



FLAHERTY NYC: Epic Encounters

Some things in life fall away into a forgotten chasm, relegated to imperfect human memories, tucked away in a remote abyss where you will probably never hear from them again. Film often reverses the course of events, giving these things a place in our history. This program focuses specifically on the ability of film to shed light on those spots that might otherwise be lost forever. The selected films deal with episodes of a nebulous past, with activities that are not usually represented, with fractured spaces and finally, with the frailty of memory. Programmed by Jeronimo Rodriguez. Organized by Flaherty and 92YTribeca. Co-presented by Cinema Tropical.

WED, MAR 6, 7 PM

LOVELY TAPES: VIKINGLAND

Filmmaker **Xurxo Chirro** in person for post-screening discussion.

In *Vikingland*, Spanish filmmaker Xurxo Chirro edits camera footage recorded by a Galician sailor two decades ago during a working voyage between Denmark and Germany. Chirro not only reconstructs this unexpected protagonist and cameraman's anecdotal personal journey, but also raises questions about the craft of filmmaking with subtle and ingenious wit.

Director: Xurxo Chirro. 97 min. 2011. DigiBeta.

WED, MAR 13, 7 PM

CAPTIVATING REHEARSALS: ROSALINDA

Filmmaker **Matías Piñeiro** in person for post-screening discussion.

A playful and mysterious film that elevates the typically behind-the-scenes activity of rehearsal to challenging narrative heights. With *Rosalinda*, the Argentinean Matías Piñeiro develops a sensual portrait around a theater group preparing to stage Shakespeare, an

experience in which he imperceptibly erases the boundaries between representation through "acting" and the "real."

Director: Matías Piñeiro. 40 min. 2010. BluRay.

WED, MAR 20, 7 PM

SLIPPERY PAST: THE OTHER DAY (EL OTRO DÍA)

Filmmaker **Ignacio Agüero** in person for post-screening discussion.

"Slippery Past" presents a subtle film that attempts to evoke intimacy and family memories. In an observational and leisurely tone, the director Ignacio Agüero meditates about his past in *The Other Day (El otro día)* through familiar objects left in his home. This exercise slowly gives way to a deeper reflection on the complexities of Chilean society.

Director: Ignacio Agüero. 115 min. 2012. BluRay.

WED, MAR 27, 7 PM

COUNTERCULTURE TRACES: THE LIFE, DEATH AND ASSUMPTION OF LUPE VELEZ

This rarely seen film is one of the few existing records of Puerto Rican involvement in the New York underground of the 60's. It is a testament to the work done by filmmaker José Rodríguez Soltero, who, from the heart of the counterculture, helped create a legendary film. The director collaborated on the film with Mario Montez, an icon who was also a muse to Andy Warhol and Jack Smith.

Director: José Rodríguez Soltero. 60 min. 1966. 16mm.

Flaherty NYC continues in April.

Check the website for the complete schedule.



OVERDUE: Curtis Harrington

This month for the Overdue series we present a selection of films by Curtis Harrington. Programmed by Nick Pinkerton and Nicolas Rapold. Co-presented by Dirty Looks.

FRI, MAR 29, 7 PM

THE KILLING KIND

Returning home after two years in jail, Terry (John Savage) is subjected to strange advances by his mother (Ann Sothern) in the form of intimate kisses and surprise photographs as he showers. Properly messed up, he wreaks havoc on almost every woman he encounters – a bathtub choking, cliff-diving car, and lawyer aflame all result. Harrington's twisted thriller is made that much more bizarre by moments like a dream sequence in which a diapered Terry is surrounded by laughing neighbors.

Director: Curtis Harrington. 88 min. 1973. 35mm.

FRI, MAR 29, 9 PM

GAMES

What won't those idle young couples get up to next? Jennifer Montgomery (Katharine Ross) and her husband Paul (James

Caan) inhabit an inherited townhouse whimsically and wealthily redecorated—when along comes unintentional permanent houseguest Lisa Shindler (Simone Signoret). As the Montgomerys rapidly get in over their heads with their devious new friend, Harrington spins forth a tricky danse macabre of trust, betrayal, and obligation, from the clever retro opening set piece onward.

Director: Curtis Harrington. 100 min. 1967. 35mm.

SAT, MAR 30, 6 PM

WHAT'S THE MATTER WITH HELEN

What could possibly go wrong when Debbie Reynolds and Shelley Winters flee to Hollywood after their sons' murder convictions and start a dance-and-showbiz

school for aspiring Shirley Temples? Harrington's personal favorite, set in the 1930s, this beautifully mounted film watches as hot-hoofin' Reynolds ropes a Texan suitor to the deep dismay of her possessive roomie. Winters's scared-and-scary nervous nellie is driven frantic by Reynolds's independence, fire-and-brimstone sermons on the radio (care of Agnes Moorehead), her preciousst bunnies, and pretty much any sudden noise or movement.

Director: Curtis Harrington. 101 min. 1971. 35mm.

SAT, MAR 30, 8 PM

WHOEVER SLEW AUNTIE ROO

Like a warm and fuzzy familiar coat, Shelley Winters slips on the crazy again as a rich American widow in a fairy-tale castle who gloms onto two unfortunate orphans. British like everyone else, Christopher and Little Katy Combs are already the least favored among the children in the orphanage, and the annual Christmas class sleepover at the widow's toy-full wonderland segues seamlessly into a nightmare.

Director: Curtis Harrington. 91 min. 1972. 35mm.

MON, APR 1, 7 PM

NIGHT TIDE

In Harrington's 1961 debut, a sailor on leave chats up a dark, ethereal girl on the amusement pier. She has a reputation on the boardwalk: Previous boyfriends came to bad ends; hired to play mermaid at the sideshow, there's a suspicion that she has actual mythical origins. For his lead, Harrington hired friend Dennis Hopper, his career then in TV-Western purgatory. He's disarmingly gentle and serious here, in sync with the film's sad quietude—the washed-out seediness of the Venice Beach locales is not soon forgotten.

Director: Curtis Harrington. 84 min. 1961. 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



A HEN IN THE WIND



A CONVERSATION WITH DANNY BOYLE



SONGS (AS CANÇÕES)

SAT, MAR 2, 8 PM, \$10

THE IRON MULE SHORT COMEDY FILM FESTIVAL

Hosted by **Jay Stern** and **Victor Varnado**, with special guest judge **Audrey Crabree**, clown and creator of the NY Clown Fest. This month's lineup includes films about a man trying to start a hair rocker band, a prostitution deal gone wrong, a job interview for the worst job ever, a probing analysis of a classic Beatles song and a short secretly filmed on a NYC subway.

THU, MAR 7, 7 PM

L'ENFANCE NUE SCREENING AND RENATA ADLER DISCUSSION

Screening followed by panel discussion with **Thomas Beard** (Light Industry), **Richard Brody** (*The New Yorker*), **Emily Gould** (Emily Books), **A.S. Hamrah** (*n+1*) and **Chaire Sicha** (The Awl), moderated by writer/programmer **Miriam Bale**.

In anticipation of the NYRB reissues of Renata Adler's modern classics, *Speedboat* and *Pitch Dark*, a panel of writers will discuss her importance as a novelist, journalist and also her brief but brilliant stint as a film critic. Preceding the panel will be a screening of Maurice Pialat's feature debut, a film Adler greatly admired.

"*L'enfance nue* by Maurice Pialat, is one of the few beautiful films I have seen this year that are moving in a human and sentimental way. It is the story of a little boy, with problems on the order of *The 400 Blows*, who meets a number of obtuse but charming old adults as he is shuttled about among foster homes. The boy drops a cat down a long stairwell, to prove that the animal always lands on its feet, and then tries to nurse it back to health. He throws iron bars from a bridge, and causes a severe accident. He is, in short, troubled in not altogether endearing ways, and this is a departure into honesty for childhood films." —from Renata Adler's September 28, 1968 *New York Times* review.

Director: **Maurice Pialat**. 83 min. 1968. 35mm.

SAT, MAR 9, 6 PM

YASUJIRO OZU DOUBLE FEATURE: A HEN IN THE WIND AND EQUINOX FLOWER

Over fifty-three films, director Yasujiro Ozu chronicled the shifting social and sexual mores of early twentieth century Japan with a uniquely minimalist formal tranquility. Tonight, *Not Coming to a Theater Near You* hosts a double feature of the Japanese filmmaker's lesser known masterpieces, each exploring a different era of his postwar career.

6PM - A HEN IN THE WIND

Set in Tokyo in the immediate aftermath of World War II, *A Hen in the Wind* finds young mother Tokiko trying to make ends meet as she tries to care for her young son Hiroshi. When the boy falls ill, she turns to prostitution, a desperate act which threatens to destroy her marriage once her husband Shuichi's return from war and the secret is revealed. Following other wartime and postwar films like *There Was a Father* and *Record of a Tenement Gentleman*, this is a surprisingly trenchant work from a filmmaker better known for his later, more serene middle-class domestic dramas, mixing Ozu's melodramas of devotion and reconciliation with a devastating critique of US-occupied Japan.

Director: **Yasujiro Ozu**. 84 mins. 1948. 35mm.

7:15PM - EQUINOX FLOWER

Ozu's first film in color, *Equinox Flower* offers a variation on the director's postwar dramas of marriage and domesticity among the middle class with this comic satire of changing traditions and gender roles. Having developed the theme of arranging a young daughter's marriage in earlier masterpieces like *Late Spring* and *Early Summer*, and refined and simplified his style throughout the films of the 1950s, Ozu here deploys a vivid color palette, precise camera angles, and typically idiosyncratic mise-en-scene to convey a story about subtle clashes of old and new—with much subversion of patriarchal authority and bar-hopping.

Director: **Yasujiro Ozu**. 118 mins. 1958. 35mm.

TUE, MAR 12, 7 PM, \$20

A CONVERSATION WITH DANNY BOYLE

Join us this evening for an hour long conversation with Academy Award-winner **Danny Boyle**.

British director Danny Boyle rocketed to the top of the film industry in the mid-1990s with his debut film *Shallow Grave*, followed closely by the cult classic *Trainspotting*. In the years following, Boyle has kept audiences guessing with such diverse subject matter as zombies (*28 Days Later*), mountaineers (*127 Hours*) and Indian game show contestants (*Slumdog Millionaire*, which earned 8 Academy Awards including one for Director). His next film *Tiane* features a career criminal, a fine art auctioneer and a seductive hypnotist, and will open on April 5th.

THU, MAR 14, 7:30 PM

MERMAIDS

Adolescence is a bitch—especially when you're 15, you've lived in 18 different towns and your mother is the textbook definition of "eccentric." Winona Ryder stars as the precocious Charlotte Flax, whose idea of rebelliousness is embracing Catholicism in the face of her irreverent, Jewish mother. Ryder may get the most cutting one-liners, but the heart of the film is Cher as Mrs. Flax. Amid dealing with the JFK assassination and Mrs. Flax's new boyfriend (Bob Hoskins), Charlotte tries to figure out what God has in store for her—whether it's losing her virginity to the cute guy up the road, understanding the root of her mother's flamboyance or both.

A teensy Christina Ricci makes her film debut as Charlotte's younger sister Kate. With a nostalgic '60s soundtrack featuring Lesley Gore, Smokey Robinson & the Miracles and, of course, Cher herself. Now, who wants a marshmallow kebab?

Director: **Richard Benjamin**. 110 min. 1990. 35mm.

Part of the series 2 Good 2 B 4Gotten, co-presented with Bonnie & Maude and xoJane.

FRI, MAR 15, 7:30 PM

TOMBSTONE

20th Anniversary Screening introduced by *Slate* editorial director **John Swansburg**.

The gunfight at the OK Corral: How do you breathe new cinematic life into the most storied, oft-revisited event in the history of the Western? Cast Val Kilmer as the sweaty consumptive Doc Holliday, that's how. *Tombstone* boasts a star-studded cast, with everyone from the heartthrob Jason Priestley to the legend Charlton Heston—Brandon Walsh and Ben-Hur, together at last. Kurt Russell and Sam Elliott have memorable turns as the lawmen Wyatt and Virgil Earp. But Kilmer steals every scene he's in as the legendary dentist-cum-gunslinger. He has a quick draw and a slow draw, reveling in each syllable of his catchphrase: *I'm your huckleberry*. When not cheating the citizens of Tombstone at poker, Doc teams up with the Earp Brothers to bring some much needed law and order to the dusty frontier town, doing battle in its streets, corrals and saloons with a nasty band of outlaws headed up by curly Bill Brocius (a scary Powers Booth) and Johnny Ringo (a terrifying Michael Biehn). Come see Wyatt Earp and his immortals ride once more on their twentieth anniversary. As Doc would say, *you're a daisy if you don't*.

Director: **George P. Cosmatos**. 130 min. 1993. 35mm.

Part of the series Basic Cable Classics.

SAT, MAR 16, 7 PM

THE TAKING OF PELHAM ONE TWO THREE

The first stop on Cinebeasts' "Subway Series" takes you to the subterranean nerve center of the Lexington Avenue Local with Joseph Sargent's grimy cop thriller.

There's never a dull moment for Transit Bureau detective Walter Matthau, who starts his day with a tour group of Japcinebeasts.com/anease engineers and ends it with a car chase that sends him careening towards City Hall. Matthau meets his match in glassy-eyed heist-master Robert Shaw, who enlists a cast of psychopaths, bureaucrats and stoners to hijack a downtown-bound 6 train. *Pelham's* creepily accurate portrayal of straphanger nonchalance, pressroom panic and the New York's gritty heyday leaves the audience oscillating between moments

of dry wit and seat-gripping suspense. Featuring Jerry Stiller as Matthau's wise-cracking lieutenant and Lee Wallace as a familiar caricature of the recently-departed Mayor Koch.

Stick around after the film for a chance to score some subway swag from our raffle. Prizes include a 7-day unlimited MetroCard, passes to the transit museum and more!

Director: **Joseph Sargent**. 104 min. 1974. 35mm.

Co-presented by Cinebeasts as part of their Subway Series, an eight week long series which will showcase short films in various walkways and platforms of the MTA underground.

FRI, MAR 22, 7 PM

SONGS (AS CANÇÕES)

"Comprised of 18 "sessions" (chosen from 42 total), this astonishingly simple, emotionally compelling documentary delves into the songs that hold meaning in people's lives.

Director Coutinho reverses the traditional documentary practice of bringing the camera to the subject and instead invites the subjects to come to the camera. Sitting before a simple screen, the director engages his subjects in conversation about the song they picked, developing a rapport that allows for exceptionally involving, deeply personal stories about music and its intimate connection to memory, love, loss, self-discovery, regret, death, and life." —The Museum of Modern Art

Director: **Eduardo Coutinho**. 92 min. 2011. Portuguese with English subtitles.

Part of the series Janeiro in New York / Music + Film Series, presented by Cinema Tropical.

SAT, MAR 23, 8 PM, \$10

KEVIN GEEKS OUT ABOUT... WRESTLING!

Kevin Geeks Out is the comedy-variety show hosted by writer-comedian **Kevin Maher**—a confabulation of vintage film clips and videos, new finds, guest experts, games and curiosities. To geek out with Kevin you don't need to be a geek, you just need to love cool stuff.

This March, in anticipation of Wrestlemania, Kevin Geeks Out about WRESTLING, celebrating some of the weirdest, wildest moments in sports entertainment. The two-hour cultural cavalcade includes guest speakers presenting rare film footage and TV clips you won't find on YouTube or Netflix. The all-star line-up includes:

- Former WWE Magazine editor **Brian Solomon** shares his surreal retrospective "7 Years in the Tower: What I Learned Working for WWE" and presents a clip of Rowdy Roddy Piper discussing his role in John Carpenter's *They Live!*
- Author and raconteur **Mike Edison** grapples with that great existential conundrum, Was Andy Kaufman the Greatest Wrestler of All Time?
- Cult-movie film blogger **Tenebrous Kate** celebrates the odd sub-genre of Lucha Libre movies from the '60s and '70s.
- Pop Culture enthusiast **Brandon Rohwer** looks at Wrestling's Greatest tweets (or *tWWEets*) where the heels maintain their personas over social media.
- Quizmaster **Noah Tarnow** remembers that long-departed staple of televised wrestling: the squash match.
- And dramatic readings from Leaping Lanny Poffo's poetry collection.
- Plus trivia, prizes and a roundtable discussion on Wrestling rumors, myths and legends.



KEVIN GEEKS OUT ABOUT... WRESTLING!