

92Y TRIBECA MAR 2012

FILM

Beat Down: Wrestling in the Movies



In anticipation of Wrestlemania, we present five nights full of cinematic elbow drops and flying clotheslines!

FRI, MAR 16, 7:30 PM
BODY SLAM

Legendary stuntman and director **Hal Needham** in person!

He decides to try a new direction with wrestler Rick Robertson (Roddy Piper, sans bubblegum), booking matches for him and his teammate. A major scuffle ensues when the team is blacklisted from major arenas, so Smilac comes up with another bright idea: take the band and the wrestlers on a tour together, maximizing entertainment with guitar solos and half nelsons! In addition to "Rowdy" Roddy Piper, other wrestlers that appear in the movie include Captain Lou Albano, The Tonga Kid and The Wild Samoans Afa Anoa'i and Sika Anoa'i.

For this screening, we welcome legendary stunt man and director Hal Needham (*Smokey and the Bandit*, *Cannonball Run*) for a discussion about *Body Slam* and his career in general. Moderated by Bruce Bennett of *The Wall Street Journal*.

Director: **Hal Needham**. 89 min. 1987. 35mm.

FRI, MAR 23, 7:30 PM
GAEA GIRLS

The Gaea circuit is a homegrown version of the World Wrestling Foundation, and its costumes and theatrical grappling are a low-budget facsimile of Western wrestling—no fancy martial arts and sumo moves here. The film takes us inside the Gaea training camp, where you will meet several young recruits including Wakabayashi, who ran away the first time around; Sato, a spindly 16 year old who has waited patiently to join for 3 years; and Nagay Chigusa, the shock-haired, pugnacious fighter in charge of the training camp. But the most heart-wrenching story of all is that of Takeuchi; she is routinely humiliated by Nagayo and reduced to a sniveling, bloodied wreck when it is all too evident that, in sparring bout after sparring bout, she lacks the sheer body weight and strength to understand those who would go against Japan's apparent preference for all things demure and restrained where women are concerned.

Directors: **Kim Longinotto and Jano Williams**. 106 min. 2000. 35mm.

SAT, MAR 24, 7:30 PM
BEYOND THE MAT

Funk is contemplating retirement, his body nearly taxed to its limit after his long career. At the height of his popularity, Foley keeps pushing himself further, much to the horror of his wife and children. Battling addiction and friction with his daughter, Jake "The Snake," once among the most famous wrestlers in the country, finds himself in smaller venues, barely holding it together. Roddy Piper called it "the best documentary ever made on professional wrestling."

Director: **Barry W. Blaustein**. 102 min. 1999. 35mm.

FRI, MAR 30, 8 PM, \$10
KEVIN GEEKS OUT ABOUT... WRASSLIN'!

To geek out with Kevin, you don't need to be a geek, you just need to love cool stuff. This March, during Wrestlemania weekend, Kevin Geeks Out about Wrasslin', looking at some of the weirdest, wildest moments in sports entertainment, including a retrospective on Mexican icon "El Santo" and a tribute to inter-gender wrestling champion Andy Kaufman. The two-hour cultural cavalcade includes guest speakers presenting rare film footage and TV clips you won't find on YouTube or Netflix.

SAT, MAR 31, 7:30 PM
PARADISE ALLEY

Green-lit because of *Rocky*, Stallone's directorial debut is a bubbling mess of amazing one-liners, patched-together sequences of drunken beauty and homerun moments of real vision and nervous emotion. Stallone plays hustler/heel Cosmo Carbone in 1946 Hell's Kitchen, getting into the underground wrestling business with his brothers Victor (the primitive brute) and Lenny (a slimy Armand Assante in his film debut).

"The wrestling is real and the love is best described by Cosmo's tearful 'everybody fakes it.' And the main event (with real-life champ Terry Funk) is the most incredibly conceived, visually stunning wrestling sequence in the history of cinema. Plus Stallone sings!" — Robert Greene

Director: **Sylvester Stallone**. 107 min. 1978. 35mm.

Special Selection from the Clermont-Ferrand International Short Film Festival



One of the world's leading festivals devoted to short films, Clermont-Ferrand in France is a vital showcase and a market for shorts, attracting over 100,000 visitors each year. Often referred to as the 'Cannes' of short film, it is now in the fourth decade. Originally Clermont-Ferrand screened only fiction films and only on 16mm and 35mm. But with the arrival of new technologies, a new competition called LABO (The LAB) was established in 2002. The LAB brings audiences films at the crossroads of different techniques and genres such as Fiction/Documentary, Experimental/Fiction, Animation/Documentary, etc.

For one evening only, 92YTribeca hosts the LAB's curator Calmin Borel and this year's LAB's jury member filmmaker Alla Kovgan who put together two exceptional programs from the Clermont-Ferrand International Short Film Festival. The programs are presented in collaboration with Dance Films Association (New York) and Balagan Film Series (Boston) and supported by Cine2000 and the Cultural Services of the French Consulate in New York and Boston.

FRI, MAR 2, 7 PM
PROGRAM 1

Dance and Rhythms of Life celebrates choreography for the camera spanning over two decades. Absurdity and the beauty of everyday life, personal dramas and comedies, objects and machines are all represented through dance, gesture and movement. Virtuoso, moving and inspiring! Approx. 90 minutes. Check the website for specific film details.

FRI, MAR 2, 9 PM
PROGRAM 2

The Clermont-Ferrand Highlights 2011-12 features a diverse and eclectic mix of recent favorites and award-winning films from around the world. Approx. 90 minutes. Check the website for specific film details.

Flaherty NYC: The Lives of Animals



Kathy High and Jim Supanick, the curators of Flaherty NYC for the Spring 2012 season, have put together an excitingly varied program of films foregrounding the emotional and ethical power of the animal image as discussed by Burt and others. In the past ten years, the burgeoning field of Animal Studies has done much to bring "the animal question" into the public eye, focusing attention on the place of animals in folklore, science, politics and religious practice – and also on the place of the human animal in relation to our animal others.

Some of the highlights include: animated media works about humans and their relationships to animals, plants and the weather by Marina Zurkow; rarely-screened work by the artist Carolee Schneemann; Nancy Andrews's film *Behind the Eyes Are the Ears* attempts to expand our perceptions and consciousness; *A Divided World* by the Swedish pioneering documentarian Arne Sucksdorff, depicting predator and prey over the course of a long winter night; and Shelly Silver's small lies *Big Truth* and *Lesser Apes* by Cooper Battersby and Emily Vey Duke on sex, love, kinship and taboo.

WED, MAR 7, 7:30 PM

**ENTIRE ECOSYSTEMS:
WORKS BY ARNE SUCKSDORFF
AND MARINA ZURKOW**

Synthesizing plain-air cinematography and close-ups staged in the studio, Sucksdorff's film depicts predator and prey over the course of a winter night. Reminiscent of the famous river scene in *Night of the Hunter*, this is nature film as glorious contrivance. Like the notorious traffic jam in Godard's *Week End*, the plausible catastrophe of Zurkow's *Slurb* is treated as a slow sad tracking shot; inspired in part by J.G. Ballard's *The Drowned World*, it envisions a new *Deluge with Noah* nowhere to be seen. In this, as in her other work, Zurkow weaves together first-hand research with art-historical reference to dispel delusions of a Peaceable Kingdom.

WED, MAR 14, 7:30 PM

**TALK WITH THE ANIMALS:
FILMS BY SHELLY SILVER, EMILY VEY
DUKE AND COOPER BATTERSBY**

In his *Philosophical Investigations*, Wittgenstein asserted that, "If a lion could talk, we could not understand him." In the works of Shelly Silver and Emily Vey Duke & Cooper Battersby, animals speak the words of humans; given these variously thrown voices, how then might the great philosopher append his statement? In *Beauty Plus Pity*, Duke and Battersby's animal chorus recites the poetry of Philip Larkin; in *small lies*, *Big Truth*, Silver's menagerie delivers testimony from the Starr Report. Traveling the folkways, these tales of transgression—between a primatologist and her bonobo subject (Duke and Battersby's *Lesser Apes*), between *The Honorable* and the intern (Silver's *small lies*, *Big Truth*)—offer perspective on our own ethical codes and raise questions about desire and taboo that may make you squirm. Or, as another famous lion put it: "Exit, stage left!!"

WED, MAR 21, 7:30 PM

**SPECULATIVE EMPATHY:
NANCY ANDREWS AND JIM TRAINOR**

Both filmmakers share a fascination with animals, with the uniqueness of sensory apparatus in other species, and with how their consciousness in turn differs from that of the human animal. To do so demands a certain speculative empathy and a willingness to embrace the humor that comes with the territory—animation, in this endeavor, lends itself well to the task. Andrews' multi-styled "montage of attractions"—including puppets, pixilation, costumed animals and song—exhibits all the no-holds-barred moxie of a vaudeville revue as produced by paranormalist Charles Fort. Trainor's eloquent writing combines with a simple but forceful drawing style to perform double duty, at once informing us about the animal subjects, and prying open the epistemological gaps that reveal the extent of what we just don't know.

This series continues in April. Check the website for the full program.

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

All screenings are \$12 unless otherwise noted. Visit 92YTribeca.org for updates and additions. **NEW - 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 at Canal | An agency of UJA-Federation

Overdue Film Series



In older times, back when people gave a hoot, video stores would set aside certain movies on an altar to refined, idiosyncratic expertise called "Employee Picks."

In that spirit, critics Nick Pinkerton and Nicolas Rapold present their very own secret history of cinema—genre gems, misunderstood art, music movies—leading with torches of knowledge into the catacombs of culture. Featuring special guests, elegant costumes, sparkling repartee and when possible, millions of dollars in prizes.

Programmed by Pinkerton and Rapold.

FRI, MAR 9, 7 PM **BLUE COLLAR**

As with the many American movies from the nadir of the stagflation 70s, *Blue Collar* speaks directly to our contemporary morass. Pryor, approaching a raised-consciousness crossroads in his career, defines the movie's trope walk between comedy and white-hot disgust in his performance.

Director: Paul Schrader. 114 min. 1978. 35mm.

FRI, MAR 9, 9 PM **WHICH WAY IS UP?**

Made under his lucrative \$4 million contract with Universal, Pryor headlines this *Blue Collar* warm-up as three characters: orange picker Leroy Jones, mistaken for a Chavez strike hero; Leroy's foul-mouthed father; and the overly attentive Reverend Lenox Thomas—in an American transplant of Lina Wertmüller's *Mimi metallurgico ferito nell'onore* (*The Seduction of Mimi*). The resulting only-in-the-70s curio translates Pryor's routines to the screen, inevitably playing out the warring impulses of his stage persona. Co-starring Lonette McKee and Margaret Avery and shot by *Chinatown* DP John Alonzo.

Director: Michael Schultz. 1977. 93m. 35mm.

Basic Cable Classics



Back in the latchkey-kid days of scant parental involvement, limitless freedom and VHS tapes, there were certain films that served as comfort food—the cinematic equivalent of English muffin pizzas, crinkle cut fries or Capri Sun juice pouches.

These were the movies we'd watch over and over until the tape wore out. Over the years they've been ignored by the canon, dismissed as "so bad it's good" kitsch and relegated to cable TV purgatory. Turns out, they're more oddball, crafty and subversive than we remember. Basic Cable Classics is a monthly tribute to those well-worn VHS staples that still hold up all these years later. Each screening in the series includes two such films, united by their respect for genre entertainment as an art form and by the fact that they tend to be fun to watch slightly intoxicated. Every month we revisit the true classics on 35mm prints, with surprise special guests & trivia to test your better-than-IMDB brains.

Admission to each film is separate, but buy tickets to both and get a free PBR in between screenings! Just show your ticket stubs at the cafe.

This month features two ultra-evil villains, with introductions from film critic Keith Ulich.

SAT, MAR 10, 8 PM **LEGEND**

And what a rogue we have in Ridley Scott's sumptuously silly fantasy epic: Tim Curry's Beelzebub-lookin' mofu (those horns! those hooves!) comes between Tom Cruise and dream girl Mia Sara, whisking the lady off to his Gothic—*Gothic*, we say!—headquarters. It's up to our pixieish hero and his otherworldly buds (from *The Tin Drum*'s David Bennent to the always-welcome Billy Barty) to rescue the girl, destroy the big bad, and get to the end-credits Bryan Ferry song ("Is Your Love Strong Enough?") that Trent Reznor recently covered for *The Girl With the Dragon Tattoo*. You can do it, Maverick!

Director: Ridley Scott. 89 mins. 1985. 35mm.

SAT, MAR 10, 10:15 PM **MASTERS OF THE UNIVERSE**

Dolph Lundgren's slab-of-beefcake He-Man and friends travel to present-day Earth to slash the budget ... I mean, stop Skeletor's nefarious plan to steal a universe-dominating cosmic key from diminutive goblin inventor Billy Barty (you again!). Masters staples like Man-at-Arms and Evil-Lyn (Meg "Look Into My Eyes" Foster) strickland with a teenage Courteney Cox and Principal Strickland from *Back to the Future*. But this is Langella's show (he did it for his kids...awwww); not even the end credits are safe from his glorious hamming.

Director: Gary Goddard. 106 mins. 1987. 35mm.



THU, MAR 1, 7:30 PM **THE GREAT NORTHFIELD MINNESOTA RAID**

Part of the series **Closely Watched Films**, hosted by Elliott Kalan.

Brilliant, that is, until everything goes wrong and men start dropping like flies.

Philip Kaufman's *The Great Northfield Minnesota Raid* is a rambling Altmanesque comedy, a tense crime thriller and a sharp look at uniquely American vices as only the new freedoms of '70s cinema could produce. Held together by Cliff Robertson's charismatic performance as it turns from charmingly shaggy to shockingly violent, *Raid* is an underseen gem.

Host Elliott Kalan and special guest Jason Jones will discuss '70s Hollywood, what a terrible person Jesse James really was and the glory of 19th century baseball.

Director: Philip Kaufman. 91 min. 1972. 35mm.

SAT, MAR 3, 8 PM, \$10 **THE IRON MULE SHORT COMEDY FILM FESTIVAL**

The Iron Mule Short Comedy Screening Series was founded in April, 2002 under the name First Sundays at the Chicago City Limits Theater in NYC and has been screening monthly ever since. We are a collective of filmmakers and film lovers who meet monthly to celebrate funny and inventive short cinema among friends. Join us if you dare!

SAT, MAR 3, 10 PM, \$13 includes one beer **STEEL MAGNOLIAS CRY-ALONG**

We'll cover your first beer and the tissues, so all you need to do is show up with your inhibitions checked at the door and conjure the hysterics until you don't know whether you're laughing or crying. Thematic outfits are encouraged, just make sure the person behind you can see over your teased up coiffure. There may even be an armadillo cake on hand...

Director: Herbert Ross. 117 min. 1989. 35mm.

THU, MAR 8, 7 PM **SAMBA BEATS**

Part of the series **Janeiro in New York**. Co-presented with Cinema Tropical.

The film chronicles the introduction and transformation of percussive instruments, which lead to the distinctive samba rhythm of Rio de Janeiro. With rare exceptions, the musicians, composers and percussionists of the samba world are intuitive talents without formal musical training, making this record of their work even more important. With the participation of samba maestros Marçalzinho, Monarco and Wilson das Neves.

- It's All True International Documentary Festival of Brazil

Director: Bebeto Abrantes. 82 min. 2010. In Portuguese with English subtitles. Blu Ray.



MON, MAR 12, 7 PM, \$15 In the Mainstage space **DETACHMENT**

Adrien Brody in person for post-screening Q&A.

Adrien Brody, Marcia Gay Harden & Christina Hendricks star in this award-winning drama about teachers in a troubled high school. From *American History X* director Tony Kaye, featuring Brody's most acclaimed performance since *The Pianist*.

For this special sneak preview screening, we welcome Adrien Brody, who will discuss the film.

Director: Tony Kaye. 97 min. 2011. Blu Ray.

THU, MAR 15, 7 PM **A QUIET INQUISITION**

Part of the series **Story Leads to Action**, co-presented with Chicken and Egg Pictures and Working Films.

In honor of Women's History Month, we are proud to present a work-in-progress screening of *A Quiet Inquisition*.

A doctor must choose between breaking the law or breaking everything she stands for. This is the reality of living in one of the six countries in the world where the termination of any pregnancy, even in the case of rape, incest or to save the woman's life, is illegal and actively prosecuted. A chilling reminder of the exact restrictions many US politicians and Tea Party members want to put in place here.

Filmmakers Hohen Kahn and Alessandra Zeka will be in attendance, along with local and international pro-choice activists.



FRI, MAR 16, 10:30 PM **THE UNSEEN**

Part of the series **Beer Goggles**. This month is co-presented by Kindertrauma. Come early for Happy Hour! An hour before the screening, our cafe will offer \$2 off most beer and wine for movie ticket holders.

Showcasing Bond girl Barbara Bach, *The Unseen* tells the tale of a reporter and two of her gal pal cohorts who travel to a small town to document a festival. Due to a mix up, the three find themselves without lodging and are left relying on the kindness of strangers. Strangers don't come much stranger than Sydney Lassick of *One Flew Over the Cuckoo's Nest* and Lelia Goldoni of Cassavetes' *Shadows*, as a seemingly kindly but suspiciously twitchy married couple who offer the women hospice. In classic horror style, it's not long before the ladies learn that their quirky benefactors harbor a deep dark family secret within their Victorian manor's dank basement. Relying on atmosphere and suspense rather than gore, *The Unseen* marries psychological character study with the slasher tropes of its day while delivering its own freaky brand of sleazy oddball charm. Campy, offbeat and sometimes strangely disturbing, *The Unseen* is a twisted oddity that deserves to be plucked out of hiding.

Director: Danny Steinmann. 90 min. 1980. 35mm.

SAT, MAR 17, 6 PM **JOHN CASSAVETES DOUBLE FEATURE: I'M ALMOST NOT CRAZY & LOVE STREAMS**

Part of the series **Not Coming to a Theater Near You**, presented by the film blog.

6 pm — *I'm Almost Not Crazy: John Cassavetes, the Man and His Work*

It is 1984, John Cassavetes has been told by doctors he has only months to live and he is hard at work at his most ambitious film to date, *Love Streams*. Unavailable on DVD and long out of print on VHS, *I'm Almost Not Crazy: John Cassavetes, the Man and His Work* is a privileged behind-the-scenes glimpse at one of cinema's most inspired and personal auteurs at work with his closest collaborators, friends and family.

Director: Michael Ventura. 60 min. 1984. 16mm.

7:15 pm — *Love Streams*

"[*Love Streams*] gives up its mysteries slowly—flirting with theatricality, inserting dream sequences, concluding on a brazenly surreal enigma."
—Dennis Lim, *Village Voice*

An expressionistic fever dream filled with blood, dance sequences and hordes of animals, John Cassavetes' *Love Streams* tells the story of two siblings searching for love in all the wrong places. Cassavetes plays Robert Harmon, an alcoholic writer and neglectful father who goes from one meaningless relationship to another. Meanwhile, his sister (Gena Rowlands) is going through her own painful breakup with her husband (Seymour Cassel). Made while he was dying from cirrhosis of the liver, Cassavetes' intended swan song is infused with both an air of mortality and a ceaseless zest for life and art. Produced by Cannon Films in one of their rare jaunts outside of B-actioners, *Love Streams* is arguably Cassavetes' greatest achievement and most daring and avant-garde film.

Director: John Cassavetes. 141 min. 1984. 35mm.

THU, MAR 22, 7 PM **A LEAGUE OF THEIR OWN**

Co-presented by WAM!NYC

A League of Their Own promptly became a cult classic for 90s kids and adults alike, not only because the movie showcased a host of talented actresses, but because it reminded us that women can—and should—have a place in sports, too. A discussion with panelists will follow, moderated by Nona Willis Aronowitz.

Director: Penny Marshall. 128 min. 1992. 35mm.

THU, MAR 29, 7:30 PM **THE HOUSE BUNNY**

Not since the 1930s teaming of ZaSu Pitts and Thelma Todd has there been a female cinematic comic duo as engaging as Anna Faris and Emma Stone in *The House Bunny*. Faris plays a Playboy Bunny, a female female impersonator, who is kicked out of the Mansion by Heff himself and banished to the real world. She finds a position as a house mother for an outcast sorority, and instructs the misfits that gaining boys and popularity is an easy option, simply requiring a few tricks and some mascara. (Because, as she memorably advises: "the eyes are the nipples of face.") Whether intentional or not, it is an original and affirmative examination of diverse manifestations of maternal love and sisterhood, and is also very funny.

The screening will be followed by a discussion by a panel including Tad Friend from *The New Yorker*, who wrote the "instant-classic" profile titled "Funny Like a Guy: Anna Faris and Hollywood's Woman Problem." The panel also includes Melissa Anderson (*Village Voice*), Jessica Winter (*Time*), Marisa Meltzer (author of *Girl Power*) and is moderated by Miriam Bale, the editor of the online feminist film journal Joan's Digest.

Director: Fred Wolf. 97 min. 2008. 35mm.

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