

# CALENDAR

JANUARY 6 – FEBRUARY 12, 2006

## Friday, January 6

7:30 2046

## Saturday, January 7

2:00 *Hiroshima Mon Amour*  
introduced by  
Matt Zoller Seitz

4:00 *The Third Man*  
introduced by  
John Anderson

6:30 *Capote* with Bennett  
Miller in person

## Sunday, January 8

2:00 *Hiroshima Mon Amour*  
4:00 *The Third Man*  
6:30 2046

## Friday, January 13

7:30 Best of *Stash* 2005

## Saturday, January 14

1:00 *Hamsun* introduced by  
Peter Rainer

4:00 *Naked Lunch*

6:30 *The Man Who Fell To Earth*  
introduced by  
Stephen Whitty

## Sunday, January 15

2:00 *Unleashed*

4:00 *Naked Lunch* introduced  
by Stuart Klawans

6:30 *The Man Who Fell to Earth*

## Friday, January 20

7:30 *Brazil*

## Saturday, January 21

1:30 *Kundun* introduced by  
Nathan Lee

4:00 *Foreign Correspondent*  
introduced by  
Andrew Sarris

6:30 *Brazil*

## Sunday, January 22

1:30 *Kundun* introduced by  
Thelma Schoonmaker

4:00 *Foreign Correspondent*  
6:30 *Brazil*

## Friday, January 27

7:30 *Blue Collar*

## Saturday, January 28

1:30 *Stroszek*

4:00 *Zabriskie Point*  
introduced by  
J. Hoberman

6:30 *Once Upon A Time  
in the West*

## Sunday, January 29

1:30 *Stroszek* introduced by  
Michael Atkinson

4:00 *Zabriskie Point*

6:30 *Once Upon A Time  
in the West*

## Friday, February 3

7:30 *Masculine-Feminine*

## Saturday, February 4

2:00 *Full Metal Jacket*  
introduced by  
Owen Gleiberman

4:30 *The Last Flight*  
introduced by  
Lou Lumenick

6:30 *Masculine-Feminine*

## Sunday, February 5

1:30 *No Greater Glory*  
introduced by  
Armond White

4:30 *Ninotchka*  
introduced by  
Leah Rozen

6:30 *Masculine-Feminine*

## Friday, February 10

7:30 *Tsotsi*

## Saturday, February 11

2:00 *The Yakuza*  
introduced by  
Marshall Fine

4:00 *My Beautiful Launderette*  
introduced by  
Gene Seymour

6:30 *Ali: Fear Eats the Soul*  
introduced by  
Dennis Lim

## Sunday, February 12

2:00 *The Brother from Another  
Planet* introduced by  
David Sterritt

4:30 *Genghis Blues*  
introduced by  
Lisa Schwarzbaum

6:30 *Ali: Fear Eats the Soul*

## Tut's Fever Movie Palace

Wednesdays-Sundays

1:00 and 3:00 p.m.

New episode every Saturday

Through Friday, February 10:

*Spy Smasher*

Starts Saturday, February 11:

*Panther Girl of the Kongo*



*The Man Who Fell to Earth* (February 14, 15)

## MUSEUM INFORMATION

### ADMISSION

Adults: \$10.00

Senior citizens/college

students with ID: \$7.50

Children (age 5 – 18): \$5.00

Members, children under 5: Free

Fri, 4 p.m. – 8 p.m.: Free

Paid admission includes  
film screenings.

### DIRECTIONS

35 Avenue at 36 Street in Astoria

By subway take R or V trains

(R or G on weekends) to Steinway St;

N or W trains to 36 Ave.

For program information

call 718.784.0077 or visit

[www.movingimage.us](http://www.movingimage.us)

### HOURS

Galleries, Museum Shop

Wed & Thur: 11 a.m. – 5 p.m.;

Fri: 11 a.m. – 8 p.m. (free after 4 p.m.)

Sat & Sun: 11 a.m. – 6:30 p.m.

### SCHOOL TOURS AND GROUP TOURS

Tue – Fri: 9 a.m. – 3 p.m.,

by appointment

Call 718.784.4520 or e-mail

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# MUSEUM OF THE MOVING IMAGE

35 AVE AT 36 ST, ASTORIA, NY 11106

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The Museum of the Moving Image is grateful for the generous support of numerous corporations, foundations, and individuals. The Museum receives vital funding from the City of New York through the New York City Department of Cultural Affairs and the New York City Economic Development Corporation. Additional government support is provided by the New York State Council on the Arts, the National Endowment for the Arts, and the Natural Heritage Trust (administered by the New York State Office of Parks, Recreation, and Historic Preservation). The Museum occupies a building owned by the City of New York, and wishes to acknowledge the leadership and assistance of Michael R. Bloomberg, Mayor Helen Marshall, Queens Borough President, City Council member Eric Gioia, and the entire New York City Council under the leadership of Speaker Gifford Miller.

# FOREIGN AFFAIRS: NEW YORK FILM CRITICS CIRCLE SERIES

JANUARY 7–FEBRUARY 12, 2006



*Naked Lunch* (January 14, 15)

**Every year, Museum of the Moving Image presents a series of films selected, written about, and introduced by members of the New York Film Critics Circle. In these times of xenophobia, extreme nationalism, and international turmoil, the seventh annual Critics series, Foreign Affairs, offers a wide range of films from the United States and abroad that explore the idea of being “foreign,” of literally or metaphorically visiting another country.**

## ***Hiroshima Mon Amour***

Selected by **Matt Zoller Seitz**

Saturday, January 7, 2:00 p.m. Introduced by Seitz.

Sunday, January 8, 2:00 p.m.

1959, 88 mins., France/Japan. **Imported 35mm print courtesy of French Cultural Services of the French Embassy.** Directed by Alain Resnais. With Emmanuelle Riva, Eiji Okada. One of the sexiest movies ever made, and one of the most haunting, Resnais' pioneering romantic drama begins with an image of an embrace—intertwined lovers (Riva, playing a French actress, and Okada, playing a Japanese architect) dusted with what appears to be radioactive ash. It then covers one day in their relationship, following the lovers (both of whom are married) around postwar Hiroshima, then leaping back into the past without warning, exploring the private obligations and deep traumas that prevent them from uniting permanently. Based on a screenplay by the young Marguerite Duras, which Resnais said he shot word-for-word, the movie was revolutionary for its frank sexuality and its pioneering use of flash cuts. It remains powerful because it counters adolescent, Hollywood-style fantasies of forever-bonded soul mates and instead depicts an intensely physical, in many ways desperate, love between grown ups who are profoundly alienated from their countries, their personal histories, and each other.

—Matt Zoller Seitz, *New York Press*

## FOREIGN AFFAIRS: NEW YORK FILM CRITICS CIRCLE SERIES

### ***The Third Man***

Selected by **John Anderson**

Saturday, January 7, 4:00 p.m. Introduced by Anderson

Sunday, January 8, 4:00 p.m.

1949, 104 mins., United Kingdom. Directed by Carol Reed. With Joseph Cotten, Orson Welles. Is there an uglier American than Holly Martins? The ostensible hero of Carol Reed, Graham Greene, and Orson Welles' classic tale of post war corruption and strangers in a strange land, he might once have seemed the innocent abroad—instead of the ill-informed, blundering yahoo, big-footing it around a ruined Vienna, getting ensnared in a world he can't possibly understand and trying to bend that world to his will. Sound familiar? *The Third Man* is about nothing if not knowing what you don't know, even if Joseph Cotten's Holly never quite gets a clue.

—John Anderson, *Newsday*, *Variety*

### ***Hamsun***

Selected by **Peter Rainer**

Saturday, January 14, 1:00 p.m. Introduced by Rainer.

1996, 157 mins., Denmark/Germany/Norway/Sweden. Directed by Jan Troell. With Max Von Sydow, Ghita Norby. *Hamsun*, starring Von Sydow in his finest performance, is one of the greatest and least-heralded films to appear in the past decade. It takes you as far out as you can go—to the limits of feeling. As a movie about a great and aggrieved artist made by an artist of equal rank, it is perhaps unique in film history. It's about the final seventeen years in the life of the Norwegian writer Knut Hamsun, winner of the 1920 Nobel Prize for literature, and, late in life, an ardent defender of Hitler. Hamsun went from being a national hero to a national disgrace. This film plays out the passion of his fall.

—Peter Rainer, *The Christian Science Monitor*

### ***Naked Lunch***

Selected by **Stuart Klawans**

Saturday, January 14, 4:00 p.m.

Sunday, January 15, 4:00 p.m. Introduced by Klawans.

1991, 115 mins., Canada. Directed by David Cronenberg. With Peter Weller, Judy David, Ian Holm. A literary adaptation and a biopic, a cultural history and a horror movie, Cronenberg's masterpiece may be the ultimate hallucination of the not-so-innocent American abroad. We are a practical-minded people, best at patenting mechanisms and exterminating bugs—so our Bill feels a little helpless, a little alienated, when his favorite New York coffee shop melts into the Tangiers soul, and even his body parts start to behave like foreign agents.

—Stuart Klawans, *The Nation*



*Hiroshima Mon Amour* (January 7, 8)

## FOREIGN AFFAIRS: NEW YORK FILM CRITICS CIRCLE SERIES

### **The Man Who Fell To Earth**

Selected by **Stephen Whitty**

Saturday, January 14, 6:30 p.m. Introduced by Whitty.

Sunday, January 15, 6:30 p.m.

1976, 140 mins., United Kingdom. **Archival 35mm print from the Academy of Motion Picture Arts and Sciences Archive.**

Directed by Nicolas Roeg. With David Bowie, Rip Torn. We're used to aliens who can make the Earth stand still. But what would happen if the humans they met weren't quite as squeaky clean as Patricia Neal and Billy Gray? That's the question asked by Nicolas Roeg's 1976 film, in which David Bowie plays the strange visitor from another planet, and discovers a world of treachery and vice that poor Klaatu couldn't even have dreamed of in the 1950s. A film of elegant imagery and sardonic intent.

—Stephen Whitty, *The Newark Star-Ledger*



*Kundun* (January 21, 22)

### **Kundun**

Selected by **Nathan Lee**

Saturday, January 21, 1:30 p.m. Introduced by Lee.

Sunday, January 22, 1:30 p.m. Introduced by Oscar-winning editor **Thelma Schoonmaker** (*Kundun*, *Raging Bull*, *GoodFellas*).

1997, 128 mins. Directed by Martin Scorsese. With Tenzin Thuthob Tsarong. Arguably the most empathic meditation on Eastern spirituality ever made by an American director, *Kundun* is an exquisite act of imaginative sympathy. Scorsese's hushed, gentle, quietly radical biopic of the fourteenth Dalai Lama reflects the light and music of consciousness itself. Narrative becomes a medium for the evocation of mental states, the camera floating through space like an exhalation of smoke: mobile, delicate, sensitive to objects and architecture, reactive to the most attenuated psychological drafts.

—Nathan Lee, *The New York Sun*, *The New York Times*

### **Foreign Correspondent**

Selected by **Andrew Sarris**

Saturday, January 21, 4:00 p.m. Introduced by Sarris.

Sunday, January 22, 4:00 p.m.

1940, 120 mins. **Imported 35mm print from the British Film**

**Institute.** Directed by Alfred Hitchcock. With Joel McCrea, Laraine Day. The much underrated McCrea and Day provide the romantic backdrop of Alfred Hitchcock's 1940 international-espionage thriller *Foreign Correspondent*, buttressed by a suavely continental cast, notably Herbert Marshall, George Sanders, Albert Basserman,

## FOREIGN AFFAIRS: NEW YORK FILM CRITICS CIRCLE SERIES

Edmund Gwenn, Eduardo Cianelli, and Martin Kosleck. The set design and special effects of the legendary William Cameron Menzies evoked a sensibility as stark and fanciful as Hitchcock's, particularly in the climactic plane crash at sea, a brilliantly conceived and edited disaster coup that has never been surpassed. Almost as memorable as Mr. Memory in *The 39 Steps* is Edmund Gwenn's benignly avuncular assassin: a short, stocky cherub of cheerful malice who is in some ways a mirror image of the director himself in his role as the scourge of his virile, handsome male stars. —Andrew Sarris, *The New York Observer*

### **Stroszek**

Selected by **Michael Atkinson**

Saturday, January 28, 1:30 p.m.

Sunday, January 29, 1:30 p.m. Introduced by Atkinson.

1977, 108 mins., Germany. Directed by Walter Herzog. With Bruno S, Eva Mattes. Everything and nothing is foreign to Werner Herzog, our planet's greatest native alien and explorer of universalized freakiness. Here, Middle America is the LZ for a gaggle of Euro misfits, who may as well have landed on Pluto. Best of all, Wisconsin is revealed to us as essentially terra incognita, a landscape of extraterrestrial oddities.

—Michael Atkinson, *The Village Voice*

### **Zabriskie Point**

Selected by **J. Hoberman**

Saturday, January 28, 4:00 p.m. Introduced by Hoberman.

Sunday, January 29, 4:00 p.m.

1970, 112 mins. Directed by Michelangelo Antonioni. With Mark Frechette, Daria Halprin, Rod Taylor. Invited by MGM, Antonioni, the new-minted maestro of Swinging London went in search of America. *Zabriskie Point* was the most anticipated and reviled, as well as the most gorgeous and idiotic, of youthsploitation films. Filming in L.A., Berkeley, and Death Valley, Antonioni was accused of desecrating the RFK assassination site, fomenting a campus riot, and violating the Mann Act; his star, chosen after 1,300 hopefuls mobbed an open call at the Electric Circus on St. Marks Place, trumped his film performance by robbing a bank.

—J. Hoberman, *The Village Voice*



*Foreign Correspondent* (January 21, 22)

## FOREIGN AFFAIRS: NEW YORK FILM CRITICS CIRCLE SERIES

### **Full Metal Jacket**

Selected by **Owen Gleiberman**

Saturday, February 4, 2:00 p.m. Introduced by Gleiberman. 1987, 116 mins., United Kingdom. Directed by Stanley Kubrick. With Matthew Modine, Adam Baldwin. From the moment that Stanley Kubrick's Vietnam film was released, far too much attention was paid to its funny and harrowing Marine basic-training sequence—a brilliant coup de cinéma, to be sure, but merely the prelude to a movie that embodies, as no other has, the unstable and terrifying foreignness of war. More than Coppola or Cimino or Stone, Kubrick caught the insanity—the psychological disintegration—of combat in his film's very form, creating, in the process, his least-acknowledged masterpiece.

—Owen Gleiberman, *Entertainment Weekly*

### **The Last Flight**

Selected by **Lou Lumenick**

Saturday, February 4, 4:30 p.m. Introduced by Lumenick.

1931, 80 mins. **Archival 16mm print from the UCLA Film and TV Archive.** Directed by William Dieterle. With Richard Barthelmess, Johnny Mack Brown, David Manners, Helen Chandler, Elliott Nugent. John Monk Saunders (*Wings*, *The Dawn Patrol*, and Mr. Fay Wray) adapted his autobiographical novel about the Lost Generation for this uniquely witty and evocative drama of four emotionally damaged American flyers who spent their days drinking and chasing bulls with a flippant expatriate named Nikki in post World War I Paris.

—Lou Lumenick, *New York Post*



*No Greater Glory* (February 5)

### **No Greater Glory**

Selected by **Armond White**

Sunday, February 5, 1:30 p.m. Introduced by White.

1934, 117 mins. **Restored 35mm print from Sony Pictures Repertory.** Directed by Frank Borzage. With George Breakstone, Jimmy Butler. L. P. Hartley's famous epigraph "The past is a foreign country. They do things differently there," could apply to the little-known masterworks of Frank Borzage. *No Greater Glory* is among the finest of Borzage's affecting tales. Focusing on immigrant American struggles, Borzage's perceptive view of working-class life evokes the emotional plenitude of American experience before World War II—feelings and conflicts ignored in movies for baby boomers Gen X. Borzage's masterly vision foreshadowed Italian neorealism, the closest equivalent to his now foreign world of politics and spirituality.

—Armond White, *New York Press*

## FOREIGN AFFAIRS: NEW YORK FILM CRITICS CIRCLE SERIES

### **Ninotchka**

Selected by **Leah Rozen**

Sunday, February 5, 4:30 p.m. Introduced by Rozen.

1939, 110 mins. Directed by Ernst Lubitsch. With Greta Garbo, Melvyn Douglas. "Garbo laughs!" MGM's tag line at the time of the movie's original release says it all. After a decade of portraying tragic heroines, the dour Swedish-born star loosened up for a comedy romp that would turn out to be her penultimate movie. She is a hoot playing a grim Soviet bureaucrat who, while visiting Paris, is dismayed to find herself succumbing to the bourgeois charms of sophisticated millinery and a debonair Melvyn Douglas.

—Leah Rozen, *People*



*The Yakuza* (February 11)

### **The Yakuza**

Selected by **Marshall Fine**

Saturday, February 11, 2:00 p.m. Introduced by Fine.

1975, 112 mins. **Imported 35mm print from the British Film Institute.** Directed by Sydney Pollack. With Robert Mitchum, Ken Takakura. Mitchum is both deadly and soulful as an American trying to help a buddy, Brian Keith, whose daughter has been kidnapped by the Japanese mafia, the Yakuza. Writers Paul Schrader and Robert Towne treat this strapping American fixer as a reluctant bull in this particular china shop, trying to understand the codes of honor he seems to trample with regularity. He is not the ugly American trying to force his values on a foreign culture; rather, he is playing a game whose rules do not become clear until it is far too late. Director Sydney Pollack creates a taut, brutal action film with a heart and a conscience.

—Marshall Fine, *The Star*

### **My Beautiful Laundrette**

Selected by **Gene Seymour**

Saturday, February 11, 4:30 p.m. Introduced by Seymour.

1985, 97 mins., United Kingdom. Directed by Stephen Frears. With Daniel Day-Lewis, Saad Jaffrey, Roshan Seth, Gordon Warnecke. The contradictions that often get kicked into gear by race and class conflict have rarely, if ever, been as incisively depicted on screen as they are in this still minty-fresh comedy-drama set in Thatcher-era London. A white street tough (Day-Lewis) and a bourgeois Pakistani (Warnecke) form a romantic and professional bond, raising a rat-trap laundrette in their volatile neighborhood from the dead and making it a hip place to wash one's clothes. Their alliance provokes first bewilderment and then hostility on both sides of a racial and economic chasm. If you're looking for a daring, polychromatic depiction of "otherness," look no further than this bittersweet blend of romance, satire, and sociopolitical critique.

—Gene Seymour, *Newsday*

## FOREIGN AFFAIRS: NEW YORK FILM CRITICS CIRCLE SERIES

### ***Ali: Fear Eats the Soul***

Selected by **Dennis Lim**

Saturday, February 11, 6:30 p.m. Introduced by Lim.

Sunday, February 12, 6:30 p.m.

1974, 89 mins., Germany. Directed by Rainer Werner Fassbinder. With Brigitte Mira, El Hedi Ben Salem. A vital link between *All That Heaven Allows* and *Far from Heaven*, Fassbinder's 1974 masterpiece retained Sirk's scenario of a scandalizing romance and rendered it extra verboten, widening the age gap and igniting a racial fuse. Lugubrious but tentatively hopeful, filled with implicating stares and reproachful silences, it's a film of almost painful lucidity: For Fassbinder, love stories are above all studies of power relations—in this case, between the couple and their community and eventually between the two lovers, who are unable to fully insulate themselves against external prejudices. With a forensic compassion, Fassbinder brilliantly illuminates not only their isolation but also the self-interested concessions that pass for social progress in the real world.

—Dennis Lim, *The Village Voice*

### ***The Brother from Another Planet***

Selected by **David Sterritt**

Sunday, February 12, 2:00 p.m. Introduced by Sterritt.

1984, 110 mins. Directed by John Sayles. With Joe Morton. *The Brother from Another Planet*, played to perfection by Joe Morton, is a dark-skinned alien on the run from interstellar bounty hunters who track him clear to Harlem, where he's blending with the locals after crash-landing in the vicinity. Bypassing sci-fi thrills for moral clarity and sardonic wit, writer-director John Sayles crafted one of cinema's smartest takes on being a total stranger in the strange, beguiling land called the American inner city.

—David Sterritt, *The Christian Science Monitor*

### ***Genghis Blues***



*The Brother from Another Planet* (February 12)

Selected by **Lisa Schwarzbaum**

Sunday, February 12, 4:30 p.m. Introduced by Schwarzbaum.

1999, 92 mins. Directed by Roko Belic. With Paul Pena. This outrageously exotic, award-laden 1999 documentary is a marvel of joyful adaptability in the face of global mysteries: Paul Pena, a blind, ailing blues musician in San Francisco (he died last October at the age of fifty-four), taught himself the haunting art of "throat singing" most widely practiced in the speck-sized Mongolian republic of Tuva. Young Evanston-based filmmaking brothers Roko and Adrian Belic followed Pena across the world to the annual Tuvan throat-singing competition. The sound alone is guaranteed to raise goose bumps.

—Lisa Schwarzbaum, *Entertainment Weekly*

## REPERTORY NIGHTS

JANUARY 20–FEBRUARY 3, 2005



*Brazil* (January 20, 21, 22)

Terry Gilliam

### ***Brazil***

Friday, January 20, 7:30 p.m.

Saturday, January 21, 6:30 p.m.

Sunday, January 22, 6:30 p.m.

1985, 142 mins. With Jonathan Pryce, Robert De Niro. This inventive, retro-futuristic fantasy of a clerk's battling the Ministry of Information is an antibureaucracy satire mirroring Gilliam's own battle with Universal for the film's release.

Sergio Leone

### ***Once Upon a Time in the West***

Saturday, January 28, 6:30 p.m.

Sunday, January 29, 6:30 p.m.

1969, 165 mins. With Henry Fonda, Claudia Cardinale, Jason Robards. From the casting of Henry Fonda as a sadistic killer to an operatic, haunting score by Ennio Morricone, Spaghetti Western master Sergio Leone subverts and celebrates the mythology of the Hollywood Western.

Jean-Luc Godard

### ***Masculine-Feminine***

Friday, February 3, 7:30 p.m.

Saturday, February 4, 6:30 p.m.

Sunday, February 5, 6:30 p.m.

1966, 103 mins., France. With Jean-Pierre L aud, Chantal Goya. Adapted from a Guy de Maupassant story, Godard's *Masculine-Feminine* is a playful snapshot of 1960s youth, "the children of Marx and Coca-Cola," that explores Vietnam-era politics, teenage sexuality, and pop culture while following the burgeoning romance between a young political activist and a rising pop star.

## BLACK LIGHT: FILMS FROM THE AFRICAN DIASPORA

With support from the Independence Community Foundation.

### **Blue Collar**

Friday, January 27, 7:30 p.m.

1978, 110 mins. Directed by Paul Schrader. With Richard Pryor, Harvey Keitel, Yaphet Kotto. Richard Pryor's simmering, understated portrayal of a Detroit auto worker is the strongest of his dramatic performances. His wit and passion are at the center of Paul Schrader's directorial debut, one of the rare Hollywood films to take an authentic look at union politics, race relations, and the economic hardships of American working-class life. This screening is presented as a preview of the Museum's upcoming weekend tribute to Richard Pryor, which will take place from February 24–26, 2006.



*Blue Collar* (January 27)

### PREVIEW SCREENING

#### **Tsotsi**

Friday, February 10, 7:30 p.m.

2005, 96 mins., South Africa/United Kingdom. Preview screening courtesy of Miramax Films. Directed by Gavin Hood. With Presley Chweneyagae, Terry Pheto. A breakout hit on the international film circuit, and the winner of the prestigious People's Choice Award at the Toronto International Film Festival, *Tsotsi* is a thriller about a ruthless thug who must care for the infant child of a woman he has shot. The film is set in contemporary Johannesburg and pulses with the energy of its "Kwaito" hip-hop soundtrack. According to *Variety*, "The pic has vital, urban energy similar to the Brazilian crossover hit *City of God*."



*Tsotsi* (February 10)

Photo courtesy of Bilal Alsbirk and Miramax Films.

## ALT. MEDIA

This new monthly series of industry-oriented screenings, presentations, and discussions looks at the latest developments in moving image practice.



*Sixes Last* by 1st Avenue Machine (Best of Stash 2005, January 13)

### Best of Stash 2005

With presentations by animation studios

#### **PSYOP and 1st Ave Machine**

Friday, January 13, 7:30 p.m.

The dynamic monthly DVD magazine *Stash* is a showcase of animation, visual effects, and motion graphics for design and advertising. This evening includes screenings of the best TV commercials, music videos, broadcast design, video game cinematics, and other short works from the past year of *Stash*. The program also includes presentations by the animation studios PSYOP and 1st Ave Machine; PSYOP has created innovative work for Absolut, ESPN, Ford, Nickelodeon and Nike, and 1st Ave Machine has created a series of stunning visual effects-driven short films and videos. The event will be followed by a reception in the Museum's lobby. To view clips and samples from *Stash*, PSYOP, and 1st Ave Machine, visit [www.movingimage.us/alt.media](http://www.movingimage.us/alt.media)

## FIST AND SWORD: MARTIAL ARTS FILM CLASSICS

### **Unleashed**

Sunday, January 15, 7:30 p.m.

2005, 102 mins. Directed by Louis Leterrier. With Jet Li, Morgan Freeman, Bob Hoskins, Kerry Condon. Luc Besson (*La Femme Nikita*, *The Professional*) wrote and produced this outlandish saga about a ruthless assassin (Jet Li) who was literally raised in captivity—as a leashed dog—and tries to redeem himself with the help of a blind piano tuner. Roger Ebert wrote: "It has all the martial arts action any Jet Li fan could possibly desire, choreographed by Yeun Wo-ping, who is the Gerald Arpino of kung fu and creates improbable but delightful ballets of chops and socks, leaps and twists, and kicks and improvisations."

## SPECIAL SCREENINGS



Photo courtesy of Sony Pictures Classics.

2046 (January 6, 8)

### 2046

Friday, January 6, 7:30 p.m.

Sunday, January 8, 6:30 p.m.

2004, 123 mins. Directed by Wong Kar-Wai. With Tony Leung Chiu-Wai, Gong Li, Faye Wong, Zhang Ziyi. New York Film Critics Circle Award for Best Foreign Film, Best Cinematography (Kwan Pun Leung, Lai Yiu Fai, and Christopher Doyle). The apotheosis of Wong Kar-Wai's distinctive brand of impressionistic romantic reverie, *2046* follows the real and imagined wanderings of a hopelessly confused playboy/pulp-fiction writer and the women who move in and out of his life. Alternately nostalgic and futuristic, the film—like the pop music that infuses its soundtrack—glides on emotion and image more than narrative logic.



Photo courtesy of Sony Pictures Classics.

Capote (January 7)

### Capote

**Bennett Miller** in person

Saturday, January 7, 6:30 p.m.

2005, 115 mins. Directed by Bennett Miller. Written by Dan Futterman. With Philip Seymour Hoffman, Catherine Keener. New York Film Critics Circle Award for Best First Film. *Capote* is a remarkable debut film by director Bennett Miller and screenwriter Dan Futterman, who were childhood friends. With a spellbinding performance by Philip Seymour Hoffman, the film chronicles Truman Capote's obsessive research into the brutal murder of a Kansas family and his writing of the 1963 nonfiction novel *In Cold Blood*, which turned him into an international celebrity.

\$12 public/\$8 Museum members. Call 718-784-4520.

## IN THE GALLERIES

### DIGITAL PLAY

#### IN THE WILLIAM FOX GALLERY

The Museum's interactive video-game exhibition *Digital Play* includes video arcade games from the 1980s, home-based games, artworks, digital animations, and software toys. The games on display, all of which are free to play, manifest different approaches to the theme of "action," driving and fighting games, music- and dance- oriented pieces. Among the highlights of Digital Play are the new games *We Love Katamari*, *Burnout: Revenge*, *Eyetoy: Play II* and the 1976 arcade game *Death Race*.

### BEHIND THE SCREEN

#### IN THE 2ND- AND 3RD-FLOOR GALLERIES

The core exhibition *Behind the Screen* takes visitors through the art, craft, science, technology, and collaboration behind movies, television, and digital media. This diverse museum experience features 1,600 artifacts, commissioned art works, hours of audiovisual material, and an engaging set of computer-based interactive experiences. On view through January 16 is *Gumby and the Art of Stop-Motion Animation*, a tribute to one of the most enduring TV characters ever created. Visit [www.movingimage.us](http://www.movingimage.us) for a daily schedule of animation demonstrations, workshops, and gallery talks.

### CLASSIC MOVIE SERIALS

#### IN TUT'S FEVER MOVIE PALACE

Wednesdays–Sundays at 1:00 p.m. and 3:00 p.m.

New episodes beginning each Saturday

Through February 10, 2006

#### **Spy Smasher**

1942, Republic Pictures. Directed by William Witney. With Kane Richmond. *Spy Smasher* must stop notorious agent The Mask.

Starts Saturday, February 11, 2006



*Panther Girl of the Kongo* (Episodes daily in Tut's Fever Movie Palace)

#### **Panther Girl of the Kongo**

1955, Republic Pictures. Directed by Franklin Adreon. With Phyllis Coates. Best known as Lois Lane on the *Superman* TV series, Coates plays wildlife photographer "Panther Girl." A diamond-smuggling plot pits her against a mad scientist and the giant beasts—from a savage gorilla to huge "claw monsters"—he creates from jungle animals.