APRIL 14, 16, 19. Saturday Show 11:30 AM
CHARLIE CHAPLIN Program 3 of 12.

THE IDLE CLASS (1921) Charlie is the spitting image of a rich woman’s drunk husband. At a masked ball, her inability to distinguish one from the other leads to much confusion. 35mm. 32 min.

PAYDAY (1922) Charlie is a bricklayer who sets off to celebrate pay day with his pals. But his wife is waiting with the rolling pin. 35mm. 22 min.

THE PILGRIM (1923) Having escaped from prison, Charlie disguises himself as a pastor. In a village he is mistaken for the new curate. 35mm. 41 min.

APRIL 18, 20, 23. Saturday Show 11:30 AM

ON THE BOWERY (1957 Lionel Rogosin)
“The greatness of Lionel Rogosin’s 1956 On the Bowery, a stark, intimate and vital portrait of homeless drunks on New York’s skid row, has long been one of cinema’s open secrets. Inspired by Robert Flaherty’s ethnographic forays, the Italian neorealists and – as its director would insist – “by life”, Rogosin’s semi-performed, minimally dramatised documentation of real people in their actual environments formed a key plank of the New York-centred New American Cinema, dovetailing with the experiments of Sidney Meyers, Morris Engel, Shirley Clarke and John Cassavetes and thus helping sire the American indie movement as well as inspiring Jean Rouch and the nouvelle vague.” (Nick Bradshaw BFI) “Rogosin is probably the greatest documentary filmmaker of all time.” (John Cassavetes) “One of the most ecstatically beautiful black and white films ever made.” (Matt Zoller Seitz) 35mm Restoration. bw. 65 min. Rogosin’s COME BACK AFRICA starts 6/30.

APRIL 21, 23, 26. Saturday Show 11:30 AM

GERHARD RICHTER PAINTING (2011 Corinna Belz) Germany.
A thrilling document of Richter’s creative process, juxtaposed with intimate conversations (with his critics, his collaborators, and his American gallerist Marian Goodman) and rare archive material. From our fly-on-the-wall perspective, we watch the 79-year-old create a series of large-scale abstract canvases. “Fascinating. Mr. Richter remains an excellent subject, serious and purposeful but also unexpectedly good-natured.” (Rachel Saltz, The New York Times) 97 min. Blu Ray.

APRIL 28, MAY 3. Saturday Show 11:30 AM

MARYLAND FILM FESTIVAL.

THURSDAY, MAY 10. 9PM. ONE SHOW ONLY.

QUICK BILLY (1971 Bruce Baillie)
Quick Billy is Canyon Cinema founder Bruce Baillie’s meditation on the Tibetan Book of the Dead. A “4-reel western,” beginning with hypnotically beautiful shots of natural life seen through a homemade aquarium which moves into an imagistic recall of Baillie’s personal past. The film ends with a western satire, sending up in wild style ideas of the transformation from life to death. An avant-garde American masterpiece. Restored version. 56 min. 16mm.

MAY 12, 14, 17. Saturday Show 11:30 AM

A WOMAN OF PARIS (1923 Charlie Chaplin)
Directing his first non-slapstick romantic drama Chaplin appears only briefly, disguised in a cameo role while Edna Purviance stars as a village girl who becomes the mistress of a rich and philandering Adolphe Menjou. “The first elegantly stylish comedy of manners in the American cinema, reflecting Jazz Age interest in the rich and decadent... became a powerful influence on Ernst Lubitsch.” (John Wakeman) “I was absolutely knocked by it....Suddenly, here was a grown-up film, with people behaving as they do in life, and scenes treated with an enormous sophistication.” (Michael Powell) 35mm. 82 min. bw.

MAY 19, 21, 24. Saturday Show 11 AM!

ONCE UPON A TIME IN ANATOLIA (2011 Nuri Bilge Ceylan) Turkey.
“A wonderful drama about a police investigation that takes law enforcers and a murderer suspect into the desolate Anatolian countryside in search of the buried murder victim. Also buried are a host of hypocrisies, fears and unexpected motives that drive the characters and their actions.” (Film Journal International) “Turkey’s finest filmmaker has made his finest movie to date. A bravura meditation on the inscrutable cosmos. Bleakly comic, superbly crafted, highly rigorous... confirms its maker’s international status.” (J. Hoberman, Village Voice) Winner of the Grand Prize at the 2011 Cannes Film Festival. Color. 150 min.
MAY 26, 28, 31. Saturday Show 11:30 AM

THE GANG’S ALL HERE (1943 Busby Berkeley)
"Berkeley’s own special brand of kaleidoscopic fantasy, turned into psychedelic surrealism by the electric red and greens of 20th Century-Fox’s color processing. Those who consider Berkeley a master consider this his masterpiece. It is his maddest film: chorus girls dissolve into artichokes; there’s a banana xylophone; and Carmen Miranda appears in platform wedges on an avenue of giant strawberries." (Pauline Kael) "Like a male hairdresser’s acid trip." (The Movie Guide) Technicolor. New Print! 103 min.

JUNE 2, 4, 7. Saturday Show 11:30 AM

POSSESSION (1981 Andrzej Zulawski) France/West Germany
“There are marriages on the rocks and then there’s the fever-pitch nonbliss between Mark (Sam Neill) and Anna (Isabelle Adjani) in this head-spinning masterpiece from Poland’s Andrzej Zulawski. Mere seconds after the unhappy couple reunites outside their Berlin apartment they’re already at each other’s throats... Prepare yourself: Things only get crazier as Mark is consumed by jealous rage, and the manic Anna retreats to a decrepit apartment, where something literally monstrous is gestating...That the film is much more than a gawk-at-it freak show is testament to Zulawski’s talent for making even the most exaggerated behavior resonate with pointed and potent emotion.” (Keith Uhlich Time Out New York) “Marks the spot where the avant-garde, the grotesque and the insane meet” (NY Times) New Print! 123 min.

JUNE 9, 11, 14. Saturday Show 11:30 AM

THE CIRCUS (1928 Charlie Chaplin)
Mistaken for a pickpocket and pursued by a peace officer into a circus tent, the Tramp becomes a star when delighted patrons think his escape from John Law is an act.† “One of the loveliest screen experiences! Perhaps the quintessential Chaplin film!” (Vincent Canby, NY Times) “Pure joy. A must see. A thoroughly delightful discovery...some of the funniest and most delightful stunts and action sequences in the Chaplin canon. It’s a brilliant combination of light and darkness, tenderness and violence and, yes, laughter and tears. If I see no better movie in 2010, I’ll be very happy with this one." (Andrew O’Hehir, Salon) bw. 71 min.

JUNE 16, 18, 21. Saturday Show 11 AM!

THE LIFE AND DEATH OF COLONEL BLIMP (1945 Michael Powell, Emeric Pressburger) U.K. “In the history of British cinema there is nothing to touch it.” (Time Out London) “It’s almost impossible to define this 1943 masterpiece... It was intended as a propaganda film, yet Churchill wanted to suppress it; it has the romantic sweep of a grand love story, yet none of the romantic relationships it presents is truly fulfilled, and the film’s most lasting bond is one between the British colonel (Roger Livesey) and his Prussian counterpart (Anton Walbrook). Pressburger’s screenplay covers 40 years in the colonel’s life through a series of brilliantly constructed flashbacks, compressions, and ellipses; Powell’s camera renders the winding plot through boldly deployed Technicolor hues and camera movements of exquisite design and expressivity. It stands as very possibly the finest film ever made in Britain.” (Dave Kehr) “One of the great works of art in the history of film.” (Ronald Haver) “Complex, unmissable” (Time Out New York) Newly Restored 35mm Print! Technicolor. 163 min. Five more Powell and Pressburger films to follow in 2012.

JUNE 23, 25, 28. Saturday Show 11:30 AM

THE ROYAL TENENBAUMS (2001 Wes Anderson)
“An elegantly composed caricature given the finishing touch with an immaculately turned one-liner....What sneaks up on you is how, in his deliciously roundabout way, Anderson wears irony on his sleeve to camouflage a deeper sincerity. At its heart, this is a comedy of unrequited love, melancholy and disappointment. One to savour.” (Time Out film guide) 110m.

SATURDAYS 11:30 AM*
MONDAYS 7 PM
THURSDAYS 9 PM

*Saturday Showtimes 11:30 AM except for ONCE UPON A TIME IN ANATOLIA and THE LIFE AND DEATH OF COLONEL BLIMP which start at 11 AM.

tSynopsis courtesy MK2 & Warner Bros.

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