

ПРОДУКТ ПЛЭЙСМЕНТ В ФИЛЬМАХ 1960-1990Х ГОДОВ

Леонова 1316

Миа ФЭРРОУ Джон КАССАВЕТЕС Рут ГОРДОН

РЕБЕНОК РОЗМАРИ

фильм
Романа ПОЛАНСКОГО



Rosemary's Baby



1968 США

Фильм повествует о молодой женщине Розмари и её муже, которые переезжают в Нью-Йорк и оказываются соседями с несколькими странными людьми. Пара хочет иметь ребенка; однажды ночью у женщины случается видение, что её насилует некое демоническое существо, и позже она узнает, что беременна на самом деле. Женщина начинает терять вес вместо того, чтобы набирать его, и подозревает, что её соседи — участники Сатанинского культа, строящие планы относительно её ещё не родившегося ребенка....







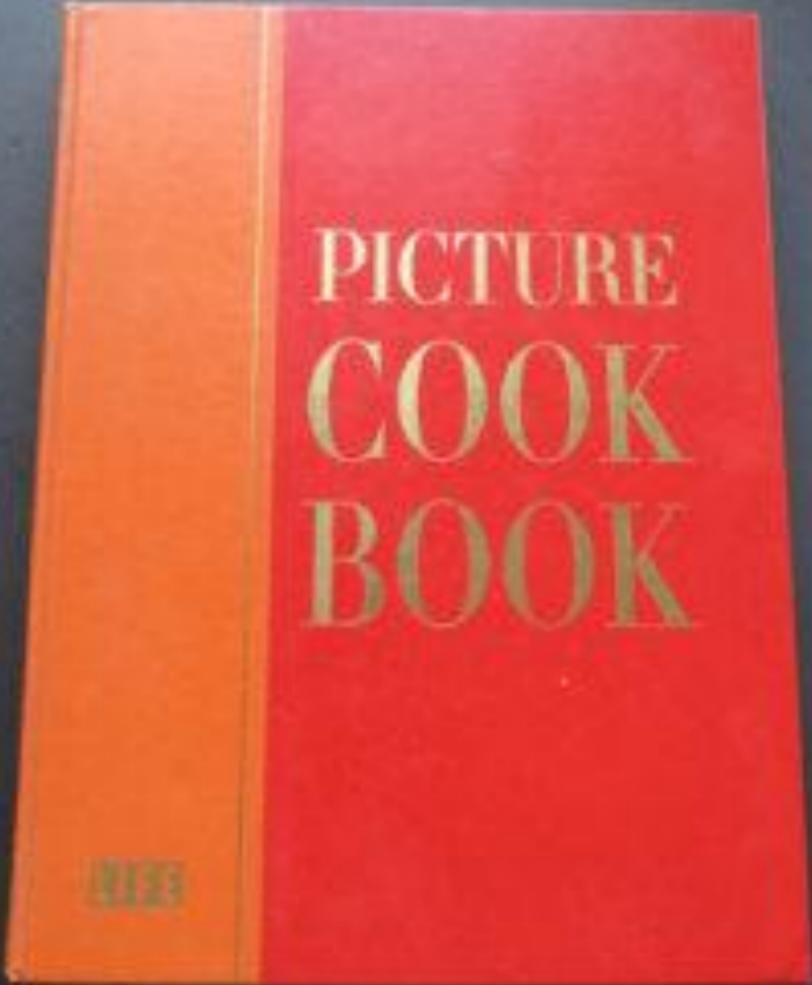












PICTURE
COOK
BOOK

1913

1973 США



- За убийство, которое он не совершал, взломщик сейфов Анри Шарьер приговорен к пожизненному заключению и отправлен на каторгу. Прозванный «Мотыльком» из-за того, что на его груди вытатуирован этот символ свободы, Анри совершает несколько попыток побега. В наказание власти надолго сажают его в карцер, а затем отправляют во Французскую Гвиану на остров Дьявола, со всех сторон окруженный океаном.

Одно из отделений самого крупного банка Французской Гвианы







1964 год США

Профессор филологии Хиггинс поспорил с полковником Пиккерингом, что сможет за 3 месяца сделать из простой уличной девчонки, торгующей цветами, настоящую леди. Указанный срок истек, и перед высшим светом Лондона предстала прекрасная незнакомка. На балу в честь королевской семьи Трансильвании она выглядела истинной аристократкой. Итак, триумф: Но, к несчастью для себя, девушка влюбилась в своего создателя, а профессор -





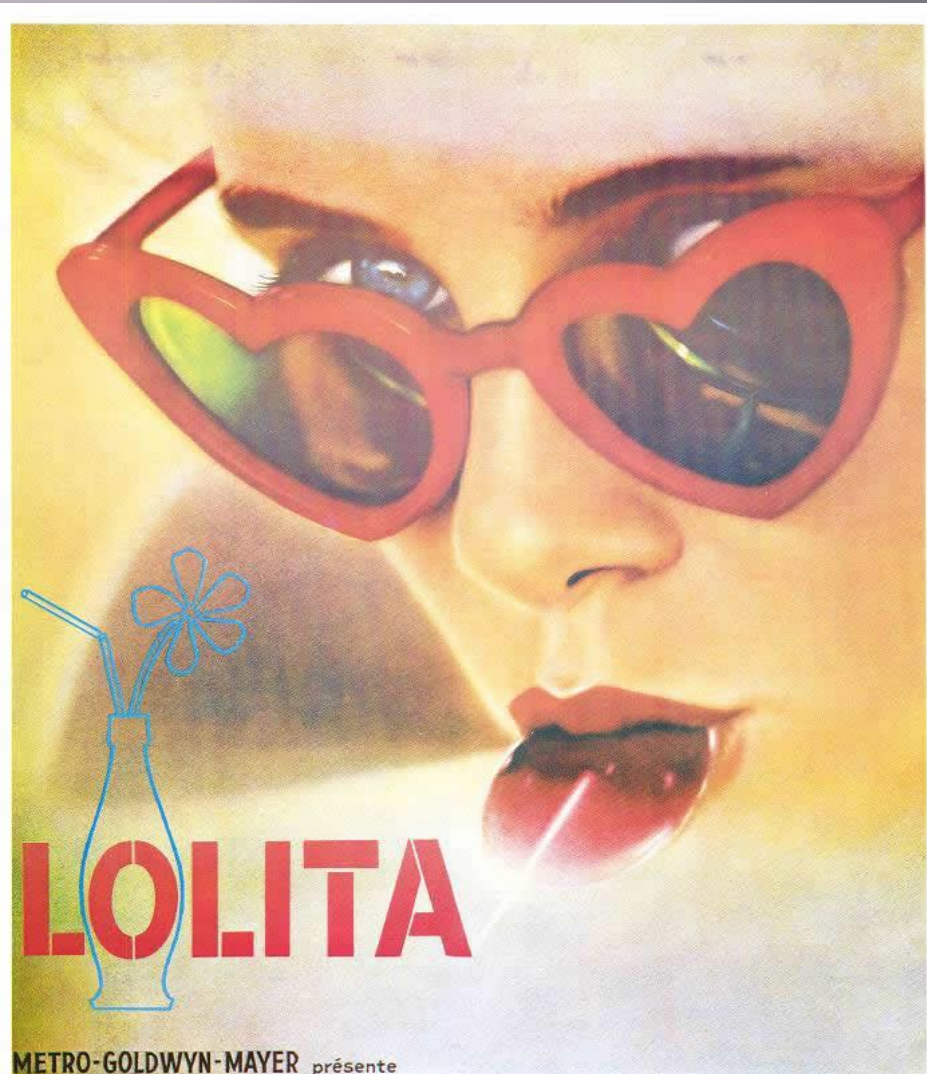




Мясной экстракт для бульона



1962 год США



METRO-GOLDWYN-MAYER présente

en association avec SEVEN ARTS PRODUCTIONS **LOLITA** de JAMES B. HARRIS et STANLEY KUBRICK
JAMES MASON · SHELLEY WINTERS · PETER SELLERS
et **SUE LYON** dans le rôle de "Lolita"

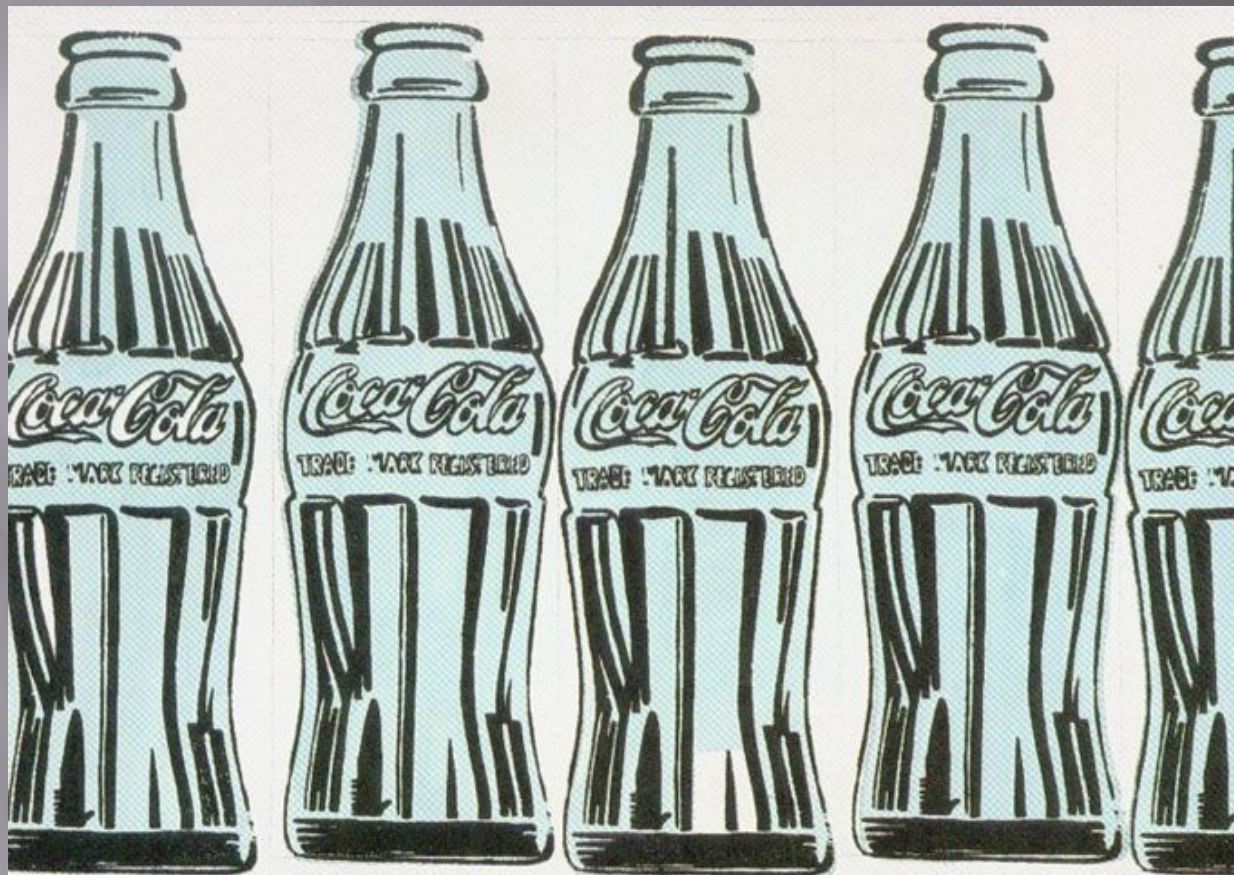
Réalisation: **STANLEY KUBRICK** · Scénario: **VLADIMIR NABOKOV** · Production: **JAMES B. HARRIS**
d'après le roman "Lolita"

Эмигрант
из Европы
Гумберт Гумберт,
недавно
приехавший
в Рамсдэйл, Нью-
Хэмпшир,
в смятении чувств
разработал
хитроумный план.
Он собирается
жениться
на Шарлотте Хэйз.
Таким образом
он всегда сможет
находиться рядом
со своей
возлюбленной — п





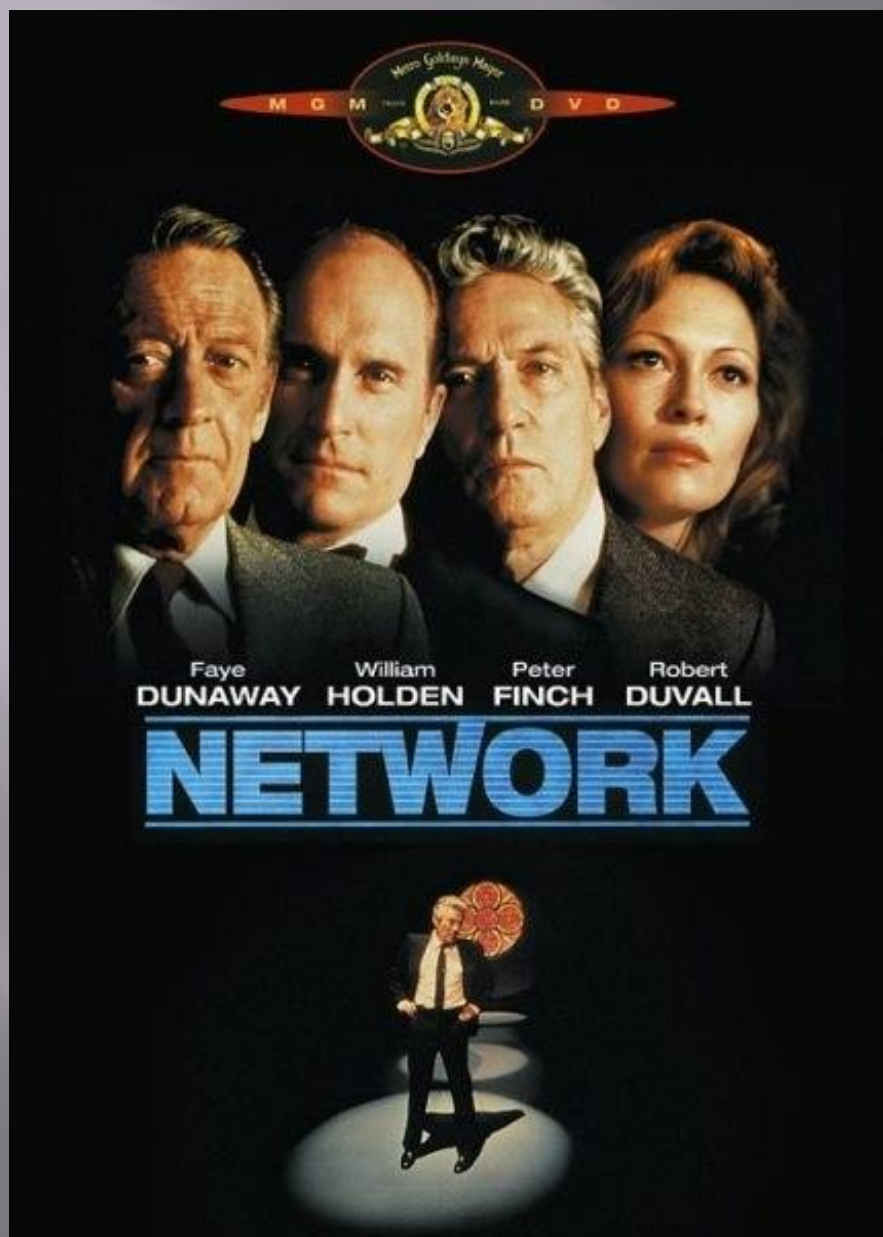




Coca-Cola

REG. U.S. PAT. OFF.

1976 год США



Постоянный «гвоздь программы» новостей телестанции UBS-TV Говард Били погорел: во время прямого эфира у него случился нервный срыв. По иронии, публичное бесчинство подняло его и без того баснословный рейтинг, к неожиданному ликованию боссов UBS.

Как следствие, прославившись «безумным пророком прямого эфира», вскоре он превратился в пешку для безжалостного телена начальства, которое выдаивало из него сумасшедшие выходки при любом удобном случае. Само собой, когда «пророк»



BARCO
CTVM.com

48 50 52 54

BARCO



- ▣ +
аудиально:
«И вся
первая
страница
«Daily
News» о
Говарде
Биле».
- ▣ «Еще одна
о нем на 2
колонки в
«Times»».

DAILY NEWS

NEW YORK'S HOMETOWN NEWSPAPER

DALLAS AFTER DARK: Oliver Stone's JFK (Warner, \$94.99) has been at area vidstores for several weeks, while Ruby (Columbia/Tri-Star, no suggested retail price), starring Danny Aiello as Oswald's assassin, arrives later this month.

But the real conspiracy find, in the Phantom's mind at least, is Larry Buchanan's *Naughty Dallas* (\$20), recently unearthed by the exploitation-rarity specialists at Something Weird Video (206-361-3759). It was partly filmed at Jack Ruby's Carousel Club just two months prior to JFK's assassination in 1963.

Buchanan himself has more recently specialized in crafting conspiracy sleaze thrillers, like the mindblowing *Beyond the Doors* (Unicorn, \$79.95) — released seven years ahead of Stone's psychedelic snoozefest *The Doors* — detailing a CIA plot to off Janis Joplin, Jimi Hendrix and Jim Morrison. Buchanan also gave us *Goodnight, Sweet Marilyn* (Studio, \$89.95); here, the cost-conscious auteur lensed a new wraparound for his 1976 "bio" *Goodbye, Norman Jean*, adding a CIA plot to off Marilyn Monroe.

Returning to *Naughty Dallas*, the pic traces exotic-dancer hopeful and all-around sweet young thing Toni Shannon's odyssey from a humdrum small town to the big city, where she hankers to become a strip star and own "a pink French poodle to keep me company." Toni's arrival supplies Buchanan with a convenient excuse to shoot lots of local strip acts and bad "blue"

comics. The moment of truth arrives when our heroine struts her stuff in an "amateur" (sic) strip contest, an honestly hilarious scene capped by a dressing-room crying jag. But all's well that, well, ends, and *Naughty Dallas* ends with an onstage pie fight.

WEBB FEAT: Elsewhere on the new videobscurity front, we highly recommend Webb Wilder's *Corn Flicks* (Praxis, \$19.98), three short exercises in Southern-fried surrealism



from director Stephen Mims. In "Horror Hayride" (1991), deadpan rocker Webb Wilder, who fronts the real-life band of the same name, interrupts his "economy with dignity" tour to help Elvis-addicted undercover highway patrolman Travis Byrd (Ted Roddy) expose a Dixie porn ring (peddling paperbacks like "The Grand Ole Org") masterminded by a fallen country star.

Along the way, Webb warbles an ode to Elvis, covers the Electric Prunes' psychedelic classic "I Had Too Much to Dream," aids in the completion of an avant-garde highway-safety film and deals with his own alien-infested nightmares. Mims follows his mock rock noir with the brilliant "Aunt Hallie" (1989). A fest-circuit fave, this dementedly

folksy fable chronicles the titular dowager's brave battle against a life-threatening, highly contagious, thoroughly imaginary disease.

The tape's third entry, "Webb Wilder, Private Eye" (1984), falls short of the standards set by the first two featurettes. But while this UFO-oriented tale pales beside "Horror Hayride," it's interesting to view as an early tuncup for the eccentric "swampadelic" comedy style Mims/Wilder would later perfect. Released last month.

Webb Wilder's *Corn Flicks* should be in stock at your local vidstore. As Webb, self-proclaimed "Idol of Idle Youth," would put it: "Pick up on it."

PHANTOM BOOK-SHELF: No cinephile should head out L.A. way without a copy of the *Discover America* series' *Los Angeles* (Compass, \$14.95), penned by Gil Reavill, with photos by Mark S. Wexler. Writer Reavill covers the cultural scene with sharp So-Cal (as opposed to so-called) wit while laying out the land with well-researched precision. In addition to taking the reader everywhere from Gower Gulch to Hollywood Blvd. to the Ackermansion — haunted

Webb Wilder's
CORN FLICKS
Swampadelic & Cinematic

inside...

"HORROR HAYRIDE"
"PRIVATE EYE"
"AUNT HALLIE"

Webb Wilder
the idol of idle youth

Provides 3 essential films

SOUTHERN-FRIED SURREALISM: Webb Wilder and his "Corn Flicks"

home of beloved Famous Monsters founder Forry Ackerman — Reavill peppers the book with helpful maps, fun sidebars (e.g., "L.A. Vs. New York City") and apt literary excerpts. And it's cheaper than an airline ticket.

WISH I'D SAID THAT: As-

piring celeb Sharon Tate to anxious mom in 1967's *Valley of the Dolls* — "Mother, I know I don't have any talent and I know all I have is a body, and I am doing my best exercises."

An official Phantom T-shirt goes to Brooklyn's D. Cross.

EXTRA

NEW YORK'S BEST ENTERTAINMENT SECTION

WEDNESDAY, JULY 1, 1992

THE



TIMES

TUESDAY APRIL 23 2002

A literary favour to world culture

Language and love are intertwined. Scientists argue that the brain's erotic and linguistic centres are the same. Experience dictates that affairs of the heart lead to letters, books and poetry. On April 23, St George's Day, Catalonia's erudite version of Valentine's Day, lovers will not be swapping chocolate but books. Champion Casanovas should give a Moleiro manuscript.

Moleiro publishers, set up in 1992 by Manuel Moleiro, provide an invaluable service to the academic world from Barcelona, the publishing capital of the Spanish speaking world. While most publishers offer a simple material support on which detailed photographs of pages are printed, Moleiro makes a new manuscript.

Moleiro calls these "quasi-originals". The entire object is borrowed from a library and

BOOKS

Even the Pope keeps a Moleiro manuscript next to his bed, says **Allegra Stratton**

reproduced as faithfully as possible, beginning with handmade parchment or paper. Each of the pages is trimmed to the size and shape of its prototype. The image is then beamed on with special printing techniques that utilise inks chosen by experts to be true to the original. Colours, wear, wax stains and moth holes are all replicated in the printing process, and silver and gold are all added by hand.

Only 987 are made of each and all are signed by notarial deed, making them attractive to investors. Moleiro manuscripts are so highly regarded that when President George W. Bush visited Madrid last year, the Spanish Government presented the American First Lady, Laura Bush, with a *Book of Hours*. The Pope, another loyal fan, keeps his copy of Moleiro's *Martyrologies* by his bed.

The real benefits, however, are felt in academia. While some may regard anything so expensive (prices range from £300 to £9,000) as the antithesis of the academic process and yet others may believe that rarity and expense is the correct context in which to study a manuscript, most see academia as revolutionised by such techniques. "It is our favour to world culture," says Ana Maria Suarez of Moleiro Publishers.



The art of illustrators cannot be appreciated while shut in museums. Now there are nearly 1,000 copies of manuscripts such as *The Bible of St Louis*, and maps such as the *Portolan Chart of Christopher Columbus*, which previously existed in separated sections split across the world's libraries and analysed as poor-quality microfiches.

The British Library owns all three of Moleiro's maps and

Oxford's Bodleian has just bought the £9,000 St Louis Bible, of which Moleiro has already sold 500.

Another reproduction revealed a Byzantine manuscript, a luxury item from the capital's best cryptoria, to be of poor paper quality, impossible to see from the microfiches and indicative of greater social differentiation within the elite of Byzantium than previously recognised.

All manuscripts are accompanied by such academic analysis.

The feel and texture of the paper and burnished gold between the fingers is convincing.

On the anniversary of the birth of Miguel de Cervantes and the death of William Shakespeare, what better way to honour their memories than to prove the book is not dead and buy a Moleiro. Of course, chocolate hearts might be cheaper.

