

FILM FORUM 2

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CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN
ASSOCIATE: HARRIS DEW

MARCH 28 APRIL 3 ONE WEEK

"DASSIN'S MASTERPIECE... A hard-boiled fable."
— MICHAEL SHAGOW, NEW YORK TIMES



FROM THE DIRECTOR OF "BRIFFI" AND "THE NAKED CITY"
JULES DASSIN'S

NIGHT AND THE CITY

Starring **RICHARD WIDMARK** and **GENE TIERNY**
NEW 35mm PRINT!

(1950) "You're a dead man, Harry Fabian, a dead man." Small-time hustler Richard Widmark ("possibly his best role" — Pauline Kael) steers suckers to nightclub hotshot Francis L. Sullivan's club job, but dreams of moving up — to be a big shot, wealthy promoter. And so begins his headlong nocturnal run through a sleazy, decidedly non-touristy London, ignoring the advice of his girlfriend Gene Tierney (conveniently absent to get over a painful romance), slipping a fake nightclub license to Sullivan's cheating wife Gene. Widmark, trying to outmaneuver dominating Greek promoter Herbert Lom (years before his worldwide fame as Chief Inspector Drake in the "Pink Panther" comedies), until a swartzy brutal grudge match ("one of the most heart-pounding ever filmed" — *The Movie Guide*) between Lom's idealistic father ("Gorgon" — one-time world Greco/Roman wrestling champ Stanislaus Zyzanski) and animalistic Mike Mazurki seals his fate. Shuffled off to London by mogul Darryl Zanuck to avoid imminent blacklisting, director Dassin (*The Naked City*, *Riot*, *Tropica*, *Never On Sunday*) responded with an expressionist tour de force — a grinding tale of fate in which a moment of decency proves the final act. Similar in style, theme and structure to Sweet Smell of Success (made seven years later by a British director working in New York), *Night and the City* features quintessential noir noir cinematography by Max "Matusi" Greene and a pulsating Franz Waxman score. In its hyperactive transmutations of London into a web of alleys and underground dens, its fevered characters, its singular fragmented images, and in Richard Widmark's bravura performance of a born loser, *Night and the City* may well be the definitive film noir. — Foster Hirsch, *The Dark Side of the Screen*.

A CRITERION PICTURES RELEASE OF A 20TH CENTURY FOX FILM.
1:00, 3:00, 5:00, 7:00, 9:00

APRIL 4 - 10 ONE WEEK

Elio Petri's INVESTIGATION OF A CITIZEN
above suspicion

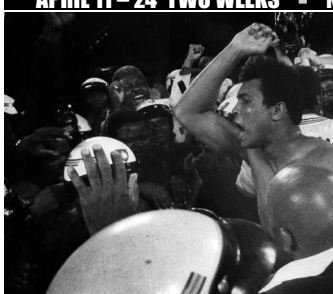


ACADEMY AWARD BEST FOREIGN FILM, 1970
SPECIAL JURY PRIZE, CANNES FILM FESTIVAL

(1970) In a time of intense political disturbance, Roman police inspector Gian Maria Volontè (one of the gang members of Le Cercle Rouge; the bad guy in *Fidelio*, *Dollars and a Few Dollars More*, and *Star of the South*) is assigned to investigate the murder of a young man (Elio) who gets that plum assignment down on political grounds; then proceeds to slash the throat of his married mistress Florida Boka (a beautiful, kinky masochist" — Vincent Carby). But as homicide cops search over the murder scene, guess who gets tapped to head the investigation? And, as every clue unearths — most pertinently granted by Volontè himself — leads right back to ... to anybody going to do anything about it? As director Elio Petri's split-second edits rocket back and forth between flashback and detection, investigation becomes a biting critique of Italian police methods and authoritarianism, a psychological study of a budding crypto-fascist (the anonymous grime-faced Volontè building a case against himself to be punished, or to prove his invincibility?), a posing whymptom, and a buildup to a question-stamped finale. "A stunning movie... From the start, one is fascinated by the method of the inspector's madness, by the terrible logic of his paranoia and by the brilliance with which he constructs his apothecosis... Dazzling the film, which moves forward with the relentless momentum of a good, solid police, is the performance of Mr. Volontè. He has the cruel upper lip and the heavily lidged eye of the young Olivier and the manic energy of the early Capra... it's a fine performance, full of stylized detail, like the movie it helps to define." — Vincent Carby, *New York Times*.

RELEASED BY SONY PICTURES REPERTORY.
1:00, 3:10, 5:20, 7:40, 9:50

APRIL 11 - 24 TWO WEEKS - NEW 35mm PRINT!



William Klein's MUHAMMAD
THE GREATEST 1964-74

(with black comedian Spike Federal) the "shout-out punch" that clinched the second Union bust, to Clay's post-fight metamorphosis into Muhammad Ali. Ten years later, Klein again follows Ali — this time in vivid color to the climax of his post-fight controversy comeback, the "rumble in the jungle" with the then-fighter, Bruce, and inventor — but still awesome. George Forman, the whole movie is a masterpiece, hosted by Zaire's notorious dictator Mobutu Sese Selo. The TV news introduced by his disembodied head floating in the clouds and local headlines declaring the event a "Klein for Muhammad" and a cultural icon captured in the making in this fabulous portrait. Its heritage has been mined for countless other All documentaries — of the kind for which such an abundance of material has been mined for countless other All documentaries — of the kind for which such an abundance of material has been mined for countless other All documentaries. All, pre- and during world fame.

A FACETS MULTI-MEDIA RELEASE
1:00, 3:00, 5:00, 7:00, 9:00
William Muhammad portrait follows with 7:40 shown on Feb. 19, 1911

APRIL 25 - MAY 7 13 DAYS

"The first great fusion of art and cinema since *Un Chien Andalou*." — Jonathan Jones, *The Guardian*



Matthew Barney's CREMASTER

THE COMPLETE 5-FILM CYCLE - ALL NEW 35mm PRINTS!
An art world phenomenon eight years in the making, Barney's epic cycle of birth and sexual differentiation melds genes as diverse as the Busby Berkeley musical, the gothic-Western, and operatic spectacle, encompassing Celtic myth, Masonic initiation rites, motorcycle races, obscure historical references, high fashion, lush music, and category-defying imagery, as it spans half the globe, from Boise to Budapest, with Barney himself popping up as a tap-dancing satyr, a naked magician, a giant, and serial killer Gary Gilmore. This is the cycle's first theatrical screening in the order it was conceived.

DISTRIBUTED BY PALM PICTURES & ARTHOUSE FILMS.



APRIL 25 - 28 FRI - MON

CREMASTER 1
(1995) In twin hovering Goodyear blimps, a woman arranges red and green grapes into geometric patterns. Initiated by Isaac Mizrahi dancing girls on the blue astro-turfed football field below.

CREMASTER 2
(1999) "A sprawling, hallucinatory outpour of grotesquely short scenes and ominous organ music... all slowly unfolding a circuitous plot involving Gary Gilmore (Barney), copulating members of the Gilmore clan, Houdini (Norman Mailer), a Brahma bull, the Mormon tabernacle and landscapes ranging from Utah's blindingly bright salt flats to the glacial ice fields of Jasper, Canada... A world as strangely alternate as Lewis Carroll's." — Steven Henry Mackay, *Time*

BOTH FILMS SHOWN TOGETHER AT 2:00, 4:30, 7:00, 9:30

APRIL 29 - MAY 3 TUE - SAT

CREMASTER 3
(2002) Barney's *The Entered Apprentice* faces off against Chrysler Building architect Norman Arlt (played by sculptor Richard Serra), in the Art Deco landmark, while battling punk bands, Rockette-like chorines, and a half-cheer woman (Annie Malina) as he scales the atrium of the Guggenheim Museum in an interlude. "Endlessly fascinating... Barney's most hypnotic work yet." — *New York Magazine*, 1:00, 4:30, 8:00

MAY 4 SUN

THE CREMASTER MARATHON
(SEPARATE ADMISSION FOR EACH PROGRAM)
CREMASTER 1&2 1:00
CREMASTER 1&2 3:00
CREMASTER 3 5:20
CREMASTER 4&5 8:45

MAY 5/6/7 MON/TUE/WED

CREMASTER 4
(1994) Flame-haired gothboy The Lighthouse Candidate (Barney) slowly taps his way through an eroding floor into the sea, as competing cool-headed motorcycle teams set off in opposite directions to circle the Isle of Man. "A surreal, slipshod fantasy; sexually turned into a bizarre orgiastic..." — Stephen Holden, *New York Times*.

CREMASTER 5
(1997) Ursula Andress (*Dr. No*) stars as the Queen of Chan, the sole audience for a lush operatic spectacle performed by the Budapest Opera and Philharmonic Orchestra within a grand 19th century opera house, accompanied by various attendants of unspecified gender and species, and a boy of live pigeons. "A ravishing stretch of cinema... rich and quite, quite strange." — David Frenkel, *Artforum*.

BOTH FILMS SHOWN TOGETHER AT 1:30, 3:30, 6:30, 7:30, 9:30



ALL CREMASTER PHOTOS © MATTHEW BARNEY, COURTESY BARBARA GUZZONTO.
ALL PHOTOS BY MICHAEL JAMES O'BRIEN (UNLESS OTHERWISE NOTED). COURTESY FROM TOP: CREMASTER 1, CREMASTER 4, CREMASTER 5, CREMASTER 3 (PHOTO: CHRIS WINGET), CREMASTER 2, CREMASTER 1.

★ THURSDAY MAY 8 ★ SPECIAL EVENT! ★



CHARLES LAUGHTON DIRECTS "NIGHT OF THE HUNTER"
Legendary UCLA film preservationist Robert Gitl presents this "rare and glorious event" (Leonard Maltin) on the making of Laughton's masterpiece (his sole directorial effort). But this isn't your run-of-the-mill talk: Gitl has selected from over eight hours of original rushes, trims and cuts from the film (it's the only classic for which such an abundance of material has been mined for countless other All documentaries — of the kind for which such an abundance of material has been mined for countless other All documentaries). All, pre- and during world fame.

DOUBLE FEATURE OF 2 FILMS FOR ONE ADMISSION

THE NIGHT OF THE HUNTER
(1955) "Leaving, leaving, leaving on the eve of the star" sing both spot-lighting child protector Lillian Gish and karking psycho preacher Robert Mitchum, sporting a pocket watchside and fingers tattooed "Love" and "Hate." Fairy tale and nightmare combine in this spellbinding folk tale adapted by legendary scenarist and critic James Agee. "Haunting and highly personal... a story the work of a master." — *New York Times*, 1:00, 5:00, 10:30

May 9 - 15 One Week



Philippe De Broca's King of Hearts

So who's really crazy in an insane world? Alan Bates' World War I Scottish soldier and carrier pigeon specialist Pvt. Charles Plumpeck suddenly gets named explosives expert and sent on a one-man mission to dismantle a bomb left behind by Germans in a French village, its only remaining inhabitants the insane asylum's inmates — including Gallic titans Jean-Claude Brialy (Claire's Knees, *A Woman is a Woman*, *G.K. Below*), Micheline Presle (*Devil in the Flesh*), Michel Serrault (*La Cage aux Folles*), and a very young Genevieve Bujold as a paranoiac-twitching tightrope-walker — who immediately crown him *Le roi de coeur* ("a coronation that might have been choreographed by the Marx Brothers" — Vincent Carby) and create their own society of circus performers, bordello workers, ducks, duchesses, generals and bourgeoisie. But with Bates' mission accomplished, the soldiers come back. Philippe De Broca's gently biting satire on the madness of war was a flop on first release here, but rebounded to become the ultimate cult classic, notching year-long runs in college town cinemas (five years at the Central Square, Cambridge), and its final shot becoming one of the most iconic images of 60s cinema. Featuring a haunting score by Georges Delerue (Jules and Jim, Contempt) and vibrant color and Scope cinematography by Pierre L'Homme. "A funny and touching experience... De Broca has managed to tell it in the terms of wily raffish slapstick and satire." — Vincent Carby, *New York Times*.



AN MGM DISTRIBUTION RELEASE
1:20, 3:20, 5:20, 7:20, 9:20

MAY 16 - 29 TWO WEEKS

JEAN-LUC GODARD'S A WOMAN IS A WOMAN

STARRING ANNA KARINA JEAN-PAUL BELMONDO JEAN-CLAUDE BRIALY



(WINNER SILVER BEAR - BERLIN FILM FESTIVAL) NEW 35mm PRINT! NEW SUBTITLES! IN GLORIOUS COLOR & SCOPE!

(1961) "I want to be in a musical with Cyl Chausse and Gene Kelly... choreography by Bob Fosse [sic]" declares Anna Karina, and the almost girls her wish in this first color, Scope and mostly studio-shot film by then-husband Jean-Luc Godard, the second of their 7 1/2 collaborations. A simple story — Karina's Argelia, an afternoon stripper in the sleazy Zodiac Club, yearns for motherhood "just because," but live-in boyfriend Jean-Claude Brialy "isn't ready yet," though hanger-on Jean-Paul Belmondo (as "Alfred Lubitsch," an homage to... see reverse) is more than happy to help out — is festooned with enough eccentric musical moments to satisfy the most ardent of gardeners: a Charles Amour song almost arbitrarily rocking on and off the soundtrack; Karina's strapping dices; Michel Legrand's score thundering into split-second breaks in dialogue. Plus cinematic in-jokes galore (Belmondo not wanting to miss *Breathless* on TV; a straight-to-camera nod to Bert Lancaster in Vera Cruz; Jeanne Moreau in a bar being asked how Jules and Jim is coming along; Truffaut star Marie Dubois miming the title *Shoot the Piano Player*, as a machine gun rat-tat-tats on the track) and plenty of anarchic humor (Brialy's bicycle ride through the apartment; a silent bedtime argument played out via book jacket titles; the backstage quick changes effected by cheekily obvious trick photography; men in the street, shot *verité* style, asked at random if they'd like to father Karina's child), with 1961 Paris stunningly photographed by New Wave master Raoul Coutard (Breathless, Jules and Jim, *Shoot the Piano Player*, *Contempt*, *Band of Outsiders*). A *Jeu d'esprit* of the New Wave that won a jury prize from the Berlin festival for its "originality, youth, audacity and impertinence," while the enchanting Karina (in her first major role) was named Best Actress, "a revelation possessing qualities rare in a beginning actress."

A RIALTO PICTURES RELEASE. 1:00, 2:45, 4:30, 6:15, 8:00, 9:45