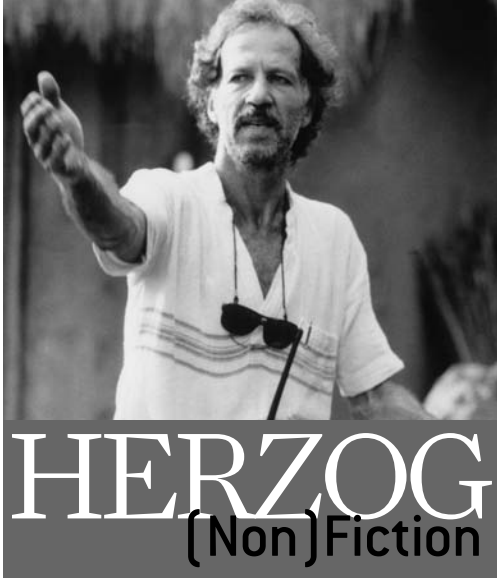




# FILM FORUM



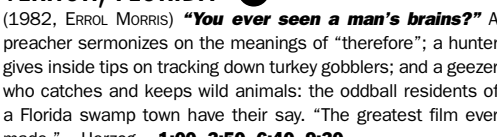
## HERZOG (Non)Fiction

continues through JUNE 7

**MAY 29 TUE (ALL FOR 1 ADMISSION)**

**GATES OF HEAVEN** (1980, Errol Morris) California pet cemeteries and those who use them: the bereft pet lovers; the renderer; the marketing whiz who avoids negative words, even when talking to his little daughter — bizarre, hilarious, and riveting. "It's the only authentic film on love and emotions and... late capitalism. An extremely pure film." — Herzog. The source for Herzog eating his shoe (see Sun. June 3). **2:10, 5:00, 7:50**

**VERNON, FLORIDA** (1982, Errol Morris) "You ever seen a man's brains?" A preacher sermonizes on the meanings of "therefore"; a hunter gives inside tips on tracking down turkey gobblers; and a geezer who catches and keeps wild animals, the oddball residents of a Florida swamp town have their say. "The greatest film ever made." — Herzog. **1:00, 3:50, 6:40, 9:30**



LA SOUFFRIERE

**MAY 30/31 WED/THU**

### HUIE'S SERMON & GOD'S ANGRY MAN

(both 1980) **HUIE'S SERMON:** A black preacher's Sunday sermon in a Brooklyn church escalates to an ecstatic climax which brings the entire church to its feet. **GOD'S ANGRY MAN:** Dr. Gene Scott, a thickly sided three-piece-suited televangelist preacher — and one-time NYC late-night regular — collects several hundred thousand dollars within 30 minutes, but never mentions faith. "Imagine Travis Bickle with his own late night talk show." — Paul Arthur, *Film Comment*. Plus **PRECAUTIONS AGAINST FANATICS** (1969). **WED 1:30, 3:30, 5:30, 7:30, 9:30** **THU 1:30, 3:30, 5:30**

**MAY 31 THU**

### RARE EARLY SHORTS

**THE FLYING DOCTORS OF EAST AFRICA** (1969): Western physicians bring humanitarian aid and medical relief by airplane to poor villages in Kenya, Uganda, and Tanzania. **HANDICAPPED FUTURE** (1971): Herzog explores how treatment of disabled children in Germany and the US differ. **NO ONE WILL PLAY WITH ME** (1976): A preschooler is odd kid out until a classmate meets his talking (!) pet raven. **UNPRECEDENTED DEFENCE OF FORTRESS DEUTSCHKREUZ** (1966): four men slowly go crazy as they guard an abandoned castle in Austria from an imaginary attacking army. **8:00 ONLY**

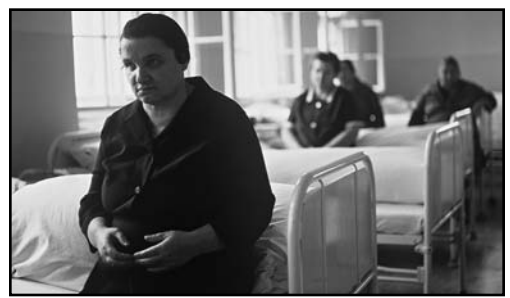
**JUNE 1 FRI (ALL FOR 1 ADMISSION)**

### FATA MORGANA

(1970) Literally, a mirage, and Herzog films plenty in this plotless but utterly hypnotic view of the Sahara. "Extraordinary... Three sections: an unpeopled, beautiful wasteland; signs of human wreckage; and the third showing wretched vestiges of life. Totally imaginative." — David Thomson. "Brilliantly original, utterly haunting." — Tony Rayns, *Time Out* (London). **2:25, 5:05, 7:45**

### LESSONS OF DARKNESS

(1992) The Fires of Kuwait, as Herzog's camera alternately joins fire fighters attacking wellhead flames or floats above the devastation, like an alien floating above "a strange planet on which only bacteria, scorpions, and cockroaches can survive." "An evocation of hell on earth. Herzog's own hushed, awestruck voice intones the poetic narration, while the likes of Wagner, Mahler, Verdi and Pärt are enlisted to furnish an epic, elegiac musical backdrop." — Geoff Andrew, *Time Out* (London). "A masterpiece." — J. Hoberman. **1:20, 4:00, 6:40, 9:20**



LAND OF SILENCE AND DARKNESS

**JUNE 2 SAT**

### LAND OF SILENCE AND DARKNESS & LA SOUFFRIERE

**LAND OF SILENCE AND DARKNESS** (1971): What's it like to be blind and deaf? Unknowable, but in Herzog's first feature documentary, he focuses in on a middle-aged woman who tries to reach out to those similarly afflicted. "Of all of my films, this is the one I want to be available to audiences the most." — WH. Plus **LA SOUFFRIERE** (1977): Herzog and crew head off to a Caribbean volcano about to erupt. Only trouble is, if it does, there ain't no film. "Herzog's maddest project... a frighteningly vivid display of man's love of death." — Dave Kehr. **2:30, 5:00, 7:15, 9:30**

**JUNE 3 SUN (ALL FOR 1 ADMISSION)**

### BURDEN OF DREAMS & WERNER HERZOG EATS HIS SHOE

(1982, Les Blank) Cast members drop like flies, a prop ship is trapped in rapids, director makes impossible demands: riveting account of crazed — even for Herzog — shooting of *Fitzcarraldo*. "Suggests Herzog's own documentaries about visionaries... at once funny and... somewhat frightening." — Dave Kehr. Plus Blank's **WERNER HERZOG EATS HIS SHOE** (1980): the director consumes footwear after losing a bet that Errol Morris's *Gates of Heaven* would never be finished. (see May 29, above). **3:10, 7:00**

### SPEND IT ALL & A WELL SPENT LIFE

(both 1971, Les Blank) **SPEND IT ALL:** Lives and music of the Louisiana Cajuns, with a local's self-tooth-extraction a memorable highlight. In **A WELL SPENT LIFE**, septuagenarian Mance Lipscomb, legendary blues guitarist, looks back on a 60-year marriage and Texas sharecropping. Kurt Vonnegut's favorite movie. **1:30, 5:20, 9:10**



BURDEN OF DREAMS



THE EMPEROR'S NAKED ARMY MARCHES ON

**JUNE 4 MON**

### THE EMPEROR'S NAKED ARMY MARCHES ON

(1987, Kazuo Hara) Senior citizen wrestling matches ensue as car mechanic/convicted murderer (14 years for killing a real-estate broker) Kenzo Okuzaki won't take no for an answer as he relentlessly pursues the truth about the intra-regimental murders in his WWII unit. So controversial in Japan no major distributor would touch it. "Stands as one of the most harrowing, astonishing documentaries about war ever thrown onto celluloid." — Ed Halter, *Village Voice*. **2:00, 4:20, 6:40, 9:00**

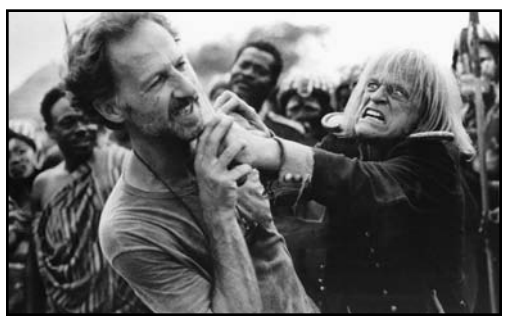
**JUNE 5 TUE (ALL FOR 1 ADMISSION)**

### WHEEL OF TIME

(2003) Buddhist monks trek on foot (for some, more than 3,000 miles) to Bodhi Gaya, India, for an initiation ceremony; with interviews with the Dalai Lama. "Less about words than about being plunged into an intensely devotional world, feeling its tug and sensing its extreme austerity. It puts you right in the center." — Stephen Holden, *NY Times*. **3:35, 7:45**

### THE WILD BLUE YONDER

(2005) The secret Roswell object re-examined, with extraterrestrial Brad Dourif as host and narrator — bizarre combo of acted sequences and re-purposed archive footage of NASA flights and below-Antarctic adventures. "A must-see for those who suspect (as I do) that he's one of the greatest talents now working in this medium." — Andrew O'Heir, *Salon*. **2:00, 5:10, 9:20**



MY BEST FIEND

**JUNE 6/7 WED/THU (ALL FOR 1 ADMISSION)**

### MY BEST FIEND

(1999) "Kinski's sensitivity is exaggerated, inconceivable to us." — Herzog. "Now I absolutely despise the murderer Herzog." — Kinski. Back on the Peruvian jungle locations where he shot *Aguirre, The Wrath of God*, Herzog reminisces about the death threats he exchanged there with wild man actor Klaus Kinski, and the love/hate relationship they shared through five films (*Aguirre, Nosteratu, Woyzeck, Fitzcarraldo, Cobra Verde*), with numerous film clips showing the often-electrifying results. **3:40, 7:30**

### GRIZZLY MAN

(2005) "I will die for these animals..." Bear-lover Timothy Treadwell frolics with furry behemoths in the Alaskan wilderness, gives them pet names, stares into his camera ranting about the National Parks Service, chases a hat-stealing fox, prays for rain to a "Hindu floaty thing," all seen through his own tapes, re-edited and commented upon by Herzog. "To me, there is no such thing as a secret world of the bears, and this blank stare speaks only of a half-bored interest in food." — WH. "The ultimate nature documentary." — David Denby, *The New Yorker*. **1:40, 5:30, 9:20**

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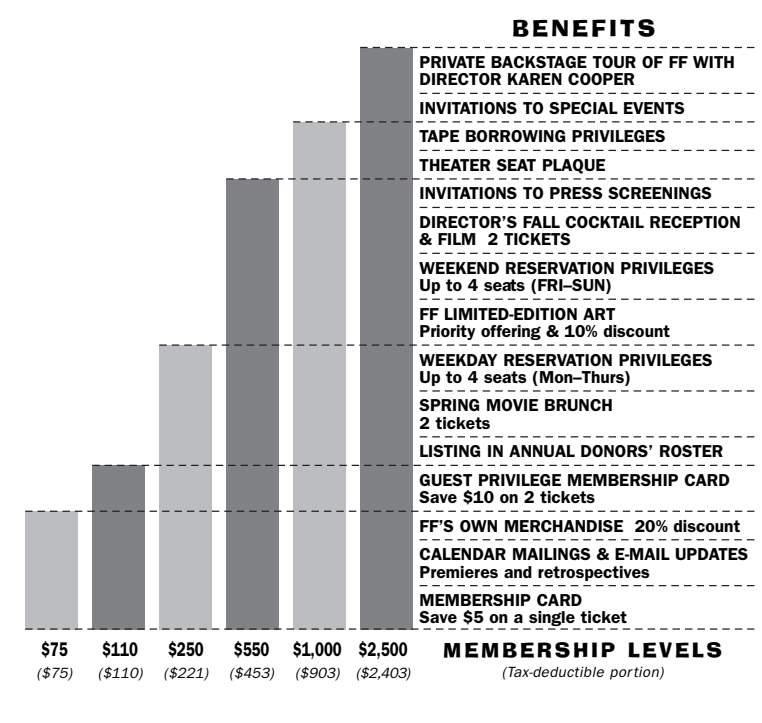
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**JUNE 8 - 28 THREE WEEKS!**

# Let's get lost

**"MAGICAL... Weber's visual intuitions are as lyrical and right as Baker's melodic instincts."**  
— Pauline Kael, *The New Yorker*

a film by **bruce weber**  
starring **chet baker**

director of photography **jeff preiss** | music by **chet baker** | executive producer **nan bush** | editor **angelo corrao**

(1988) "He was bad, he was trouble and he was beautiful." A James Dean lookalike pretty boy whose jazz trumpeting and melancholy crooning epitomized 50s cool, Chet Baker had become, when famed photographer Bruce Weber finally caught up with him after three decades of fandom, an alcoholic and a junkie, whose petulant angelic looks peeping out from behind a gaunt, valved and creased face that could have started for Sam Peckinpah. How did he get there? We kind of find out, as Weber and crew follow Baker on a year-long trek on the road, from the West Coast, to the East Coast, to Europe — including a stop at the Cannes Film Festival — with interviews with Chet, colleagues and friends, including dueling insights from his third wife (a former British show girl who had dated Terence Stamp) and three children in Oklahoma, and from old flame Ruth Young, a sardonically throaty torch singer. Plus evocative photo montages of William Claxton's iconic 50s photo sessions; clips from old movies featuring young Chet; rare performance footage, including a TV appearance introed by a would-be hip Steve Allen — studied throughout coverage of Baker's tour, shot by D.P. Jeff Preiss in a stark, brooding film noir black & white, never more so than in the recurring close-up of Baker between two women in the back seat of a convertible hurtling down night streets, his long hair blowing over that now-seamy face. A popular and critical smash at its 1989 Film Forum premiere, but unseen since 1993 in any medium (rare copies of an early 90s VHS fetch impressive sums on Amazon), *Let's Get Lost* has now been personally restored by Weber himself, its lush imagery providing a striking visual experience. "Let's Get Lost isn't primarily about Chet Baker the jazz musician; it's about Chet Baker the love object, the fetish. Behind it all is a soundtrack made up of Baker recordings that span more than three decades — the idealized essence of the man. And maybe because Weber, despite his lifelong fixation on this charmer, knew him only as a battered, treacherous wreck, in the two years before his death, *Let's Get Lost* is one of the most suggestive (and unresolved) films ever made. It's about love, but love with few illusions." — Pauline Kael.

**A LITTLE BEAR FILMS RELEASE.**  
**2:00, 4:30, 7:00, 9:30**

**JUNE 29-JULY 12 TWO WEEKS! NEW 35mm PRINT!**

From the director of **ARMY OF SHADOWS**

# JEAN-PIERRE MELVILLE'S LE DOULOUS

starring **JEAN-PAUL BELMONDO**

**"A TRICKY, ATTITUDE-DRENCHED THRILLER!"**  
— J. Hoberman, *Village Voice*

**"A SUPERBLY-CRAFTED FILM NOIR! TAUT AND TERRIFIC!"**  
— David Sterritt

(1962) "One must choose: die... or lie?" The only sound the rapping of his shoes on the concrete pavement as the camera tracks ahead of him down an endless underpass during the opening titles, trench-coated Serge Reggiani (*Casque d'Or, Army of Shadows*) is back from the slammer — but what to do now, even as Monique Hennessy puts him up and old pal René Lefevre offers to stake him. First things first: there's a debt to be paid and a piece-of-cake heist to be pulled for operating capital — but why are those damn *flacs* here already? Could there be a sequel? That's the meaning of *doulos* in French underworld argot (one who wears a *doul* — a hat — or stool pigeon). And A-list gangster Jean-Paul Belmondo (magnetic in the second of three straight Melville roles) is a prime candidate for the title — even by the cops, with toothpick-chomping Inspector Jean Desally (the audurer of Truffaut's *Soft Skin*) providing an eight-minute grilling done in a single, 360° panning take, shot in a room full of reflecting glass (take six, and one of the two shots Melville was most proud of in his entire oeuvre; the other was the opening of *Army of Shadows*). But then the head-snapping plot twists start coming, even as the bodies start dropping — plus homage to *Psycho*'s doom-laden drive in the rain and a stoically-telling cameo by Michel Piccoli — with the ironies and ambiguities mounting until the very last minute of the picture, and the question of Belmondo's guilt up in the air until... (Belmondo supposedly didn't know if he was or wasn't until he saw the movie.) Based on a *serie noire* pulp, Melville considered this his first *police* (calling his earlier noir *Bob Le Flambeur* "a comedy of manners!"), melding the themes of friendship, betrayal, and tragedy with a star-powered, suspenseful thriller, done in a subtly rendered, studiously unrealistic atmosphere: the phone booths, subway, bar, sash windows, and inspector's office are repros of U.S. originals, all underlined by an echt 60s Paul Misraki jazz score. This new 35mm print captures the shadowy b&w of cinematographer Nicolas Hayer (Cocteau's *Orpheus*, Clouzot's *Le Corbeau*) and features an all-new translation and subtitles by Lenny Borger. "This mix of Warner Brothers and Rossellini has a forceful, adolescent lyricism. The action is scored to cool vibraphone doodles, punctuated by the ceremonial display key totems (trenchcoats, cigarettes, revolvers) and interspersed with sudden spasms of violence. Melville was not just a father figure of the French New Wave, he was ascetic warrior priest." — J. Hoberman, *Village Voice*.

**A RIALTO PICTURES RELEASE.**  
**1:10, 3:20, 5:30, 7:40, 9:50**

**JULY 15-19 ONE WEEK!**

"STUNNINGLY BEAUTIFUL! WOODY'S SUPREME MASTERPIECE!" — TIME OUT NEW YORK

"THE ONLY TRULY GREAT AMERICAN MOVIE OF THE 1970s." — Andrew Sarris

# Woody Allen's MANHATTAN

New 35mm Scope Print!

(1979) "Chapter One. He was as tough and romantic as the city he loved. Beneath his black-rimmed glasses was the coiled sexual power of a jungle cat. New York was his town, and it always would be..." Nervous time even for Woody Allen: thinking about moving from TV comedy writing to something more serious, he's dumped by wife Meryl Streep for another woman — and she's writing a book about their marriage. And when Diane Keaton sneers at his taste in art and trashes his film idol Ingmar Bergman — of course it's love. Only trouble is, Keaton is the mistress of his best friend Michael Murphy, himself already married to Anne Byrne (Mrs. Dustin Hoffman.) And Woody himself has been dating high-schooler Mariel Hemingway, a relationship fine with her but rife with uneasiness for him. The one-liners keep coming amid the dissection of super-complicated relationships, but with a new seriousness, an awareness of the possibility of tragedy beyond mock angst that began with *Annie Hall*. Shot in ravishing black & white Scope by the great Gordon Willis (whose credits include *Annie Hall* and all three *Godfathers*), and backed by an all-Gershwin soundtrack, this is one of the greatest of all odes to New York, never more so than in the opening sequence culminating in fireworks over Central Park; plus a final shot evocative of Chaplin's *City Lights*. "Allen's best film: the most grown-up, most technically accomplished, most securely pitched." — Foster Hirsch. "Woody Allen's writing isn't just persuasive; it cuts like a laser through the gorgeous black-and-white valentine he constructs to the city. His one-take scenes and ingenious tracking shots etch an indelible portrait of a community in slow decay and are no less breathtaking than Renoir's *Rules of the Game*." — Neil LaBute. "I like to think that one hundred years from now, if people see the picture, they will learn something about what life is like in the 1970s." — Woody Allen.

**AN MGM RELEASE. 1:30, 3:25, 5:20, 7:15, 9:10**