

Contents

Preface and Acknowledgements	xii
------------------------------	-----

Part 1: Reviews and Interviews

Reviews

Don't hate me, I'm just a movie critic	2
Days of Heaven and Waco: Terrence Malick's <i>The Tree of Life</i>	5
<i>Howl</i>	14
<i>Stalker</i>	19
<i>Mirror</i>	24
<i>The Pervert's Guide to Cinema</i>	29
<i>The Pervert's Guide to Ideology</i>	33
<i>The Tales of Hoffmann</i>	37
<i>The Caretaker</i>	42
<i>The Red Riding Trilogy</i>	47
What does video art look like? Sometimes it can be a sculpture	52
All sounds can make music for radical and influential composer John Cage	55
Gibson's <i>Passion</i> Has Little But Suffering on Its Mind	58
Einstein on the Beach: a masterly revival	61
Seeking (and Finding) Brakhage	63

Interviews from Assorted Publications

With Borrowed Eyes: Abbas Kiarostami	69
Time Destroys All Things: An Interview with Gaspar Noé	78
The Music Man: Ennio Morricone	94

<i>Ralph Bunche: An American Odyssey</i>	
An Interview with William Greaves	100
An Interview with Andrew Sarris	107
Interviews from <i>The Christian Science Monitor</i>	
T-Rex: Is this the musician of mystery?	
Marc Bolan, 1972	112
Quiet, gentle, candid; but at the jazz piano	
percussive, complex	
Dave Brubeck, 1973	115
Federico Fellini: Filmmaker who hates going to movies	
Federico Fellini, 1975	122
“I watch, I think, I am conscious of everything”	
Michelangelo Antonioni, 1975	126
Woody Allen: his serious side is funny too	
Woody Allen, 1977	129
New Directions in American Theater	
Robert Wilson and Spalding Gray, 1979	132
Strange, provocative look at Hitler’s World	
Hans-Jürgen Syberberg, 1980	138
New sound—and a new world—for George Shearing	
George Shearing, 1980	142
A “shadow warrior” from Japan heads for America	
Akira Kurosawa, 1980	147
Tradition re-seen: composer Steve Reich	
Steve Reich, 1980	151
Recalling Hollywood at the height of the cold war	
Victor Navasky, 1981	159
Philip Glass—hard work and no compromises, 1981	
Anthology Film Archives is like a world headquarters:	
the world of independent cinema—and its guardians	
Jonas Mekas, 1981	168
Veteran director challenges today’s films—and audiences	
Sidney Lumet, 1981	174

Interview with the writer: that Neil Simon hit-after-hit touch: what makes it so successful?	
Neil Simon, 1981	179
A conversation with Paul Newman	
Paul Newman, 1981	185
Miloš Forman and the tricky business of filming <i>Ragtime</i>	
Miloš Forman, 1981	189
Pioneering a new kind of stage magic	
Elizabeth LeCompte, 1981	194
Laughs and deep themes—a talk with <i>Time Bandits</i> maker	
Terry Gilliam, 1982	197
The place of the “civilized” movie on today’s screen	
James Ivory and Ismail Merchant, 1982	200
When Meredith Monk sings, the whole world understands.	
Her radical style taps many cultures	
Meredith Monk, 1982	206
Coppola savors breaking the moviemaking rules	
Francis Ford Coppola, 1982	210
Composer John Cage, master of notes—and sounds	
John Cage, 1982	215
Two more films from Spielberg, a one-man fantasy factory	
Steven Spielberg, 1982	218
Lively, enriching tale of the Chinese-American experience:	
<i>Chan Is Missing</i> uses detective format for humor and insight	
Wayne Wang, 1982	222
Multimedia man Altman plunges into... opera?	
Robert Altman, 1982	225
A chat with veteran rockers about their film: Routine concert movie—on the very nonroutine Stones	
The Rolling Stones, 1983	228
Max Roach’s mixed-media “study in shapes and sound”	
Max Roach, 1983	230
<i>Angelo My Love</i> is brilliant, compassionate; It all started when Robert Duvall spotted a Roma boy...	
Robert Duvall, 1983	232

Opera on film is like two continents colliding Franco Zeffirelli, 1983	235
Getting down to the bedrock of dance Lucinda Childs, 1983	238
E. L. Doctorow's collaboration with the "enemy" E. L. Doctorow, 1983	241
Jimmy Stewart looks back at "Hitch," Hollywood of old James Stewart, 1983	244
Twyla Tharp: dancing offstage and onto the television screen Twyla Tharp, 1984	248
Living Theatre's journey toward change Julian Beck and Judith Malina, 1984	251
Steve Martin is no fool—and makes films to prove it Steve Martin, 1984	254
The "furniture music" of rock star Brian Eno Brian Eno, 1984	257
Polish director finds there are "many forms of freedom" Andrzej Wajda, 1984	260
Robert Wilson, master of experimental theater Robert Wilson, 1985	264
Merce Cunningham: dance's bold adventurer. Audiences used to throw things; now they love his unconventional moves Merce Cunningham, 1985	267
Novelist Mailer turns his latest book into a movie Norman Mailer, 1987	270
The best part of theater is what happens after you leave Peter Sellars, 1987	272
Bill Viola: Art demands creativity from viewers, too Bill Viola, 1987	274
Louis Malle and his artistic dilemma Louis Malle, 1988	277
"New cinema" director sees different Rio. Diegues discusses his new film, <i>Subway to the Stars</i> Carlos Diegues, 1988	280

Director with an optimistic viewpoint. Wenders explains angel's presence in his latest film Wim Wenders, 1988	283
Film focuses on possible mishandling of criminal case Errol Morris, 1988	286
Edo de Waart's baton is in the service of all kinds of serious music: the fine art of re-creation Edo de Waart, 1988	289
Eastwood and <i>Bird</i> Clint Eastwood, 1988	291
Mira Nair: Interview with Indian director whose new film stars street children from Bombay Mira Nair, 1988	294
Ophuls: Nazi period is his specialty Marcel Ophuls, 1988	297
Vanessa Redgrave: as Dazzling as Ever Vanessa Redgrave, 1995	300
The Personal Is Political for a Chinese Director Zhang Yimou, 1989	303
Sensitive Secrets & Lies Reflects Creative Journey Mike Leigh, 1996	306
Director Ken Loach: Voice for More Than Popcorn and Profits Ken Loach, 1998	309
Innovator sees the creative amid the crass David Byrne, 1999	311
Kidman revels in risky film choices Nicole Kidman, 2001	313
He lets intuition, not money, guide him Woody Allen, 2002	316
Veteran's films teem with vitality: now in his 90s, Portuguese director makes a movie a year Manoel de Oliveira, 2002	318

Part 2: Articles and Essays

Coppola, <i>Apocalypse Now</i> , and the Ambivalent '70s	322
Views of Vietnam: <i>Platoon</i> vs. <i>Rambo</i> : why did films with very different images of war and heroism both become hits?	327
When the larger-than-life gets smaller-than-life	331
<i>The Press Gang: Writings on Cinema from New York Press, 1991-2011</i>	334
Solid (James) Ivory	338
Dietrich & von Sternberg in Hollywood	342
Sokurov: Early Masterworks	349
Late Ozu	354
John Farrow: Ingenious Filmmaker, Incorrigible Fabulist, Impossible Person	360
Confounding the Plausibles: Louis Feuillade's Epic Crime Serials	372
The Wooster Group	382
Grand Opera and the Silver Screen	389
<i>Psycho</i> Analyzed: The Hitchcock classic at 50, still inspiring discussion and debate	392
Godard, Gorin, and Company	401
Mailer, Godard, and Company	406
Heroes Are Something We Create: Eastwood's Biopics	419
Bad Mixings: <i>Dirty Harry</i> , Social Anomaly, and the Gospel of Healthy-Mindedness	439
Thomas Hart Benton and the Hollywood Epic	452
Schizoanalyzing Souls: Godard, Deleuze, and the Mystical Line of Flight	460
Haunted by Godard: Welcome Revenants and Lively Ghosts	484
Images of Religion, Ritual, and the Sacred in Martin Scorsese's Cinema	497
Spielberg, iconophobia, and the mimetic uncanny	522
Politics, Eternalisms, and the Mad Science of Ken Jacobs	539
Index	545