



REVIVALS WINTER 2022

ALL REVIVAL  
ADMISSIONS \$10

# Charles

PARKING GARAGE  
\$3 - 3 HOURS

ALL SHOWS IN MAIN AUDITORIUM  
EXCEPT ON OPERA SATURDAYS  
WHERE NOTED WITH \*

## Miracle on 34<sup>th</sup> Street

EDMUND GWENN GEORGE SEATON  
LUCILLE KEOGH WILLIAM PERLBERG

DECEMBER 18 & 20. **TWO SHOWS ONLY!**  
SATURDAY 11:30AM, MONDAY 7PM. **4K RESTORATION** BLACK AND WHITE VERSION

**MIRACLE ON 34TH STREET** (1947 George Seaton) Santa walks among us. That's the set-up behind this holiday chestnut as jolly old Kris Kringle (Edmund Gwenn) twinkles his way into a gig as a department-store version of himself and sets out to convince a nonbeliever store exec (Maureen O'Hara), her daughter (a wee Natalie Wood), and ultimately a court of law that he really does exist. Along the way, everyone learns something about The True Spirit of Christmas™, maybe even you. **1.33:1 B&W DCP 96 min.**



DECEMBER 25 & 27. **TWO SHOWS ONLY!**  
SATURDAY 11:30AM, MONDAY 7PM. **4K RESTORATION**

**THE APARTMENT** (1960 Billy Wilder) The script, by director Billy Wilder and his frequent collaborator I.A.L. Diamond, is flawless. The film's dual portrait of urban disconnection and the heartless cogs of corporate capitalism have hardly been bettered in six decades. Jack Lemmon, Shirley MacLaine, and Fred McMurray hit career bests at their respective fortes as the three sides of an office love triangle. It's a romantic comedy that's genuinely funny, while also being sometimes deeply sad and serious. Pretty much perfect. **2.35:1 B&W DCP 125 min.**

JANUARY 1, 3 & 6.

SATURDAY\* 11:30AM, MONDAY 7PM, THURSDAY 9PM. **4K RESTORATION**

**BEAUTY AND THE BEAST** (1946 Jean Cocteau) Jean Cocteau's jewel box of a film still entrances. It hews close to the classic fairytale: Belle (Josette Day) sacrifices herself to save her father by leaving her family and going to live in the castle of the terrible Beast (Jean Marais). In time, the latter shows his heart and mettle over her greedy relations and would-be suitor (also Marais). Exquisitely imagined, designed, and shot, *Beauty and the Beast* contains real magic in its frames. **1.33:1 B&W DCP 93 min. In French with English subtitles.**



JANUARY 8, 10 & 13.

SATURDAY 11:30AM, MONDAY 7PM, THURSDAY 9PM. **4K RESTORATION**

**NOTORIOUS** (1946 Alfred Hitchcock) There are fascists on the loose, and a federal agent (Cary Grant) is out to get them. He recruits the daughter (Ingrid Bergman) of a convicted war criminal to go undercover inside a nest of Nazis. But the handler and his charge didn't count on their feelings for each other when the US government asked her to get up close and personal with a fascist ringleader (Claude Rains). The three leads elevate the emotional stakes of Alfred Hitchcock's romance/spy caper/noir. **1.33:1 B&W DCP 102 min.**



**ONE NIGHT ONLY!**  
**THURSDAY, DEC. 30 9PM**

**THE THIN MAN** (1934 W.S. Van Dyke) One of the more urbane and under-celebrated holiday traditions. It's true that the main attraction of this pre-Code classic is the boozy wit and bonhomie of William Powell and Myrna Loy as well-heeled amateur sleuths Nick and Nora Charles (and their wire fox terrier Asta, of course), and there's a murder-mystery plot in there, too. But it's set at Christmas time, so feel free to make it a thing. **1.33:1 B&W DCP 91 min.**

JANUARY 15, 17 & 20.

SATURDAY 11:30AM, MONDAY 7PM, THURSDAY 9PM. **4K RESTORATION**

**BREATHLESS** (1960 Jean-Luc Godard) Jean-Luc Godard's onscreen revolution may not seem as radical after 61 years of homages, imitations, and unwitting nth-generation takes, but one of its attractions will never fade. The director put two of the most charismatic actors to ever go in front of a camera—Jean-Paul Belmondo and Jean Seberg, playing a petty Parisian hood and his American fancy, respectively—together before his lens and let them just be for the better part of a feature. The fascination, and charm, still lingers. **1.33:1 B&W DCP 90 min. In French with English subtitles.**



JANUARY 22, 24 & 27 **35MM PRINT**

SATURDAY 11:00AM (**Earlier-than-usual start**) MONDAY 7PM, THURSDAY 9PM.

**THE LIFE OF OHARU** (1952 Kenji Mizoguchi) The patriarchy was hard at work in 17th-century Japan. Kenji Mizoguchi's film follows the downfall of the title character (Kinuyo Tanaka), a minor noblewoman who slips out of polite society when she marries for love instead of station and is subsequently damned to one indignity and heartbreak after another. It's the stuff of melodrama, but Mizoguchi's dispassionate eye and Tanaka's all-encompassing performance keeps *The Life of Oharu* at an excruciating simmer and makes it one of the director's most undersung works. **1.33:1 B&W 35mm 136 min. In Japanese with English subtitles.**

JANUARY 29 & 31. FEBRUARY 3.

SATURDAY\* 11:30AM, MONDAY 7PM, THURSDAY 9PM.

**SHAME** (1968 Ingmar Bergman) Ingmar Bergman explores conflict on two levels in his idiosyncratic 1968 film. It is perhaps expected that the director delves deep into the disintegrating marriage of two ex-musicians (Liv Ullmann and Max Von Sydow) as they scrape by on a farm on a remote island. But a civil war complicates their intimate struggle, placing them at the mercy of see-sawing power dynamics and eventually sending them fleeing their troubled home. Bergman summons a convincing war-torn landscape with minimal means, and *Shame's* desperate aura still resonates all too well. **1.33:1 B&W DCP 103 min. In Swedish with English subtitles.**



FEBRUARY 5, 7 & 10.

SATURDAY 11:30AM, MONDAY 7PM, THURSDAY 9PM.

**DEAD RINGERS** (1988 David Cronenberg) David Cronenberg's masterpiece was so far ahead of its time that it still seems a miraculous anomaly today. Jeremy Irons plays twin-brother gynecologists, one an introverted medical genius, the other a master schmoozer and ladies' man. They share a career and, secretly, share women, an arrangement upset when a patient played by Genevieve Bujold enters the picture. Cronenberg expands and deepens his trademark body horror into a truly profound exploration of addiction and codependency. **1.78:1 Color DCP 116 min.**

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**FEBRUARY 12, 14 & 17. 4K RESTORATION**

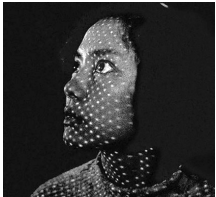
SATURDAY 11:30AM, MONDAY 7PM, THURSDAY 9PM.

**IN THE MOOD FOR LOVE** (2000 Wong Kar-wai) Wong Kar-wai created one of the greatest movie romances ever by putting his would-be lovers together, and keeping them apart. Tony Leung and Maggie Cheung play two people living in a crowded apartment building in 1960s Hong Kong who discover their spouses are having an affair. As they commiserate, their feelings for each other grow amid the cramped quarters and conflicted feelings. Wong's sensuous visual style heightens their beauty, their loneliness, their proximity, and their near misses to devastating effect. **1.66:1 Color DCP 98 min. In Cantonese, Shanghainese, French and Spanish with English subtitles.**

**FEBRUARY 19, 21 & 24**

SATURDAY 11:30AM, MONDAY 7PM, THURSDAY 9PM.

**GOODBYE, DRAGON INN** (2003 Tsai Ming-Liang) The best film ever made about going to the movies? It's the last night in operation for a grand old Taipei movie house showing a revival of King Hu's wuxia classic *Dragon Inn*. There's a skeleton crew looking after the theater and barely anyone in the audience, but somehow director Tsai Ming-liang's unblinking takes and Sahara-dry wit summons a whole world of incident and emotion out of watching people watch (or ignore) a flick. Arguably Tsai's best, and a must for true cinephiles. **1.85:1 Color DCP 82 min. In Mandarin, Min Nan and Japanese with English subtitles.**



**FEBRUARY 26 & 28. MARCH 3. 4K RESTORATION**

SATURDAY 11:00AM (**Earlier-than-usual start**), MONDAY 7PM, THURSDAY 9PM.

**8 1/2** (1963 Federico Fellini) Federico Fellini's masterpiece is hailed as such for many reasons, but maybe most for its reflexive, seamless blur of cinema, fantasies, and dreams. The film opens inside the REM visions of harried, creatively blocked film director Guido (Marcello Mastroianni) as he forestalls starting his latest project at a luxe spa. He juggles the demands of his mistress, his wife, and various actresses (Sandra Milo, Anouk Aimée, and Claudia Cardinale, among others) and retreats into more pleasant versions of reality—which still always seem to turn against him. Audacious and ever-revelatory. **1.85:1 B&W DCP 138 min. In Italian with English subtitles.**

**MARCH 5 & 7. TWO SHOWS ONLY**

SATURDAY 11:30AM, MONDAY 7PM.

**THE PASSION OF ANNA** (1969 Ingmar Bergman) Andreas (Max Von Sydow) is licking his wounds after a painful divorce when he meets Anna (Liv Ullmann), a recent widow with some wounds of her own. Their budding relationship is refracted through their friendship with an art photographer (Erland Josephson) and his wife (Bibi Andersson), also both damaged in less obvious ways. The Passion of Anna carries the air of an experiment—the actors break the fourth wall in interviews regarding their characters. Bergman's deft handling makes it a success. **1.66:1 Color dcp 100 min. In Swedish with English subtitles.**



**ONE SHOW ONLY!  
THURSDAY, MARCH 10 9PM  
BASIC INSTINCT**

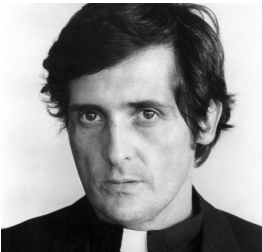
(1992 Paul Verhoeven) Now that Paul Verhoeven's Showgirls has undergone critical rehab, is it time to revisit his other hypersexual '90s lightning rod? The director and screenwriter Joe Eszterhas were condemned at the time for peddling sleaze and stereotypes, and subtle it ain't. Michael Douglas plays the nominal protagonist, a loose-cannon San Francisco cop trying to solve a string of bloody murders connected to an aggressively omnisexual mystery writer (Sharon Stone). In 2021, however, it's Team Aggressively Omnisexual Mystery Writer all the way. **2.35:1 Color DCP 127 min.**

**MARCH 12 & 14. 4K RESTORATION**

SATURDAY\* 11:30AM, MONDAY 7PM.

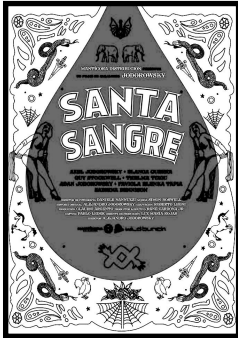
**TWO SHOWS ONLY!**

**THE STORY OF A THREE DAY PASS** (1967 Melvin Van Peebles) The late Melvin Van Peebles is best known for his pioneering "blaxploitation" opus *Sweet Sweetback's Baadasssss Song*, but his 1967 debut feature reveals a master filmmaker fully formed. Turner (Harry Baird), a Black US soldier stationed in France, celebrates a promotion with the titular trip to Paris, where he meets white shop clerk Miriam (Nicole Berger). Van Peebles' virtuosic direction captures Turner's internal uncertainty and exuberance, his and Miriam's unbidden expectations of their budding romance, and the subtle (and not-so-subtle) contours of race relations with wry wit and verve. **1.66:1 B&W DCP 86 min.**



**ONE SHOW ONLY! THURSDAY, MARCH 17 9PM**

**THE EXORCIST THE VERSION YOU'VE NEVER SEEN** (1973 William Friedkin) The extended cut of William Friedkin's epochal classic now in circulation barely extends its original runtime—a few fleeting bits, some of which you might miss. That's a good thing. If you haven't seen *The Exorcist* lately, there are probably a few more scenes than you remember involving people in overcoats and scarves having concerned conversations. But Friedkin summons an air of creeping unease throughout, and once a Georgetown tween (Linda Blair) starts showing signs of demonic possession, the film still unnerves and shocks with considerable frequency and power. **1.85:1 Color DCP 121 min.**

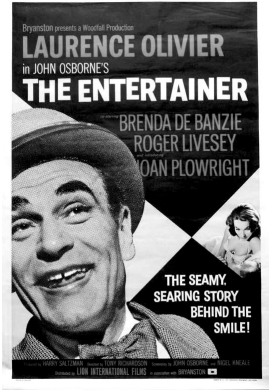


**4K RESTORATION**

**ONE SHOW ONLY!**

**THURSDAY, MARCH 24 9PM  
SANTA SANGRE**

(1989 Alejandro Jodorowsky) Alejandro Jodorowsky's 1989 comeback film isn't quite the epic headtrip that his seminal cult classics *El Topo* and *The Holy Mountain* were, but it's still one of the most astonishingly odd films you'll ever see. It all starts at the circus and involves an armless saint, a church built around a pool of blood, an elephant's funeral, and an affair between a knife thrower and a tattooed lady, and then things start to get strange. But there is method to Jodorowsky's madness, and in his almost Hitchcockian plot. Lurid, inspired, and unlike anything else you've ever seen. **1.85:1 Color DCP 123 min.**



**MARCH 19 & 21. TWO SHOWS ONLY!**

SATURDAY 11:30AM, MONDAY 7PM.

**THE ENTERTAINER** (1960 Tony Richardson) At a fading resort on the coast of a fading empire, fading music-hall performer Archie Rice (Laurence Olivier) holds on to the feeble dregs of an undistinguished career, wheedling, lying, scheming, and upsetting his long-suffering family to do it. Director Tony Richardson's adaptation of John Osborne's play ducks any staginess thanks to the rich texture of backstage life and the real seaside resort of Morecambe, and the deep bench of acting talent, both veteran (Powell and Pressburger favorite Roger Livesay) and rising (Joan Plowright, Alan Bates, and Albert Finney in early roles). But Olivier is the star of the show on every level. **1.66:1 B&W DCP 107 min.**

Notes: Lee Gardner

ALL SHOWS AT THE CHARLES THEATRE  
1711 N. CHARLES STREET