CALENDAR PROGRAMMED BY BRUCE GOLDSTEIN

**APRIL 20-26 ONE WEEK!** 

ROBERT ALTMAN'S THE LONG GOODBYE

STARRING ELLIOTT GOULD

NEW 35mm SCOPE PRINT!

Yankee pitching ace Jim Bouton) turns up dead, Elliott Gould's Philip Marlowe gets hauled in for a grilling by the cops. Then, en route to trying to clear his friend, Marlowe gets a new assignment: find boozy, violent, and suicidal novelist Sterling Hayden, husband of mysterious Nina Van Pallandt (mysterious in real life, too, as mistress of Howard Hughes diaries hoaxer Clifford Irving). Complicated enough, but then Coke-bottle-wielding hood Marty Augustine (Mark Rydell, director of On Golden Pond) shows up demanding his 350 G's... Wait! Elliott Gould as Philip Marlowe?? That's what outraged, Bogart-on-the-brain critics asked at the time. But this is Raymond Chandler's private eye hero Altman-style, with a Marlowe for the 70s: okay, he still drives a '48 Lincoln, but in the opening sequence he battles a finicky cat;

of variations on the same basic theme. "Gould's Marlowe is a laid-back, shambling slob who actually harbors the same honorable ideals as Chandler's Marlowe; but those values, Altman implies, just don't fit in with the neurotic, uncaring, ephemeral lifestyle led by the 'Me Generation' of modern L.A. .. Altman constructs not only a comment on the changes in values in America over the last three decades, but a critique of film noir mythology." - Geoff Andrew, Time Out (London). "Everyone said Elliott's not Philip Marlowe and I wasn't being true to Chandler, but what they were really saying was that Elliott Gould wasn't Humphrey Bogart. I believe we were closer to Chandler's character than any of the other renditions." - Altman

AN MGM RELEASE. 1:10, 3:20, 5:30, 7:40, 9:50 (no 7:40 and 9:50 shows on Monday)

MAY 11 FRI

**YOU ONLY** 

LIVE TWICE

(1967, LEWIS GILBERT) "...

and twice is the only way

to live!" When a space-

jacking leads to harsh words

between the superpowers

it's obvious that SPECTRE's

up to its old tricks, and it's

time for Connerv's Bond to

head for the Far East, and

encounters with Japanese

cutie Kissy Suzuki (Mie

MAY 12 SAT

MAY 13 SUN

THUNDERBALL

getaway via Jet Pack, handles

dangerous redhead Luciana Paluzzi

with care, has fun with "Domino"

Derval (Miss France Claudine Auger)

at the bottom of the sea, then joins a

mass underwater showdown. When

Tom Jones recorded the title

song, he asked what "strikes

like thunderball" meant; even

the lyricist couldn't tell him.

See the remake on May 17.

"Sleek and quite fun, with

Bond almost getting his in

the villain's shark-infested

swimming pool, and a

cleverly choreographed

underwater battle to

provide the icing on the

mix." — Time Out

2:00, 4:30, 7:00, 9:30

(London).

Dahl! **1:10, 3:20, 5:30, 7:40, 9:50** 

SECRET SERVICE

ON HER MAJESTY'S

Hama), German Karin Dor, subway-riding secret service head

"Tiger" Tanaka (samurai regular Tetsuro Tamba), and, at last,

SPECTRE's Number One, pussycat-stroking Blofeld (Donald

Pleasence). With Bond's bizarre makeover into a Japanese

fisherman, fake volcano finale, and Nancy Sinatra title song.

Screenplay by Roald (Charlie and the Chocolate Factory

(1969. Peter R. Hunt) "Someone is re-arranging a few

bodies... and a few bodies are arranging themselves for

him." Blofeld's back (this time played by a pre-Kojak Telly

Savalas), planning to wage biological warfare from a

spectacular Alpine aerie. But it's a post-Avengers Diana Rigg

who's got George Lazenby's 007 (the Australian model's one

and only appearance in the role); as the daughter of crime boss  $% \left\{ \left( 1\right) \right\} =\left\{ \left$ 

Gabriele Ferzetti (Antonioni's L'Awentura), she links up with

Bond for the series' one true love story. But there's also series

action peaks in a nighttime ski sequence, a car chase down icy

streets, and a bobsled showdown. Director Hunt was the

innovative editor of the first four Bonds. "The most dazzling of

(1965, TERENCE YOUNG) "What I did tonight was for Queen

and country!" After Adolfo Celi, SPECTRE's Numero Due,

steals two nukes for international blackmailing purposes,

Connery's Bond takes on his foe's widow (or is she?), makes a

the series." – Pauline Kael. **1:40, 4:20, 7:00, 9:40** 

MONDAY, APRIL 23 SPECIAL EVENT! AN EVENING WITH **FARLEY GRANGER** 

Signed by Samuel Goldwyn when he was only 18, Farley Granger made his film debut playing a Russian youth in Lewis Milestone's The North Star, and became a star with his indelible performance as the highstrung prep school killer in Hitchcock's innovative Rope (1948), the first of his enduring, iconic film noir roles that also included Nicholas Ray's debut film They Live by Night (1949), Anthony Mann's Side Stree (1949), and the Hitchcock masterpiece Strangers on a Train (1951) But arguably Granger's finest role came outside Hollywood, playing the young Austrian officer in a doomed affair with Alida Valli in Luchino Visconti's

Senso (1954). Tonight, Mr. Granger will be joined by author/film historian Foster Hirsch, along with the actor's longtime partner Robert Calhoun (co-author of Granger's new memoir, Include Me Out: My Life from Goldwyn to Broadway, published by St. Martin's Press), to discuss Hitchcock, Nick Ray, Visconti, and Goldwyn; intimate friends like Ava Gardner, Rita Hayworth, and Shelley Winters; and his more-than-50year career in movies, television and theater. Following the onstage discussion, Mr. Granger will





APRIL 27/28 FRI/SAT

#### **GOLDFINGER**

(1964, Guy Hamilton) "Do you expect me to talk, Goldfinger?" "No, Mr. Bond, I expect you to die!" Bobbing up from under a stuffed seagull, a frogman strips to reveal an impeccably white dinner jacket — Sean Connery as James Bond, of course. Here, after Shirley Bassey belts the chart-busting title tune, 007 squares off against Gert Frobe's eponymous master criminal and his fiendish plot to corner the world's gold reserves, with Fort Knox (Kentucky) the prize; while dodging torture by laser and that steel-belted hat from Japanese sidekick "Oddjob" — and not dodging Honor Blackman's Pussy Galore or the tragically golden-hued Shirley Eaton. 1:00, 3:10, 5:20, 7:30, 9:40

**GOLDFINGER** sing-a-long following 7:30 & 9:40 shows!

#### DR. NO

(1962, TERENCE YOUNG) When British agent disappears in Jamaica, Sean Connery's 007 is sent in to investigate — why does nobody come back alive from Crab Key? First big screen Bond adventure is perhaps closest to the books, and sans the later

gadgetry and pyrotechnics, but who cares when Ursula Andress's Honey Ryder rises bikiniclad from the surf? With Joseph Wiseman (Brando's Judas in Viva Zapata!) in the missile-redirecting title role, "Sets up a box office bonanza with its gleeful blend of sex, violence and wit, as memorable as anything in the series." - Time Out (London). 1:00, 3:10, 5:20, 7:30, 9:40

## APRIL 30 MON (2 FILMS FOR 1 ADMISSION)

#### IRTHOM

(1967, LESLIE H. MARTINSON) Ace sky diver Raquel Welch is Red Chinese nuclear device. Yes, it's a spoof, with Welch, actually given snappy dialogue for once, at her 60s sex symbol peak — check out that lime-green bikini — plus a scene-stealing performance by Clive Revill as an eccentric moneybags allergic to cold weather, and a John Dankworth jazz score. **3:40, 7:30** 

#### DANGER: DIABOLIK

(1968, Mario Bava) Mod, Mod 60s romp as John Phillip Law's title super-criminal destroys Italy's tax records and steals a 20-ton radioactive gold bar. "Delightfully outlandish... Hits a high note of fantasy worthy of Cocteau." - Time Out (London). **1:45, 5:35, 9:25** 

#### MAY 1 TUE

#### **LIVE AND LET DIE**

the headquarters of a drug empire. But then a British agent is killed — which means James Bond is on the case. Roger Moore's first Bond, contending with Jane Seymour's Tarot priestess Solitaire; singing, dancing, laughing, mysterious Geoffrey Holder; and Clifton James' über-redneck Sheriff J.W. Pepper. "The movie that proved there could be life after Sean Connery, with some of the niftiest gadgets and cleverest action beats of the entire series." - Entertainment Weekly. Plus five vintage Bond trailers! 1:40, 4:20, 7:00, 9:40 





(1997) "It all looked strange, like a barbaric dream." His

#### WINGS OF HOPE

(1999) 28 years later, Juliane Koepcke recreates her twelveday odyssey out of the Peruvian jungle as the 17-year-old sole survivor of a 92-person plane crash—a flight Herzog himself had originally been scheduled to take while shooting Aguirre. 2:35, 5:35, 8:35

#### MAY 20 SUN (ALL FOR 1 ADMISSION)

#### THE WHITE DIAMOND

(2004) Maiden flight of a helium-filled, teardrop-shaped balloon over the Amazon canopy in Guyana — 12 years after the fatalaccident flight of its predecessor. Plus **TEN THOUSAND YEARS** OLDER (2001): First encounter of an Amazon tribe in 1982, and what they're like now. **2:45, 6:25, 10:05** 

## & THE DARK GLOW OF THE MOUNTAINS

WOODCARVER STEINER (1973): Swiss woodcarver Walter Steiner rewrites the record book of ski-flying even as #1 fan Herzog plays dueling microphones with ABC Sports — then attains transcendence in super slo-mo close-ups of unbelievable flights, underscored by Popol Vuh. **DARK GLOW** OF THE MOUNTAINS (1984): The first to climb Everest



"ONE OF THE FINEST MOVIES OF THE 70s!" - GEOFF ANDREW. TIME OUT (LONDON) "ALTMAN'S MOST ENTERTAINING AND MOST RICHLY COMPLEX FILM!" - VINCENT CANBY, NEW YORK TIMES

(1973) "I have two friends in the world. One is a cat. The other is a murderer." When the wife of a pal (ex eyes the topless sunbathers across the way; and continually remarks "It's OK with me,"

JTAGE 0075

SPECIAL THANKS TO Ross Klein, James Orr (MGM): Suzanne Leroy.

CAITLIN ROBERTSON (TWENTIETH CENTURY FOX); AND RICK YANKOWSKI (CRITERION PICTURES)

MAY 8 TUE

**OCTOPUSSY** 

(1983, JOHN GLEN) As the Soviets mass overwhelming armored

forces along the border between East and West, maverick

general Steven Berkoff is arguing they should throw in some

nukes as well and — horrors! — the world's art market is being

flooded with fake Fabergé eggs! With Maud Adams in the title

role (her first Bond girl role in almost a decade: see May 16);

locations from India to Cuba to Germany; Louis Jourdan (Gigi)

as Kamal Khan, arguably the series' suavest villain; a title song

from 70s icon Rita Coolidge; and Roger Moore's Bond

masquerading as a crocodile, gorilla, and clown. "Grand

escapist fare." – Leonard Maltin. 2:00, 4:30, 7:00, 9:30

FOR YOUR EYES ONLY

(1981, JOHN GLEN) "My nightie is slipping." "So is your

accent, Countess." In a freighter sunk off Greece is a device

that allows control of all of Britain's nuclear submarines; and in

the hunt are Roger Moore's Bond, sly slimeball Julian Glover,

gorgeous Carole Bouquet (Buñuel's Obscure Object of Desire and

Chanel commercial star), out for revenge on her father's

murderers, plus easy-going smuggler Topol (Fiddle on the Roof's

movie Tevye). With title song warbler Sheena Easton and stunts

(1965, SYDNEY J. FURIE) After enough top government

scientists go missing and then return brainwashed, Michael

Caine's bespectacled Cockney Harry Palmer must track down

a traitor, contending with upper-class snobbery, bureaucratic

red tape, and a psychedelic torture chamber en route, with a

supermarket cart as dangerous weapon. Caine's star-making

from mountaintops to underwater. **2:00, 4:30, 7:00, 9:30** 

MAY 10 THU (2 FILMS FOR 1 ADMISSION)

THE IPCRESS FILE

angles. **3:30, 7:40** 

scripted by pulp legend Leigh Brackett (who'd also co-written the Bogie/Marlowe Big Sleep) — maybe those special private eye values haven't changed all that much. Vilmos Zsigmond's camera continually glides, tracks, pans, and elevates (there are no static shots) past mirrors and reflecting glass, the colors muted due to special overexposure of the negative, with John Williams' entire musical score — background, TV jingles, door chimes, a bar pianist's riff — consisting



bullets enter my body at any time." Five (count 'em!) directors; seven 007s, including David Niven, Peter Sellers, Dr. No's Ursula Andress, and the even-more-unlikely Woody Allen; and an all-star-cast-to-end-all-all-star-casts, including Deborah Kerr, Charles Boyer, Jean-Paul Belmondo, William Holden, John Huston and, as the biggest of all the Bond super-villains, Orson Welles. 2:45, 7:00

#### dr. Goldfoot and the Bikini Machine

(1965, Norman Taurog) "Super sexbots... built to kill!" As silk smoking-jacketed Vincent Price lurks in his laboratory/dungeon beneath a funeral parlor, his sexy gold-bikini-clad robots set out to divest the world's richest men of their gazillions. Can "secret

agents Frankie Avalon and Dwayne (Dobie Gillis) Hickman save the world from this fiendish plot? Title song sung by The Supremes. From the Oscar-winning director of Boys Town and nine Elvis musicals! "Leering silliness and ingénues in bikinis." – Jonathan Rosenbaum. **1:00, 5:10, 9:25** 

#### MAY 15 TUE

#### A VIEW TO A KILL

(1985, JOHN GLEN) 007 for the 80s. Industrialist Christopher Walken decides to corner the world computer chip market the easy way — he'll simply destroy Silicon Valley with an earthquake — and he's got scary Grace Jones as his sidekick! Roger Moore (in his final Bond outing) does a routine entrance via skiis, snowmobile, and snowboard, then teams with Avengers legend Patrick Macnee and ex-Charlie's Angel Tanya Roberts; with a leap from the Eiffel Tower, and a firetruck/police car chase across San Francisco among the action highlights Plus Duran Duran's super-hit title song. 2:00, 4:30, 7:00, 9:30



#### THE MAN WITH THE GOLDEN GUN

(1974, Guy Hamilton) "The girls are willing... the pace is killing." A car rotates 360 degrees as it flies over a river; luscious babes fling themselves at 007 amid exotic locations (Hong Kong, Thailand, etc.), while our hero once again saves the world, here from a scheme to corner a solar energy device. Roger Moore, in his second essay of the part, squares off against Christopher Lee's gold-loving gunman Scaramanga, Britt Eckland's good Bond girl Mary Goodnight, Maud Adams's bad Bond girl Andrea Anders, Hervé Villechaize's Nick Nack (unofficial prototype of his later Fantasy Island Tattoo), and Clifton James in a reprise of his Live and Let Die redneck sheriff. 60s pop idol Lulu sings the title song. **2:00, 4:30, 7:00, 9:30** 

#### MAY 17 THU

#### **NEVER SAY NEVER AGAIN**

(1983, IRVIN KERSHNER) That dastardly Largo, SPECTRE's Number Two, steals two nukes en route to world blackmail sound familiar? For complex contractual reasons, this was a free remake of Thunderball, with a different M, Q, and Miss Moneypenny — but with Sean Connery returning as Bond after

12 years (the title refers to his onetime vow not to play the role ever again). This time it's Kim Basinger as Domino, Barbara Carrera as the temptress, and, acting-wise, the most formidable villains ever: Klaus Maria Brandauer (Mephisto) as Largo and, as Blofeld, Ingmar Bergman great Max von Sydow. 1:40, 4:20, 7:00, 9:40



legend Lotte Lenya after buffed-up hit man Robert Shaw (Jaws, The Taking of Pelham 123) shrugs off her (1973, GUY HAMILTON) Yaphet Kotto's ever-smiling Dr. Kanaga brass-knuckled punch to his gut; then he proves it in a already has his own private island; now he's trying to make it compartment-wrecking battle on a moving train with Connery's Bond — himself on the trail of a Russian decoding device. Or is it a SPECTRE trap to pay Bond off for that Dr. No business? "A remarkably gritty, wittily exciting plot...memorable for the brilliant pre-credits stalk,

Lenya's lesbo sadist, Shaw's psycho assassin, the cat-andmouse game on the Orient Express, and the enchanting, vividly alive Daniela Bianchi.' Tom Milne, Time Out (London)

MAY 2 WED

THE SPY WHO LOVED ME

(1977, Lewis Gilbert) "It's the biggest. It's the best. It's

Bond... and beyond!" Curt Jurgens is a man with a

mission: stealing British and Russian submarines to destroy

the world so he can repopulate it from his underwater city –

and why not? Roger Moore's 007, following a spectacular

pre-credits entrance and opening titles featuring Carly

Simon's mega-hit "Nobody Does It Better," teams with a

deadly enemy, Russian Major Barbara Bach (later Mrs. Ringo

Starr), to save the day, while fending off Richard Kiel's

seemingly-invincible, steel-toothed "Jaws." "A glitter sci-fi

adventure fantasy with sets recalling Fritz Lang's Metropolis.

The last 45 minutes is a spectacular piece of sustained

(1966, PHIL KARLSON) Sporting a bachelor pad so hip his bed

slides right into an Olympic-sized bubble bath, professional

lenser Dean Martin takes breaks from photographing

beautiful women by foiling fiendish plots to take over the world

- this time it's Victor Buono's sabotage plan involving same-

day missile and underground bomb tests. Martin was never

more Dino-ish than as super-spy Matt Helm, with Stella

mad scientists team up to control the world's weather, only

one man can save the day, James Coburn's omnitalented

(when he goes to Moscow for the Ballet, it's "to teach")

Derek Flint, the World's Greatest Secret Agent, much to the

chagrin of long-suffering boss Lee J. Cobb. 3:30, 7:30

FROM RUSSIA WITH LOVE

(1963, TERENCE YOUNG) "He seems fit," allows Brecht/Weill

craftsmanship." – Pauline Kael. **2:00, 4:30, 7:00, 9:30** 

MAY 3 THU (2 FILMS FOR 1 ADMISSION

the silencers

Stevens never more gorgeous

(1966, DANIEL MANN) "It has

fifty-eight functions. Fifty

nine if you want to light a

cigarette." When the death

rate for spies around the

world suddenly spikes, and

MAY 4/5 FRI/SAT

than as a klutzy suspect.

1:30, 5:30, 9:30

our man

2:00, 4:30, 7:00, 9:30 FROM RUSSIA WITH LOVE sing-a-long following





#### **DIAMONDS ARE FOREVER**

(1971, Guy Hamilton) "I didn't know there was a pool down there." In Connery's Bond swan song (or so he thought at the time: see May 17), 007 kills Blofeld (Rocky Horror Picture Show's Charles Gray) — or does he?; hurtles through the streets of Las Vegas in a frenetic car chase, and through the desert in a dune buggy; hooks up with "independent operator" Tiffany Case (Jill St. John) and "Plenty" O'Toole (Natalie Wood's younger sister Lana); and gets his butt kicked by female strongarms Bambi and Thumper: all in search of smuggled diamonds. With Shirley Bassey once again belting the title tune. "One never has much time to react to its lack of reason, only to its sensations of speed and narrow escape, and to the splendor of its crazy gadgets and décor." - Vincent Canby, New York Times. 2:00. 4:30. 7:00. 9:30



# the spy who came in

then, when he finds he's in it for keeps, realizes that making up secrets is easier than discovering them. Graham Greene scripted from his own novel, with Graham Greens
incredible cast including Kaipii
Richardson, Burl Ives and Ernie Kovacs,
wiews of pre-Castro Havana. "Satirical comedy turns into a nightmarish



MAY 7 MON (2 FILMS FOR 1 ADMISSION)

(1965, MARTIN RITT) "Communism. Capitalism. It's the innocents who get slaughtered." Wanting out; going on a drunken binge that ends in iail: and getting involved with Claire Bloom's Brit Communist: it's clear Richard Burton's washed up as a spy and prime material for defection. But is it all a sham? And when he does go over, is his mission what he thought it was? Dark, gritty adaptation of John LeCarré's

#### our man in havana



even an assignment to carry a thermos flask to Finland looks good, Michael Caine's ex-secret agent Harry Palmer lands right in

OCTOPUSSY

the midst of right-wing zillionaire Ed Begley's plan to take out those Russkies with his private army, aided by a supercomputer with a strangely engaging personality of its own. Early, relatively mainstream work from certified wild man Ken Russell, with final reel parody of Eisenstein's Alexander Nevsky and beautiful Françoise Dorléac (sister of Catherine Deneuve) in her final role. 1:25, 5:35, 9:45

## MAY 25 FRI (ALL FOR 1 ADMISSION)

#### **WODAABE — HERDSMEN OF THE SUN** (1989) Primping and parading before the opposite sex: just

another beauty pageant — except this time it's the men doing it — for a nomadic tribe in the Sahara that consider themselves the most beautiful people on earth. "More like Paris Is Burning than National Geographic." - Julie Phillips, Village Voice. 3:20, 6:20, 9:20

#### ECHOES FROM A SOMBER EMPIRE

(1990) In the Central African Republic, journalist Michael Goldsmith (a former prisoner and torturee) questions a wife and some of the 50 odd children of ex-"emperor" (selfproclaimed) Jean-Bédel Bokassa, and tours his former HQ, with archive footage of the blood-soaked 13-year reign intercut. (Herzog himself was briefly Bokassa's prisoner.) "Transforms Bokassa's madness into mesmerizing visions." - Janet Maslin, NY Times. **1:30, 4:30, 7:30** 



#### HOW MUCH WOOD WOULD A WOODCHUCK CHUCK? & BALLAD OF THE LITTLE SOLDIER HOW MUCH WOOD... (1976): Deep in Pennsylvania Amish

country, it's a fast-talker's Duel of the Titans as cattle auctioneers from around the country go for their championship, their nonstop dizzying spiels spiralling into "one of the most eccentric concert films of all time" (Christopher Long). BALLAD OF THE LITTLE SOLDIER (1984, Herzog and Denis Reichle): Pre-pubescent Nicaraguan Contras recount their experiences fighting on the front lines. "Mr. Herzog is scaling the peaks of his own, very personal cinema." - Vincent Canby, NY Times. Plus LAST WORDS (1967): a Greek islander withdrawing from life. **1:30, 3:30, 5:30, 7:30, 9:30** 



#### MAY 27 SUN

#### **BELLS FROM THE DEEP** & CHRIST AND DEMONS IN NEW SPAIN

BELLS FROM THE DEEP (1993): Faith, superstition and mysticism in Russia: a "grand sorcerer" who attempts a mass exorcism; tribes who croak like frogs to achieve meditation; devotees who crawl onto a frozen lake to view a lost city at its bottom (Herzog admitted he hired local winos to play the pilgrims), viewed without comment. CHRIST AND DEMONS IN NEW SPAIN (1999): the conquest of Latin America by the Catholic Church and the consequences of it for today's religious life in that region. **1:45, 3:40, 5:35, 7:30, 9:25** 

#### MAY 28 MON (ALL FOR 1 ADMISSION)

## DARWIN'S NIGHTMARE •

(2004, Hubert Sauper) "But economically, it's good." As the Nile Perch, introduced into Lake Victoria, Tanzania, in the 60s, gobble up almost all the native species, a fish for guns trade ensues — but what do the locals get out of it? "Harrowing, indispensable, extraordinary work of visual journalism and also a work of art." - A.O. Scott, NY Times. 3:10, 7:25

## ANIMAL LOVE 🐨

(1995, ULRICH SEIDL) Austrian urban alienation and angst — but why stop there? — in unblinking look at nothing-in-my-life-but-Fido Viennese and their bizarre pet relationships. "I have never looked so directly into hell in the cinema." – Herzog. 1:00, 5:15, 9:30



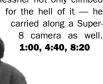
MAY 18/19 FRI/SAT (ALL FOR 1 ADI

## LITTLE DIETER NEEDS TO FLY

village destroyed by American planes in WWII, Dieter Dengler flew through Vietnam; shot down, he endured a gruelling trek from captivity — which he re-enacts for Herzog. Basis for Herzog's latest feature, Rescue Dawn. "Inspiring, charming, sad and all but tragic, in a Greek-literary sense — and a character who might have sprung from the brow of Herzog, if not Zeus." – John Anderson, *Newsday.* **1:00, 4:00, 7:00, 10:00** 

# THE GREAT ECSTASY OF WOODCARVER STEINER

without oxygen or support, legendary mountaineer Reinhold





#### MAY 21 MON

## SANS SOLEIL & LES MAÎTRES FOUS W

(1983, CHRIS MARKER) An image of three happy children on a windy day in Iceland links up with women at a cat memorial in Japan; Hitchcock's Vertigo re-created on the Bay Area locations where it was shot; an exchange of glances at a market in Guinea-Bissau; the connections and juxtapositions are extreme, but seemingly effortless. Plus LES MAÎTRES FOUS (1955): "Jean Rouch's seminal ethnographic short about the Hauka of West Africa, whose violent trance rituals imitate and mock British colonialism." - Jonathan Rosenbaum. "An absolute must." - Herzog. **2:00, 4:30, 7:00, 9:30** 

### MAY 22 TUE (ALL FOR 1 ADMISSION)

#### **DEATH FOR FIVE VOICES**

(1995) Cuckoo portrait of Carlo Gesualdo, 16th Century nobleman, composer, and murderer, includes interviews with the people of Venosa about their favorite son; dramatic reenactments of colorful legends; and sometimes out of tune performances of his beautiful, but notoriously difficult, madrigals. "This is the documentary that really runs amok. One of the films closest to my heart." - Herzog. **1:00, 4:00, 7:00, 10:00** 

#### THE TRANSFORMATION OF THE **WORLD INTO MUSIC**

(1994) In Bayreuth for his latest production of a Wagner opera, Herzog films himself as he comically banters with costume designer Kenji Yamamoto and works with architects and singers. The ultimate in self-referential documentaries. 2:15, 5:15, 8:15



from the cold

## first international bestseller. 3:30, 7:40

(1959, CAROL REED) Havana vacuum cleaner salesman Alec Guinness gets mistakenly recruited by British spy Noël Coward,

thriller." – Pauline Kael. 1:25, 5:35, 9:45

MAY 18 – JUNE 7 THREE WEEKS!

IN ASSOCIATION WITH MAGNUM PHOTOS & GOETHE-INSTITUT, NEW YORK

PROGRAMMED BY GABRIELE CAROTI SPECIAL THANKS TO Lucki Stipetic, Irma Strehle (Werner Herzog Flim, Munich); Gemma Barnett, Song Chong, Shoka Javadiangilani, (Magnum Photos); Juliane Wanckel, Stefan Huesgen (Goethe-Institut, New York); Rebeca Conget (New Yorker Films); Les Blank; Peter Langs (Hemispheric Pictures); Ann Petrone (Fourth Floor Films); Mark Boxer (IFC Films); Joanna Fang, Steve Rothenberg (Llonsgate); Wendy Lidell, Rick Hale (International Film Circuit, Tetsbuik Jilchi (Tidepoint Pictures); Delphine Selles (French Cultural Services, New York); Josh Siegel (Museum of Modern Art); and Ben Simington (Zeitgeist Films).

PLUS WERNER'S PICKS W

NE FILMS SELECTED BY WERNER HERZO

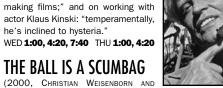


"humiliations are an essential part in

I AM MY FILMS (1979, CHRISTIAN WEISENBORN AND ERWIN KEUSCH) "None of my films is cinema vérité. It's only the simplest form of truth." Herzog recalls youthful travels in Africa, "with rats nibbling my elbow"; opines on filmmaking:

profiles...himself! WED 2:50, 6:10, 9:30 THU 2:50, 6:10

MAY 23/24 WED/THU (ALL FOR 1 ADMISSION)



RUDOLPH HERZOG) "Sometimes the ball is bewitched," beefs legendary soccer coach (of teams in 38 countries, including 6 in Germany alone) Rudi Gutendorf to pal Herzog. Plus PORTRAIT WERNER HERZOG (1986): Herzog

#### **JAG MANDIR** (1991) A day-long one-show-only celebration of the Indian Maharajah of Udaipur, a private theater with thousands of

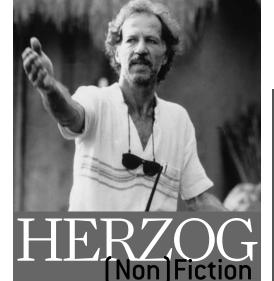


# MAY 24 THU (SEPARATE ADMISSION)

musicians and performers. Plus PILGRIMAGE (2001): Pilgrimages to the Virgin of Guadalupe, to the tomb of Saint Sergei in Zagorsk, Russia, and other shrines, focusing on the spirituality, fervor and suffering of the travelers. 8:00 ONLY



ື '07



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  $\ldots$  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



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.  $\mbox{\bf GOD'S}$   $\mbox{\bf ANGRY}$ 

MAN: Dr. Gene Scott, a thickly sideburned three-piece-suited televangelist preacher — and onetime 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. THE 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

FILM FORUM

209 WEST HOUSTON STREET, NEW YORK, NY 10014

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(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 maginative." - 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

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 SOUFRIÈRE (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, septugenarian 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





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 Bodh 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-ice 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'Hehir. Salon. 2:00, 5:10, 9:20



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

#### MY BEST FIEND

(1999) "Kinski's sensitivity is exaggerated, incond 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, Nosferatu, Woyzeck, Fitzcarraldo, Cobra Verde), with numerous film clips showing the oftenelectrifying 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 hatstealing 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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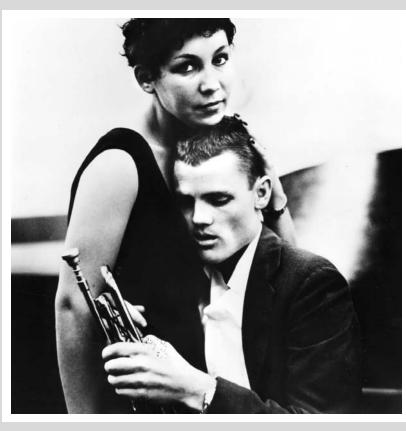
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JUNE 8 - 28 THREE WEEKS!

# 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

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, those petulantly angelic looks peeping out from behind a gaunt, valleyed and crevassed face that could have starred 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 — studded 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.

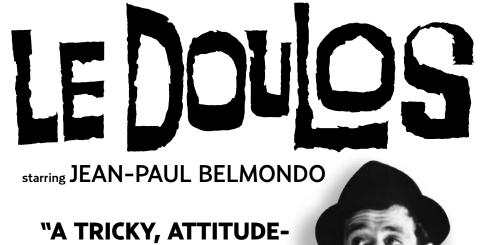
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director of photography jeff preiss I music by chet baker I executive producer nan bush I editor angelo corrao

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

From the director of ARMY OF SHADOWS

**JEAN-PIERRE MELVILLE'S** 







(1962) "One must choose: die... or lie?" The only sound 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 Ren 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 darn flics here already? Could there be a squealer? 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 Desailly (the adulterer 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 série noire pulp, Melville considered this his first true policier (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 Orphée, 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 13-19 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

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

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

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

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