

92Y TRIBECA DEC 2012

FILM



The Great Scott

American cinema lost one of its great, unsung, emigre directors when **Tony Scott** mysteriously took his life earlier this year. A pioneer in the commercial advertisement aesthetic of the 80s, Scott would take that aesthetic and build upon it, transferring it to a post-9/11 world with hyperfast cutting and camerawork that would eventually come to define the decade and the director. We've assembled a program featuring one key film from each of Scott's three American periods. To draw out some of the best and overlooked qualities of his small but aesthetically and thematically coherent oeuvre, we're also accompanying each film with a short from the avant-garde, and completing the package with a strangely personal B-noir from Joseph H. Lewis. The series will be launched alongside a collaborative critical project on MUBL.com analyzing the films of Tony Scott.

Programmed by **Daniel Kasman** and **Gina Telaroli**.

FRI, DEC 7, 7 PM

Crimson Tide

This gripping 1995 submarine thriller represents the middle, transitional period of Scott's filmmaking, which saw an increasing interest in an expansive expressionism rich with cluttered, collage-like editing and images. The submarine in *Crimson Tide* is like the jets, race cars, subway and train of Scott's other movies: an isolation chamber that challenges professional men (Denzel Washington's upstart, intellectual officer vs. Gene Hackman's conservative, old guard captain) to make sense of out of control, highly dangerous situations. *Crimson Tide's* submarine is pure pressure cooker, separated from the outside world and forcing its men to confront one another's understanding not only of morality but also of the very nature of reality itself—with the fate of the whole world being

at stake. (Featuring notable punch-ups for the script's fiery exchanges by Tarantino and Robert Towne!) All within, of course, a relentless, claustrophobic psychodrama that concussively explodes in the underwater confines with gorgeously swathed, often stroboscopic colored lighting. The beginning of Scott's incredibly rich five film collaboration with Denzel Washington.

Director: Tony Scott. 116 min. 1995. 35mm.

Preceded by Stan Brakhage's ode to the painted frame, *Night Music* (1986).

FRI, DEC 7, 9:30 PM

Top Gun

The iconic Tom Cruise film and the iconic American film of the 1980s. But also the most emblematic and beloved example of Tony Scott's early American career: *Top Gun* is the perfect union of celluloid painting and advertising. This Tony Scott era features sexy-glossy images popping with artificial colors paired to superficial stories driven by glam chicness, hokey wisecracking, curtain-thin artiness and speedy action. Here, the image is king, an image that sells Tom Cruise and the Air Force just as it could be used to sell Coke, action figures or cigarettes. Yet this is not an empty style: Scott creates these stunning images as expressive vector points where professionals, isolated in the line of duty, meet and conquer dangerous situations. The challenges of flying gleaming, sky-streaking fighter jets in *Top Gun* is the beginning of a technophilic/phobic pursuit Scott would continue until the

end of his career. This is the cleanest and purest of Tony Scott's movies, and it stands alone in popular culture: when thinking about a certain kind of American movie, *Top Gun* is the image.

Director: Tony Scott. 110 min. 1986. 35mm.

Preceded by Peter Kubelka's commissioned and subsequently radically subverted television advertisement for beer, *Schwechater* (1958).

SAT, DEC 8, 6 PM

So Dark The Night

The title of B-movie master Joseph H. Lewis's under-appreciated 1946 gem could describe almost any Tony Scott film (or protagonist for that matter). The film itself, about a Paris detective who gets caught up in solving a crime while on vacation in the provinces, also makes a wonderful companion specifically to Scott's *Déjà Vu*. *So Dark the Night*, like Scott's 2006 film, represents a culmination of expression, themes and imagery for its director. Its traditional flashbacks, reflectors, and doorways and windows mirror the complex screens and technology of *Déjà Vu* and land Lewis's characters, like Scott's, in a ghostly whodunit maze navigating an obsessive love and an overwhelming sense of duty.

Director: Joseph H. Lewis. 71 min. 1946. 35mm.

SAT, DEC 8, 7:45 PM

Déjà Vu

Tony Scott's obsession with surveillance, a project that began with the prophetic and amazingly pre-9/11 *Enemy of the State* and continued with *Spy Game* and *Domino*, culminates in his late-period masterpiece *Déjà Vu*.

A multi-tiered mystery cum love story about a cop (Denzel Washington) trying to solve the murder of a woman in order to solve the much larger crime of a ferry bombing, *Déjà Vu* pushes forward the traditional Scott theme of watching and being watched by literally taking it backwards, as Scott manipulates time and space in an attempt to make his "monitors" the good guys for once. Technology introduces would-be lovers that can only be connected through a dizzying array of images; documents of a past that demand an all too grim future be re-written. Like most of Scott's work, the film is shot on and makes the most of its location, here, appropriately, post-Katrina New Orleans.

Director: Tony Scott. 126 min. 2006. 35mm.

Preceded by Stan Brakhage's "still life" exploration of image manipulation, *The World-Shadow* (1972).



Beyond Leone

previous films – *Stranger in Town* (1966), *The Stranger Returns* (1967), and *The Silent Stranger* (1968) – don't worry, they all work on their own as standalone films... and even if you have seen all three, you'll still spend most of *Get Mean* wondering who spiked your popcorn! Thanks to a mysterious mirrored sphere with time-bending powers, a Spanish princess pursued by Vikings in an American west ghost town hires the world-weary Stranger to escort her back to Spain, where they encounter barbarians, Moors and Mongols sharing the same century as a Shakespeare-quoting villain who thinks he's Richard III. A violent, goofy, politically-incorrect and completely bizarre way to wrap a series that was pretty darn strange from the get-go. - Chris Poggiali

Director: Ferdinando Baldi. 84 min. 1976. 35mm.

FRI, DEC 14, 7 PM & 9:15 PM

Double Feature: Ben and Charlie and Train for Durango

BEN AND CHARLIE — 7 PM

Guiliano (*A Pistol For Ringo*) Gemma and George (*Anthrophagous*) Eastman are two buddies who can barely stand each other, but still can't keep from throwing in together to swindle a town and live it up as "notorious outlaws" until a corrupt sheriff gets involved. This action-packed western-comedy was directed by the underrated Michele Lupo, a veteran director specializing in action-adventure films (many starring Gemma) such as *Arizona Colt*, *Seven Times Seven*, *The Master Touch* and *California*. The film features a lively music score by Gianni Ferrio and dynamic cinematography by future Italian porn-king Aristide (Joe D'Amato) Massacesi! The light-hearted screenplay was penned by the prolific Sergio (*The Big Gundown*, *Once Upon a Time in the West*) Donati and co-star Eastman. - Harry Guerrero

Director: Michele Lupo. 107 min. 1972. 35mm.

TRAIN FOR DURANGO — 9:15 PM

Two down-on-their-luck drifters—Anthony (*Django the Bastard*) Steffen and Enrico Maria Salerno—sell off everything they own for two train tickets to Durango. Aboard the train they meet a beautiful woman (Dominique Boschero) and a gang of thieves who proceed to steal a safe and slaughter quite a few passengers. The drifters, discovering the keys to the safe, decide to set out to strike a deal with the murderous bandits for a share of the spoils. A solid, highly entertaining western that's more than a little reminiscent of Leone's *For a Few Dollars More*. Co-starring Mark (*Black Sabbath*) Damon and Spaghetti western stalwart Aldo Sambrell. Directed by Mario (*Nightmare Castle*) Caiano. - Harry Guerrero

Director: Mario Caiano. 92 min. 1968. 35mm.

THU, DEC 20, 7:30 PM

Cut Throats Nine

This Spanish-made western is so graphically violent and downbeat that it was sold as a horror movie when released in the U.S., complete with the gimmick of "terror masks" given to patrons to

shield their eyes during the gory scenes.

Union Army Sergeant Brown (Claudio Urdari/"Robert Hundar") must transport a wagonload of hardened criminals from their work detail at a gold mine to a military stockade 400 miles away, accompanied by his pretty young daughter Sarah (Emma Cohen) and the knowledge that one of the convicts is responsible for the death of his wife. Things quickly get nasty when gold-hungry bandits attack and leave them without horses. "Violence is the pivot, handled with deft touches by director Joaquín L. Romero Marchent..."—Boxoffice - Chris Poggiali

Director: Joaquín Romero Marchent. 90 min. 1972. 35mm.

SAT, DEC 22, 7 PM & 9 PM

Double Feature: Kill Them All And Don't Come Back Alone and Don't Turn the Other Cheek

KILL THEM ALL AND DON'T COME BACK ALONE — 7 PM

Chuck (*The Rifleman*) Connors stars as a hard-bitten mercenary who has no qualms when he's told by his employers to kill off his assembled team of specialists after they hijack a cache of US Army gold in this Dirty Dozen-style western! The team includes such experts as Deker, the dynamite master; Blade, who uses a knife like a surgeon; and Bogard, the stongman who could crush a man to death with his bare hands! A master of rugged, cult-favorite action pictures like *The Inglorious Bastards*, *Street Law* and *1990: The Bronx Warriors*, this is perhaps director Enzo G. Castellari's best western! Co-starring Frank (*Once Upon a Time in the West*) Wolff, Ken (*Superango*) Wood and Alberto (Return of Sabata) Dell'Acqua. The handsome cinematography is courtesy of the highly productive Alejandro Ulloa who lensed—among many others—*The Mercenary*, *Companeros*, and *The Stranger and The Gunfighter*. - Harry Guerrero

Director: Enzo G. Castellari. 100 min. 1968. 16mm.

DON'T TURN THE OTHER CHEEK — 9 PM

Franco (*Django*) Nero, Eli Wallach and Vanessa Redgrave form a mismatched partnership—a Russian prince, a Mexican bandito and a ditzy Irish newswoman—in pursuit of lost treasure, but first they must locate two men with treasure maps tattooed on their backsides (!), while taking care not to get involved in the Mexican revolution. A fun western-comedy from Duccio Tessari, a director known for his two Ringo films with star Giuliano Gemma; action movies like *No Way Out*; and well-regarded Giallo films such as *The Blood-Stained Butterfly*. The film plays like a cross between Sergio Leone's *The Good, The Bad and The Ugly* (with Wallach "reprising" his role of Tuco) and Sergio Corbucci's Mexican revolution trilogy. Co-starring Horst (Captain Kronos: Vampire Hunter) Jansen and recurring spaghetti western villain Eduardo (Django) Fajardo. - Harry Guerrero

Director: Duccio Tessari. 103 min. 1971. 35mm.

Order online and pay no service fees at **92YTribeca.org** or call **212.601.1000**

All screenings are \$12 unless otherwise noted. 92Y Tribeca Film Club members get \$4 off all tickets. Visit 92YTribeca.org for updates and additions.

Join the 92YTribeca Film Club! Enjoy discount admission, secret screenings, discounts in the cafe, and more!

Check 92YTribeca.org/FilmClub for details. 200 Hudson Street (just south of Canal) | An agency of UJA-Federation



Voices of Latin America

Cinema Tropical's "Music + Film Series" celebrates Carnegie Hall's upcoming concert series Voices from Latin America with screenings of documentaries that honor the best of Latin American music and its rich diversity and legacy.

The music and cultures of Brazil, Cuba, Mexico and Argentina will be represented through the work of iconic artists from each country. Question-and-answer sessions with special guests follow each screening, along with live performances at Cafe 92YTribecca.

Co-presented with **Cinema Tropical**. Programmed by **Mary Jane Marcasiano**.

THU, DEC 6, 7 PM & 9 PM

Music According to Tom Jobim

Composer/performer Antonio Carlos "Tom" Jobim introduced Brazil and bossa nova to the world with "The Girl from Ipanema."

He went on to write literally dozens of classic songs recorded by the international royalty of pop music. Legendary Brazilian director Nelson Pereira dos Santos has now created this loving, tuneful tribute to Jobim, featuring extraordinary renditions of Jobim standards by artists ranging from Judy

Garland, Dizzy Gillespie, Frank Sinatra and Ella Fitzgerald to Caetano Veloso, Gal Costa, Chico Buarque and Lisa Ono. A veritable carnival of musical styles and approaches, all celebrating the unique artistry of Tom Jobim. —New York Film Festival

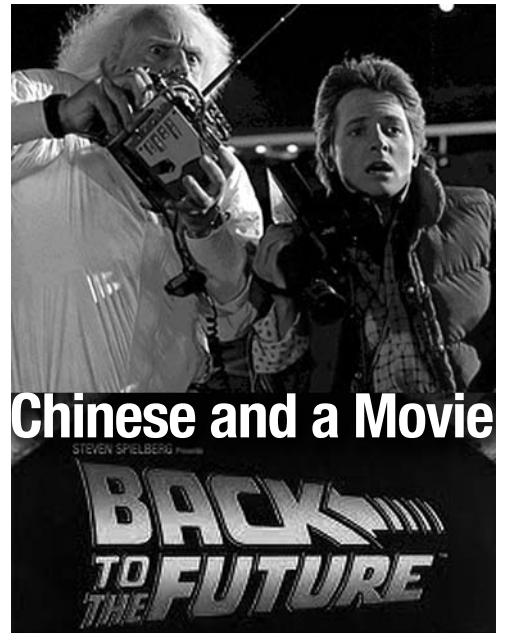
Director: Nelson Pereira dos Santos. 88 min. 2011. HDCam.

THU, DEC 13, 7 PM

Calle 54

Calle 54 is a 2000 documentary film about Latin jazz. With only minimal introductory voiceovers, the film consists of studio performances by a wide array of Latin Jazz musicians. Artists featured include Chucho Valdés, Bebo Valdés, Cachao, Eliane Elias, Gato Barbieri, Tito Puente, Paquito D'Rivera, Chano Domínguez, Jerry Gonzalez and Michel Camilo. The film takes its name from Sony Music Studios, where much of the film was shot, which was located on 54th Street in New York City.

Director: Fernando Trueba. 105 min. 2000. 35mm.



Chinese and a Movie

TUE, DEC 25, 12:30 PM
\$25 IN ADVANCE, \$30 AT THE DOOR

Chinese and a Movie: Back to the Future Parts I & II

Often the city seems deserted on this day, so we've got the opportunity for you to chow down while experiencing the adventures of Marty McFly and Doc Brown on the big screen. Join us for our annual Chinese and a Movie complete with all-you-can-eat buffet, movie-watching and good company.

12:30 PM - DOORS

1 PM - BACK TO THE FUTURE

3:15 PM - BACK TO THE FUTURE PART II

Food from 12:30pm until it is all gone.

Both screenings will be on BluRay.

WED, DEC 1, 8 PM, \$10

Iron Mule Short Comedy Film Festival

This month's Iron Mule features a Norwegian comedy about suicide and an American comedy about political suicide, plus animation, paper puppetry, and some special surprises. Hosted by Jay Stern, Victor Varnardo, with guest judge Kriota Wilbeg.

WED, DEC 5, 7:30 PM. \$10

VHS Trailer Show 4

Another round of trailers directly off of VHS tapes!

Some of us refuse to let go of our VHS tapes. One reason is that they have become a treasure trove of trailers for movies that time forgot. Being forced to scan past them each time you want to get to the feature, you end up developing an affection for these seemingly made-up movies. For the VHS Trailer Show, we present you with our favorite trailers, directly from VHS tapes.

Presenters include **Matthew Desiderio** (Horror Boobs), **Rob Hauschild** (Wild Eye Releasing), **Zach Clark** (Modern Love is Automatic), **Alex Ross Perry** (The Color Wheel), **Tom Blunt** (Meet The Lady) and **Cristina Cacioppo** (92YTribecca Film Programmer).

We'll also invite audience members to share their favorites, so if you've got a tape, cue it up!

SAT, DEC 15, 8 PM

Bad Movie Night: Bratz

Featuring pre-show trivia, prizes, and a slideshow presentation by **I Love Bad Movies** and running commentary by **The Flop House**. When the principal's daughter forces all of her classmates into hyper-specific cliques ("pretzel people," "Disco Dorks," "kids who dress like dinosaurs"), four unusually stylish teenage girls of slightly varying ethnicities band together to unify the school and perform a bunch of weird songs. Along the way, there's a deaf kid learning how to DJ, a girl riding an elephant into her comically massive birthday party and the accidental destruction of a statue of Jon Voight.

But buried under all this shiny idiocy is a genuinely positive pro-girl message. Apparently "brat-itude" is synonymous with "ultra-competence," as the Bratz are amazing at everything they do (math, science, freedom fighting), while always celebrating their differences and respecting others. Hey, who dared to smuggle an inspiring civic lesson into this crap?

Director: Sean McNamara. 110 min. 2007. DVD.



WED, DEC 19, 7 PM

King Lear

Still unavailable on DVD in the US, Jean-Luc Godard's *King Lear* is the product of its creator's abject refusal to make easy-to-stomach commercial art. Godard's film, commissioned by producer Menahem Golan on a cocktail napkin contract, is a cacophonous, semi-serious film maudit that follows a distant relative of William Shakespeare's play after a nuclear blast wipes out most of humanity. Unfortunately, while Quentin Tarantino would have you believe that he was in the film, he was not. But gangster-cum-producers, Norman Mailer and Woody Allen in cameo roles, and stars Molly Ringwald, Peter Sellers (the other Peter Sellers!), Leos Carax and Godard himself are all in the film.

This rare screening of *King Lear*, one of Godard's more elusive films, will be co-hosted by **Richard Brody** (author of *Everything is Cinema: The Working Life of Jean-Luc Godard*), **Bilge Ebiri** (New York Magazine film critic) and **Simon Abrams** (freelance film critic for the *Village Voice*, amongst other outlets). After the screening, there will be a discussion of the film.

FRI, DEC 21, 7:30 PM

It's a Disaster

Special preview screening for closing night of the Doomsday Art Show/ Mayan-Predicted End of the World!

In Todd Berger's new comedy, four couples meet for Sunday brunch only to discover they are stuck in a house together as the world may be about to end. Without working WiFi and no cell phone signal, they don't even know how to find out for sure! Facing the apocalypse with no survival skills, some panic and some make the best of it. Starring David Cross, Julia Stiles and America Ferrera, this new film has been making the festival rounds and will have a theatrical release in the spring.

Director: Todd Berger. 88 min. 2012. Blu-Ray.

Special thanks to Oscilloscope Laboratories.



FRI, DEC 28, 7 PM

Sneakers

Director **Phil Alden Robinson** in person for post-screening Q&A moderated by Slate's editorial director **John Swansburg**.

Ex-hacker Martin Bishop (Robert Redford) and his crack/misfit team of security specialists are hired out by the NSA to steal a mysterious black box in this fleet-footed and oddly prescient caper film. We're off and running from there, with Martin's team securing, then losing, then attempting to rescue the box. Though the Russians are in the hunt, the outfit with the inside track turns out to be a shadowy private organization run by Marty's old college buddy—played with an eerie iciness—and a really weird accent—by Ben Kingsley. At times thrilling, sweet-hearted and hysterical, this cyber-espionage comedy boasts a stellar ensemble (Sidney Poitier, David Strathairn, River Phoenix, Dan Aykroyd) and is more fresh than ever, raising questions about digital security long before Facebook sold off your personal data and the NSA found a way around your encryption.

Director: Phil Alden Robinson. 126 min. 1992. 35mm.

SAT, DEC 29, 6 PM & 8:50 PM

Boogie Nights

"Everyone's blessed with one special thing."

Paul Thomas Anderson's immediate classic probes the porn industry and how it changed with the flip of a decade. When director Jack Horner (Burt Reynolds) sets his eyes on busboy Eddie Adams (Mark Wahlberg) at a nightclub, he sees his next porn star. He has roller girl (Heather Graham) take him for a spin, and quickly brings the newly named Dirk Diggler into the fold. Thus they set out to make meaningful, artistic movies that are about more than money-shots. Little did they know what the 80s would have in store - with the almost immediate transition to home video the sex gets sleazier, the breasts grow bigger and the drugs get harder. With moments like Alfred Molina in a wide-open silk robe, and Phillip Seymour Hoffman barely able to contain his lust for Dirk, Boogie.

Nights is completely unforgettable.

Your ticket includes admission to the afterparty in our mainstage space.

Director: Paul Thomas Anderson. 155 min. 1997. 35mm.



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