

# The Museum of Modern Art

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## FINAL WEEKS OF BICENTENNIAL SALUTE TO AMERICAN FILM COMEDY

The contemporary humor of such filmmakers as Robert Altman, Woody Allen, Mel Brooks and Norman Lear is contrasted with the vintage comedy creations of Charlie Chaplin, Harold Lloyd, Buster Keaton, The Marx Brothers, Danny Kaye, and Red Skelton in the final weeks of The Museum of Modern Art's salute to American Film Comedy.

The series' final two months include many memorable hits of the 1960s and early 1970s, including "The Apartment," "It's a Mad, Mad, Mad, Mad World," "The Graduate," and "Cotton Comes to Harlem," but, according to Guest Programmer Leonard Maltin, "We also wanted to include examples of experimental, avant-garde, and offbeat comedy." As a result, the comedy potpourri features Norman Mailer's "Beyond the Law, Blue," Joseph Strick's film of Henry Miller's "Tropic of Cancer," Ralph Bakshi's "Heavy Traffic," and Paul Morrissey's "Trash."

Lesser-known and lesser-seen films by today's top filmmakers complete the program, including Mel Brooks' "The Twelve Chairs," which remains Brooks' own favorite film; John Cassavetes' "Minnie and Moskowitz;" Robert Altman's "Brewster McCloud;" Brian DePalma's "Get to Know Your Rabbit," with Tom Smothers as a tap-dancing magician; and Woody Allen's outrageous "What's Up, Tiger Lily?" in which he, Louise Lasser, and a cast of comics re-do the soundtrack of a Japanese James Bond caper.

To round out this eight-month Bicentennial program, the Museum is bringing back some of the series' outstanding films and comedians from earlier years. The December schedule includes The Marx Brothers' "Duck Soup," Harold Lloyd in "Why Worry?," Red Skelton in "The Fuller Brush Man," Eddie Cantor's "Strike Me Pink," Charlie Chaplin's famous black comedy "Monsieur Verdoux," and a program of animated cartoons featuring Mickey Mouse, Bugs Bunny, and Mister Magoo.

The American comedy series was organized by Adrienne Mancina and Larry Kardish of the Department of Film in collaboration with Mr. Maltin.

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