

## EMERGING FILMS

One of our primary missions at the Parkway is to give a year-round home to the kinds of work we champion during the annual Maryland Film Festival: visionary independent films from emerging voices



### BOONE

*Christopher LaMarca, 2016, 78 minutes, DCP*

Christopher LaMarca's beautiful experiential documentary immerses viewers in the daily grind, howling wind, and earthy grit of a small Northwestern farm. Fans of *Sweetgrass*, *Leviathan*, and *Manakamana* take note. "One of the most intimate and affecting works I've seen exploring human beings' deeply entwined relationships to animals, season, and soil."—Eric Allen Hatch, MdFF 2016 program notes

**Full week-long run! Check [mdfilmfest.com](http://mdfilmfest.com) for show-times!**

### FRAUD

*Dean Fleischer-Camp, USA, 2016, 55 minutes, DCP*

What is *Fraud*? A home movie, a crime tape, a confessional, found footage, a hoax? We've never seen anything quite like Dean Fleischer-Camp's film, which became one of the most talked-about movies of MdFF 2016 on the heels of its HotDocs premiere. "Fleischer-Camp here stakes a claim in conceptually sophisticated documentary territory with a film that, despite frenetic cutting and a lean runtime, rewards contemplation and patience."—Catherine Bray, Variety

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FRAUD

Join us at the newly renovated Stavros Niarchos Foundation Parkway! We're a state-of-the-art, 3-screen film complex anchored by the historic Parkway Theatre, first opened in 1915 and located at the corner of Charles St. & North Ave. in the heart of Station North. Come explore bold emerging voices in cinema and repertory titles drawing from every era, region, and genre of film history—7 days a week! The Parkway is proudly curated and operated by Maryland Film Festival (MdFF).

Enjoy a rotating selection of local craft beer, wine and cocktails from our bar and lounge, as well as, canned beer, wine, locally sourced popcorn and an assortment of gourmet snacks from our concession stand.



## HILAR-'80s ON THE BIG SCREEN

Think the Parkway repertory programming is going to be entirely heavy and cerebral fare? Nah. Hit up the concession stand and sit back and enjoy as we dip into some of the funniest and era-defining films of the '80s—some plucked from the canon alongside some deeper cuts!



### 9 TO 5

*Colin Higgins, 1980, 100 minutes, DCP*

Three office workers (Jane Fonda, Lily Tomlin, and Dolly Parton) team up and seek revenge upon their boss (Dabney Coleman)—a sexist, egotistical, lying, hypocritical bigot. "[W]ill win a place in film history, I suspect, primarily because it contains the movie debut of Dolly Parton... She exists on another plane, as Monroe did: She is a center of life on the screen... [and] simply seems to be having a great time, ready to sweep everyone else up in her enthusiasm, her concern, her energy. It's some show."—Roger Ebert  
**Sunday May 21, 4:20pm; Tuesday May 23, 7:00pm**



### CADDYSHACK

*Harold Ramis, 1980, 98 minutes, 35mm*

The gopher-hopping comedy classic that needs no introduction, from the director of *Groundhog Day* and boasting the legendary cast of Chevy Chase, Rodney Dangerfield, Ted Knight, and Bill Murray. "There are worse things."—Ken Hanke, Mountain Xpress (Asheville, NC); "If you're still at the age when farting and nose-picking seem funny, then *Caddyshack* should knock you dead."—Chris Peachment, Time Out  
**Friday May 19, 10:00pm; Saturday May 20, 9:30pm; Wednesday May 24, 9:50pm**

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### HOLLYWOOD SHUFFLE

*Robert Townsend, 1987, 78 minutes, 35mm*

Comedian and actor Robert Townsend burst from bit parts and supporting roles to acclaimed writer/director with this biting satire of racial prejudices and typecasting faces by black performers in Hollywood. Keenon Ivory Wayans appears and co-wrote, helping pave the way for his directorial debut *I'm Gonna Get You Sucka* the following year. "Mr. Townsend has taken aim at the industry's funny bone and struck a solid blow."—Janet Maslin, *The New York Times*

*Sunday May 21, 7:00pm; Thursday May 25, 7:00pm*



### NATIONAL LAMPOON'S VACATION

*Harold Ramis, 1983, 98 minutes, 35mm*

Iconic bumbling everyman Clark Griswold (Chevy Chase) entered the public consciousness with this comedy classic written by decade-definer John Hughes and directed by Harold Ramis (*Groundhog Day*). Join on us on a trip to Walley World alongside an all-star cast that includes Beverly D'Angelo, Randy Quaid, Anthony Michael Hall, John Candy, and Christie Brinkley "The result is not so much a comedy about American values as a 2,500 mile skid on a banana skin."—Richard Rayner, *Time Out*

*Saturday May 20, 1:30pm; Sunday May 21, 9:40pm*



### NATIONAL LAMPOON'S EUROPEAN VACATION

*Amy Heckerling, 1985, 95 minutes, 35mm*

John Hughes once again writes and Amy Heckerling (*Fast Times at Ridgemont High, Clueless*) stepped up to direct this worthy sequel to one of the decade's funniest franchises. Chevy Chase and Beverly D'Angelo reprise their Griswoldian roles, and Eric Idle and Moon Unit Zappa offer memorable support in this country-hopping satire of American tourism. "The lowest point on [sic] Chevy Chase's career."—Gerry Shamray, *Cleveland.com*

*Saturday May 20, 4:20pm; Thursday May 25, 9:45pm*

## COMING SOON



MEDICINE FOR MELANCHOLY

"*Medicine for Melancholy* [MdFF 2008] is a first, but very assured, feature by Barry Jenkins [direct of this year's Oscar winner *Moonlight*], who has the confidence to know the precise note he wants to strike. This isn't a Statement film or a bold experiment in style; it's more like a New Yorker story that leaves you thinking." --Roger Ebert

## HILAR-'80s ON THE BIG SCREEN



### THIS IS SPINAL TAP

*Rob Reiner, 1984, 82 minutes, DCP*

The film that gave birth to the rock-mockumentary genre is still its reigning champ, as Christopher Guest, Michael McKean, and Harry Shearer—the team that later gave us *Waiting for Guffman* and *Best in Show* trace their history of rock's most hapless band from skiffle to flower-pop to heavy metal madness. "It stays so wickedly close to the subject that it is very nearly indistinguishable from the real thing."—Janet Maslin, *New York Times*

*Saturday May 20, 7:30pm; Sunday May 21, 1:30pm; Monday May 22, 10:30pm*



### UNDER THE CHERRY MOON

*Prince, 1986, 98 minutes, 35mm*

The Prince filmography goes deeper than *Purple Rain*. Kristin Scott Thomas stars alongside Prince, and the cinematography comes from the legendary Michael Ballhaus (known for his work with both Fassbinder and Scorsese) in this over-the-top box-office flop shot in the south of France. The soundtrack album, *Parade*, fared better than the film, selling two million copies and yielding the timeless #1 hit "Kiss." "It's strange that so few critics seemed to understand that it's a silly film, purposefully so, and tried to use their prose to laugh at it—as if Prince weren't laughing way ahead of them. He was TELLING the joke."—Jason Bailey, *Flavorwire*

*Monday May 22, 7:40pm; Wednesday May 24, 7:30pm*



### VALLEY GIRL

*Martha Coolidge, 1983, 95 minutes, 35mm*

In what is almost certainly the only film simultaneously inspired by both a Shakespeare play and a Moon Unit Zappa song, Martha Coolidge (*Real Genius*) directs budding star Nicolas Cage as a punk rocker who catches the eye of popular Julie (Deborah Foreman). "This movie is a little treasure, a funny, sexy, appealing story of a Valley Girl's heartbreaking decision: Should she stick with her boring jock boyfriend, or take a chance on a punk from Hollywood?"—Roger Ebert

*Friday May 19, 7:10pm; Tuesday May 23, 9:30pm*



VIVA

*Viva* [MdFF 2007], the first feature from the director of *The Love Witch*, "is a startlingly pitch-perfect reproduction of the kind of gauzy sex movies from the 1960s and early 1970s that preceded the hard-core revolution. [Billier's] attention to visual detail is extraordinarily vivid, from the Kool-Aid-colored costumes to the supergraphics that zigzag across the sets."

--Manohla Dargis

*Screening from an original 35mm print!*