is uncharacteristically lascivious as a man so ruled by passion that all sense of decency deserts him. Plus Short: **Poor Cinderella**. 7:30 only

LADY CHATTERLY'S LOVER

Dir. Marc Allégret, 1955. (102 min.) French with subtitles. Danielle Darrieux, Leo Genn, Erno Crisa. Prohibited for several years by the New York State Board of Censors, Allégret's version of the D.H. Lawrence novel seems as poetic and passionate a dramatization of Lady Chatterly's sexual awakening as when it was released. An actress of great subtlety, Darrieux suggests Connie Chatterly's transformation with the slightest yet most provocative alteration of her smile, her gait, her gaze. As the physically and emotionally crippled Clifford, Leo Genn is outstanding, giving cause for sympathy in an unsympathetic role. 9:25 only

SATURDAY JULY 14

NEVER SAY NEVER AGAIN

Dir. Irvin (Empire Strikes Back) Kershner, 1983. (130 min.) 35mm Cinemascope, Dolby Sound. Sean Connery, Klaus Maria Brandauer, Barbara Carrera, Kim Basinger. The real James Bond is back: older, perhaps, but still vital enough to send an assassin to his demise by merely splashing the fiend with a 007 urine sample (Bottled in Bond). This time out, the super spy is pitted against two of the deadliest adversaries he's ever encountered: a villainess so nasty, that instead of falling for Bond's considerable charms, she tries, with near fatal success, to make his charms fall off, and a multimillionaire as insane and dangerously unpredictable as he is brilliant. "Now that you've come back, sir, I do hope we'll see some gratuitous sex and violence." 7:00 & 9:30

SUNDAY JULY 15

LES MISERABLES

Dir. Richard Boleslawski, 1935. (120 min.) Charles Laughton, Fredric March, Rochelle Hudson, Francis Drake. Victor Hugo was the finest Romantic author of the 19th century and **Les Miserables**, set in Paris during the Revolution, was his grand opus, an epic of justice and humanity. Jean Valjean is sentenced to the galleys for stealing a loaf of bread. After he is released, he is constantly followed and hounded by police inspector Jauvert, making it impossible for him to return to a normal life. Throughout, the conflict between Valjean, a just, honorable man, and Jauvert, who, through a twisted sense of honor, believes his cruelty justified, grows in intensity until, in the film's climax in the sewers of Paris, the two come to terms as the Revolution rages in the streets above. Laughton gives one of those restrained yet forceful performances that marked his best work, while March perfectly embodied the passion and benevolence of the stoic Valjean. 7:30 & 9:45

FRIDAY JULY 20

YOU CAN'T TAKE IT WITH YOU

Dir. Frank Capra, 1938. (127 min.) James Stewart, Jean Arthur, Lionel Barrymore, Spring Byington, Eddie "Rochester" Anderson. Based on the outlandishly looney, Pulitzer Prize winning Broadway hit by Kaufman and Hart, this screwball comedy features a wonderful cast playing a madcap family living in New York City. They dance, beat the xylophone, make fireworks in the basement, talk loud and fast, generally do whatever they want, and they don't pay taxes. Never before has such a happy group of nonconformists been assembled under one roof or in any movie. 7:30 only

THE BITTER TEA OF GENERAL YEN

Dir. Frank Capra, 1933. (69 min.) Barbara Stanwyck, Nils Asther, Walter Connolly. The first film to be shown at Radio City Music Hall, **Yen** played there to capacity crowds. Prior to "Capracorn," Frank Capra directed several adventure films and dramas, among them this fine example. Generally avoiding offenses of taste, **Yen** tells the story of a warlord's rescue and abduction of the bride of an American missionary; the young woman's initial loathing for her captor grudgingly gives way to a cautious respect, and then to something deeper. Sensitively treating a "sensitive" subject, **Yen's** power to move was greatly enhanced by its portrayal of the general himself; the Swedish actor Nils Asther delivers a subtle performance as a man both callous and kind, cultured and cruel, as much divided against himself as the China of the story, and Stanwyck, in one of her first starring roles, is very, very fine in her role of a woman whose misunderstanding and misestimation bring on tragedy. 9:50 only

SATURDAY JULY 21

DAS BOOT

Dir. Wolfgang Petersen, 1982. (144 min.) 35mm Dolby Stereo Sound. German with subtitles. A harrowing story about life on a German U-boat during the period following the American entry into hostilities, when the submarines were being lost in ever-growing numbers. By confining the scope of the film almost completely to what occurs on board the submarine, we come to see the war in the same terms as the sailors who inhabit it. Thus universalized through the particular, our nationalistic conceptions of war give way to a realization of its appalling nature, its horrible waste of life and spirit. A true unsanitized portrait of the claustrophobic struggle of submarine sailors. 7:00 & 9:30

FRIDAY AUGUST 3

CAN-CAN

Dir. Walter Lang, 1960. (130 min.) Cinemascope. Frank Sinatra, Shirley MacLaine, Maurice Chevalier, Louis Jourdan, Juliet Prowse. A breezy, naughty Cole Porter musical set in the 1890's Paris. Gendarmes incessantly raid a raffish cabaret operated by La Mome Pistache (MacLaine) because of the performance of the immoral, indecent and highly exciting can-can by a group of high-spirited female dancers. She hires a lawyer (Sinatra) to plea her case before a prudish young judge (Jourdan). Songs: "C'est Magnifique," "I Love Paris," "Let's Do It—Let's Fall in Love," "Just One of Those Things," "You Do Something to Me." 7:30 only

ANYTHING GOES

Dir. Lewis Milestone, 1936. (95 min.) Bing Crosby, Ethel Merman, Charles Ruggles, Ida Lupino, Arthur Treacher, Margaret Dumont. Romance and merry mayhem aboard a transatlantic ocean liner. Ruggles in the improbable role of Public Enemy Number 13, a superstitious criminal anxious to get off that unlucky number by moving ahead in the ranking. Machine gun safely tucked away in his ever-present saxophone case, he escapes from the cops by boarding a ship disguised as a clergyman, the Rev. Dr. Moon. Also features Merman, repeating her Broadway triumph as Reno Sweeney, a former evangelist turned nightclub singer, and Crosby as a Wall Street type improbably mistaken for No. 13, who must also disguise himself. Features the Cole Porter songs, "You're the Top," "I Get a Kick Out of You," and the title tune. "Amiably batty musical comedy, zestfully directed and blithely performed." Leslie Halliwell. 9:25 only

SATURDAY AUGUST 4

BODY HEAT

Dir. Lawrence Kasdan, 1981. (118 min.) William (What a Man) Hurt, Kathleen (What a Woman) Turner, Richard (Was a Man) Crenna, Mickey Rourke, Matty Walker, a sensual, predatory femme fatale, wants to bump-off her husband, a rich, real estate tycoon with definite mob connections. She finds the perfect murder weapon in that blunt-instrument-of-a-guy, Ned Racine, a sleazy, lazy (except in bed), unsuccessful criminal lawyer whom she bends to her will by catering to his obsession for constant, steaming hot sex. Is Ned smart enough to get even after Matty double-crosses him? **Body Heat**—the thermostat you can't turn down.—Dick Quinn. 7:30 & 9:45

FRIDAY AUGUST 10

THE SHINING

Dir. Stanley Kubrick, 1980. (120 min.) 35mm. Jack Nicholson, Shelley Duvall, Scatman Crothers. While taking care of the off-season custodial needs of an isolated ski resort, an emotionally irregular father takes to heart the advice of his dead, but close at hand, companions and sets out to literally cut all family ties. Disturbing news for his wife and psychically gifted son, the objects of his crazed and malevolent desire. A truly growth-stunting film from a man who seems capable of mastering any genre. 7:00 & 9:30

SATURDAY AUGUST 11

A DAY AT THE RACES

Dir. Sam Wood, 1937. (109 min.) Chico, Harpo, Groucho, Margaret Dumont, Margaret O'Sullivan. This is rapid fire Marx Brothers nonsense at its finest. Once again the zany trio team up and take over, making life rough for everyone but the audience. Featuring Groucho in his favorite role as Dr. Hugo Z. Hackenbush, a horse doctor who finds his calling in a crooked sanitarium, astounding his peers with an achingly funny "medical demonstration" on Miss Emily Upjohn (Dumont). Other side-splitting scenes include Chico selling ice cream and hot tips at the race track under the guise of a "tootsie-footsie" ice cream vendor, Harpo and Chico's madcap rescue operation as manic wallpaper hangers, and Groucho unleashing his virtuoso "Telephone, Mr. Whitmore" routine (which is anything but routine). 7:30 only

DUCK SOUP

Dir. Leo McCarey, 1933. (70 min.) As Prime Minister Firefly of Freedomia, Groucho soon reduces Queen Margaret Dumont's kingdom to mish-mash. Harpo and Chico appear (and disappear) as peanut vendors turned secret agents. Zeppo rounds out the gang as Firefly's secretary and straight man. Plus Short: **A Little Soap and Water**. 9:30 only