



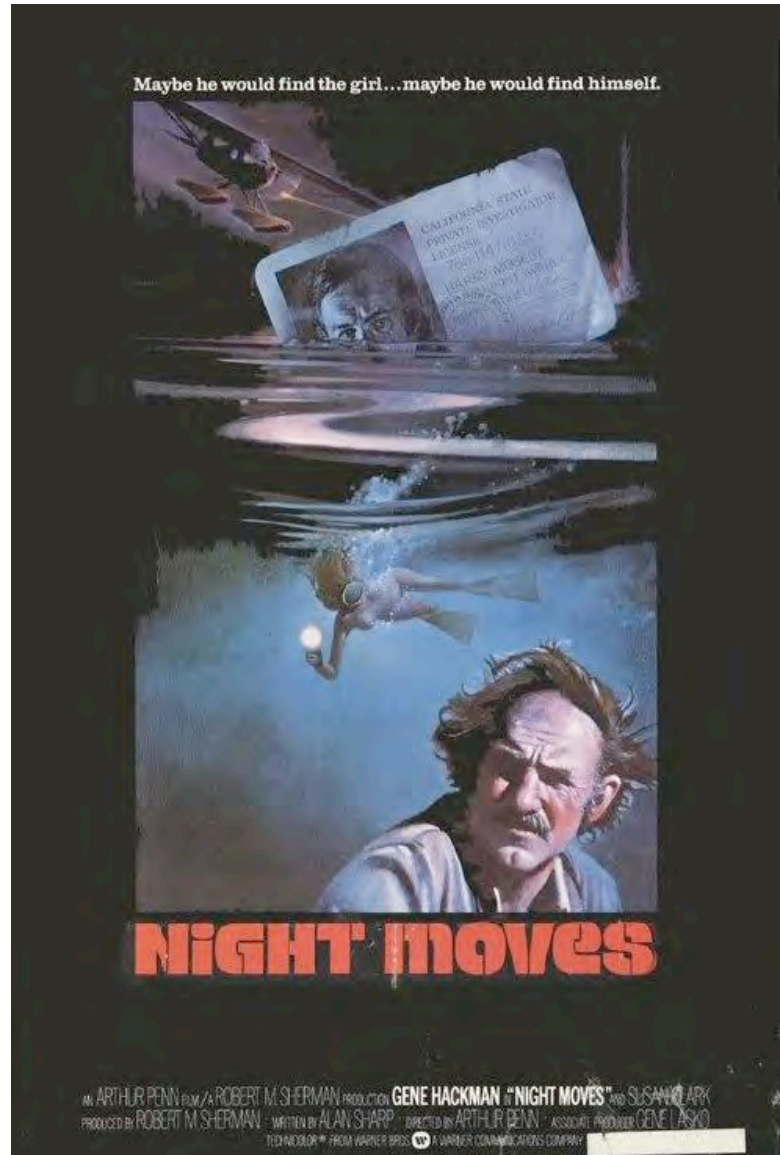
Directed by Arthur Penn
Written by Alan Sharp
Produced by Robert M. Sherman
Original Music by Michael Small
Cinematography by Bruce Surtees
Film Editing by Dede Allen

Gene Hackman...Harry Moseby
Jennifer Warren...Paula
Susan Clark...Ellen Moseby
Ed Binns...Joey Ziegler
Harris Yulin...Marty Heller
Kenneth Mars...Nick
Janet Ward...Arlene Iverson
James Woods...Quentin
Melanie Griffith...Delly Grastner
Anthony Costello...Marv Ellman
John Crawford...Tom Iverson
Ben Archibek...Charles
Max Gail...Stud

Stunts: Dean Engelhardt, Ted Grossman, Richard Hackman, Chuck Hicks, Terry Leonard, Rick Lockwood, Ernie F. Orsatti, Chuck Parkison Jr., Betty Raymond, Ronnie Rondell Jr., Walter Scott, Fred M. Waugh, Glenn R. Wilder,

ARTHUR PENN (27 September 1922, Philadelphia, Pennsylvania, USA—) directed 27 film and dozens of tv episodes, among them *Inside* (1996), *Penn & Teller Get Killed* (1989), *Dead of Winter* (1987), *Target* (1985), *Four Friends* (1981), *The Missouri Breaks* (1976), *Night Moves* (1975), *Little Big Man* (1970), *Alice's Restaurant* (1969), *Bonnie and Clyde* (1967), *The Chase* (1966), *Mickey One* (1965), *The Miracle Worker* (1962), *The Left-Handed Gun* (1958), "Playhouse 90" (5 episodes, 1957-1958), "Playwrights '56" (5 episodes, 1955-1956), "The Philco Television Playhouse" (12 episodes, 1953-1955), "Producers' Showcase" (2 episodes, 1954-1955), "Goodyear Television Playhouse" (4 episodes, 1953-1955), and "The Gulf Playhouse" (6 episodes, 1953). He was nominated for two best director Oscars *The Miracle Worker* and *Bonnie and Clyde*, and he won for *Alice's Restaurant* (1969).

GENE HACKMAN (30 January 1930, San Bernardino, California, USA—) had appeared in 100 film and tv series, among them *Welcome to Mooseport* (2004), *Runaway Jury* (2003), *Behind*



Enemy Lines (2001), *The Royal Tenenbaums* (2001), *Heist* (2001/I), *Heartbreakers* (2001), *The Mexican* (2001), *Under Suspicion* (2000), *Enemy of the State* (1998), *Twilight* (1998), *Absolute Power* (1997), *The Chamber* (1996), *The Birdcage* (1996), *Get Shorty* (1995), *Crimson Tide* (1995), *The Quick and the Dead* (1995), *Wyatt Earp* (1994), *Geronimo: An American Legend* (1993), *The Firm* (1993), *Unforgiven* (1992), *Company Business* (1991), *Class Action* (1991), *Postcards from the Edge* (1990), *The Package* (1989), *Mississippi Burning* (1988), *Another Woman* (1988), *Bat*21* (1988), *No Way Out* (1987), *Superman IV: The Quest for Peace* (1987), *Hoosiers* (1986), *Target* (1985), *Uncommon Valor* (1983), *Under Fire* (1983), *Reds* (1981), *Superman II* (1980), *Superman* (1978), *A Bridge Too Far* (1977), *The Domino Principle* (1977), *Bite the Bullet* (1975), *Night Moves* (1975), *French Connection II* (1975), *Young Frankenstein* (1974), *The Conversation* (1974), *Scarecrow* (1973), *The Poseidon Adventure* (1972), *Prime Cut* (1972), *Cisco Pike* (1972), *The French Connection* (1971), *The Hunting Party* (1971), *I Never Sang for My Father* (1970), *Marooned* (1969), *Downhill Racer* (1969), *The Gypsy Moths* (1969), *Riot* (1969), *Bonnie and Clyde* (1967), *Hawaii* (1966), *Lilith* (1964), "The United States Steel Hour" (5 episodes, 1959-1962). He won a best actor in a leading

role Oscar for *The French Connection* (1971); won best supporting actor Oscar for *Unforgiven* (1992); was nominated for two other best supporting actor Oscars (*Bonnie and Clyde*, *I Never Sang for My Father*) and a best actor in a leading role Oscar (*Mississippi Burning* (1988).

JENNIFER WARREN (12 August 1941, Greenwich Village, New York, USA—) acted in 40 films and tv series, among them *Partners in Crime* (2000), "Murder, She Wrote" (2 episodes, 1991-1994), "Hooperman" (4 episodes, 1988-1989), *Fatal Beauty* (1987), "Paper Dolls" (13 episodes, 1984), "Cagney & Lacey" (1 episode, 1983), *Butterflies* (1979), *Champions: A Love Story* (1979), *First, You Cry* (1978), "Kojak" (2 episodes, 1975-1977), "Most Wanted" (2 episodes, 1977), *Slap Shot* (1977), "The Bob Newhart Show" (1 episode, 1975), *Night Moves* (1975), *After the Fall* (1974), *Sam's Song* (1969).

SUSAN CLARK (8 March 1940, Sarnia, Ontario, Canada—) acted in 47 films and tv series, among them "Emily of New Moon" (14 episodes, 1998-2000), *Tonya & Nancy: The Inside Story* (1994), "Murder, She Wrote" (1 episode, 1991), "Webster" (150 episodes, 1983-1989), *Porky's* (1982), *Nobody's Perfekt* (1981), *Promises in the Dark* (1979), *Murder by Decree* (1979), *Amelia Earhart* (1976), *Babe* (1975), *The Apple Dumpling Gang* (1975), *Night Moves* (1975), *Airport 1975* (1974), *The Midnight Man* (1974), *Showdown* (1973), "Marcus Welby, M.D." (2 episodes, 1969-1972), "Columbo" (1 episode, 1971), *Skin Game* (1971), *Valdez Is Coming* (1971), *Tell Them Willie Boy Is Here* (1969), *Coogan's Bluff* (1968), *Madigan* (1968), *Banning* (1967), "The Virginian" (1 episode, 1967).

ED BINNS (12 September 1916, Philadelphia, Pennsylvania, USA— 4 December 1990, Brewster, New York, USA, heart attack) appeared in 165 films and tv series, including *After School* (1988), *Whatever It Takes* (1986), "Spenser: For Hire" (1 episode, 1986), *The Verdict* (1982), *A Conflict of Interest* (1982), *The Pilot* (1980), *Oliver's Story* (1978), "The Rockford Files" (1 episode, 1977), "M*A*S*H" (1 episode, 1977), "Police Story" (3 episodes, 1975-1976), "Police Woman" (1 episode, 1976), *Diary of the Dead* (1976), "The Blue Knight" (1 episode, 1976), *Night Moves* (1975), "The Manhunter" (1 episode, 1975), "McCloud" (1 episode, 1974), "Hawaii Five-O" (1 episode, 1973), "Ironside" (1 episode, 1971), "The Virginian" (4 episodes, 1964-1970), "It Takes a Thief" (10 episodes, 1969-1970), "The F.B.I." (2 episodes, 1968-1970), *Patton* (1970), "Tarzan" (2 episodes, 1967), "Laredo" (1 episode, 1967), *The Plainsman* (1966), "Dr. Kildare" (4 episodes, 1961-1966), "The Fugitive" (3 episodes, 1963-1965), "12 O'Clock High" (1 episode, 1964), *The Americanization of Emily/Emily* (1964), *Fail-Safe* (1964), "Wagon Train" (3 episodes, 1961-1964), "The Defenders" (5 episodes, 1961-1964), "The Twilight Zone" (2 episodes, 1960-1964), "The Untouchables" (2 episodes, 1963), "Route 66" (2 episodes, 1960-1963), *Hemingway's Adventures of a Young Man* (1962), *Judgment at Nuremberg* (1961), "Perry Mason" (2 episodes, 1961), *Desire in the Dust* (1960), *Heller in Pink Tights* (1960), *North by Northwest* (1959), *Compulsion* (1959), "Kraft

Television Theatre" (6 episodes, 1953-1958), "Have Gun - Will Travel" (1 episode, 1957), "Alfred Hitchcock Presents" (1 episode, 1957), "Gunsmoke" (1 episode, 1957), *12 Angry Men* (1957), *Beyond a Reasonable Doubt* (1956), *Patterns* (1956), "Inner Sanctum" (4 episodes, 1954), "Police Story" (1 episode, 1952), "Actor's Studio" (1 episode, 1948).

HARRIS YULIN (5 November 1937, Los Angeles, California, USA—) has acted in 114 films and tv series, including "Damages" (1 episode, 2009), "Law & Order" (2 episodes, 1994-2008), "Entourage" (1 episode, 2007), "Law & Order: Criminal Intent" (1 episode, 2007), *Fur: An Imaginary Portrait of Diane Arbus* (2006), *The Treatment* (2006), *King of the Corner* (2004), "24" (9 episodes, 2002-2003), "Buffy the Vampire Slayer" (3 episodes, 1999-2002), *Training Day* (2001), "The X Files" (1 episode, 2000), *The Hurricane* (1999), *Cradle Will Rock* (1999), *Murder at 1600* (1997), *Clear and Present Danger* (1994), *Ghostbusters II* (1989), *Another Woman* (1988), *Judgment in Berlin* (1988), *Fatal Beauty* (1987), *The Believers* (1987), *Conspiracy: The Trial of the Chicago 8* (1987), *Scarface* (1983), *The Night Rider* (1979), *Victory at Entebbe* (1976), *Night Moves* (1975), "Little House on the Prairie" (1 episode, 1975), "Ironside" (1 episode, 1975), *The Missiles of October* (1974), *The F.B.I. Story: The FBI Versus Alvin Karpis*, *Public Enemy Number One* (1974), *The Midnight Man* (1974), "Kojak" (1 episode, 1974), "Doc" (1971), *Maidstone* (1970).

W MROKU NOCY

NIGHT MOVES: GENE HACKMAN, JENNIFER WARREN, EDUARD BINNS ---
RE: ARTHUR HENN W AMERYKANSKIM FILMIE SENSACYNYM *Info push - Laxo-columbia-rome*



JANET WARD (19 February 1925, New York City, New York, USA— 2 August 1995, Manhattan, New York, USA, heart attack) acted in 21 films and tv series, among them "Law & Order" (1 episode, 1992), *The Wordsmith* (1979), "Kojak" (2 episodes, 1976), "Barney Miller" (1 episode, 1975), "Cannon" (1 episode, 1975), *Night Moves* (1975), *Dr. Max* (1974), *The Anderson Tapes* (1971), "N.Y.P.D." (1 episode, 1969), *Fail-Safe* (1964), "The Defenders" (3 episodes, 1961-1963), "Perry Mason" (1 episode, 1962), "Great Ghost Tales" (1 episode, 1961), "Kraft Television Theatre" (2 episodes, 1958), *The Outcasts of Poker Flat* (1958), "Alfred Hitchcock Presents" (1 episode, 1955), "Goodyear Television Playhouse" (1 episode, 1955), "Justice" (1 episode, 1954), "Inner Sanctum" (1 episode, 1954), "Campbell Playhouse" (1 episode, 1953), "Studio One" (1 episode, 1950).

JAMES WOODS (18 April 1947, Vernal, Utah, USA—) has acted in 116 films and tv series, among them *An American Carol* (2008), *End Game* (2006), "ER" (1 episode, 2006), *Rudy: The Rudy Giuliani Story* (2003) (TV), "House of Mouse" (10 episodes, 2001-2002), *Any Given Sunday* (1999), *The Virgin Suicides* (1999), *True Crime* (1999), *Vampires* (1998), *Nixon* (1995), *Casino* (1995), *Indictment: The McMartin Trial* (1995), *The Getaway* (1994), *Citizen Cohn* (1992), *True Believer* (1989), *Salvador* (1986), *Joshua Then and Now* (1985), *Against All Odds* (1984), *Once Upon a Time in America* (1984), *Videodrome* (1983), *Fast-Walking* (1982), *Eyewitness* (1981), *The Onion Field* (1979), *The Choirboys* (1977), *Raid on Entebbe* (1976), "The Streets of San Francisco" (1 episode, 1975), "Welcome Back, Kotter" (1 episode, 1975), *Night Moves* (1975), "The Rockford

Files" (1 episode, 1974), "Kojak" (1 episode, 1974), *The Way We Were* (1973), *The Visitors* (1972), and *All the Way Home* (1971). He was nominated for a best actor in a leading role Oscar for *Salvador* and best actor in a supporting role for *Ghosts of Mississippi* (1996).

MELANIE GRIFFITH (9 August 1957, New York City, New York, USA—) has appeared in 66 films and tv series, some of which are "Nip/Tuck" (1 episode, 2010), "Twins" (18 episodes, 2005-2006), *The Night We Called It a Day* (2003), *Tart* (2001), *Cecil B. DeMented* (2000), *Shadow of Doubt* (1998), *Lolita* (1997), *Mulholland Falls* (1996), *Buffalo Girls* (1995), *Nobody's Fool* (1994), *Born Yesterday* (1993), *The Bonfire of the Vanities* (1990), *Working Girl* (1988), *The Milagro Beanfield War* (1988), *Something Wild* (1986), *Body Double* (1984), "Vega\$" (1 episode, 1979), "Starsky and Hutch" (1 episode, 1978), *One on One* (1977), *The Drowning Pool* (1975), *Night Moves* (1975), *The Harrad Experiment* (1973), *Smith!* (1969). She was nominated for a best actress in a leading role Oscar for *Working Girl*.

BRUCE SURTEES (27 July 1937, Los Angeles, California, USA—) was cinematographer for 56 films, among them *Joshua* (2002), *American Tragedy* (2000), *That Championship Season* (1999), *Men Don't Leave* (1990), *Psycho III* (1986), *Pale Rider* (1985), *Beverly Hills Cop* (1984), *Tightrope* (1984), *Sudden Impact* (1983), *Risky Business* (1983), *Bad Boys* (1983), *Honkytonk Man* (1982), *White Dog* (1982), *Firefox* (1982), *Inchon* (1981), *Escape from Alcatraz* (1979), *Big Wednesday* (1978), *The Shootist* (1976), *The Outlaw Josey Wales* (1976), *Leadbelly* (1976), *Night Moves* (1975), *Lenny* (1974), *The Outfit* (1973), *Blume in Love* (1973), *High Plains Drifter* (1973), *Joe Kidd* (1972), *Conquest of the Planet of the Apes* (1972), *The Great Northfield Minnesota Raid* (1972), *Dirty Harry* (1971), *Play Misty for Me* (1971), *The Beguiled* (1971). He was nominated for a best cinematography Oscar for *Lenny*.

"Arthur Penn" from World Film Directors, Vol. II. Ed. John Wakeman. The H.W. Wilson Co., NY 1988. Entry by Philip Kemp.

Arthur (Hiller) Penn, American film theatre and television director, was born of Russian-Jewish immigrant stock in Philadelphia, where his father, Harry Penn, owned a small watch-repair business. When he was three, his parents divorced, an event that had a traumatic effect on him. "I stopped believing in the adult world. For me, adults weren't real—they only became real when they died. It wasn't until my father died that I began to understand him." With his elder brother Irving (later famous as a photographer) he was taken by his mother, Sonia Greenberg Penn, to live in New York. Sonia Penn, a nurse, found work there, but it was poorly paid, and food was scarce; the family often had to move to cheaper accommodation, living at various times in Brooklyn, the Bronx, and on the Lower East Side. Between the ages of eight and ten, Penn reckoned, he attended at least twelve different grammar schools.

When he was fourteen Penn returned to Philadelphia to live with his father. Harry Penn, according to his son, was

"withdrawn, taciturn, fastidious. He was an excellent mechanic and a really brilliant engraver. He was full of art and his hands were magical. But he was an evasive man for someone to try to make contact with. I think I'm like him in some ways. I'm not the most available of men, emotionally or personally." Penn studied horology, with a view to following his father's profession, but could summon little enthusiasm for it; his interests lay increasingly in the theatre, especially its technical side—lighting, building scenery, etc. He also acted in student productions at his school, Olney High in Philadelphia, and got his first chance to direct at the amateur Neighborhood Playhouse, very near his home. At this point, Penn had little experience of the cinema. He had been badly frightened by a film at the age of five, and "didn't go back to the movies until I was about fourteen. And then I saw a couple of movies, one of which was *Citizen Kane*, which absolutely lifted the top of my head off.... Suddenly I was on to something that made the theatre look ridiculous. But I couldn't admit it."

After his father died in 1943, Penn spent six months in New York waiting to be drafted and edging into theatrical and intellectual circles in Greenwich Village and Harlem. Once in the army, he was sent to Fort Jackson, South Carolina, for training as a rifleman. In his free time he formed a small theatre group through which he met Fred Coe, later to produce much of Penn's television and theatre work. Towards the end of the war Penn was transferred to Paris to join Joshua Logan's Soldier shows. and he stayed on in Europe to run the company for a year after his discharge. He returned to the United States in 1946 and the following year enrolled at Black Mountain College, North

Carolina. At this "incredible pressure group of talent and turned-on minds," Penn studied "psychology, philosophy, literature and whatever I could overhear." He also taught a class in acting and staged a number of productions there. After Black Mountain he spent two years in Italy, studying literature at Perugia and Florence, and then joined the Los Angeles branch of the Actors Studio, studying with Michael Chekhov. In 1951 he took a job as floor manager with NBC-TV in New York.

Penn was assigned to *The Colgate Comedy Hour*, a top-rated show that featured, among others, Bob Hope, Eddie Cantor, and Dean Martin and Jerry Lewis. Starting as third floor manager, Penn worked his way up to assistant director, moving west with the show when it was relocated to California. In 1953 Fred Coe, who had also joined NBC, invited him back to New York to direct a live drama series, *First Person*. Penn also regularly directed plays for the prestigious *Philco Television Playhouse*, and himself wrote three television plays. American television was at the height of its fabled "Golden Age," an exhilarating era of burgeoning talent, creatively experimental work, and a wealth of live drama. "At that time TV was poor, so we were free," Penn commented later. "The actors were, in a way, the best part of it. They taught us all more than we knew." In 1956 he began working for CBS, directing a number of works for *Playhouse 90* including William Gibson's *The Miracle Worker*, which aired in February 1957.

During this period Penn was also building his career in the theatre.... Over the next two years Penn followed up this success [*Two for the Seesaw*] with four more smash hits in a row:



The Miracle Worker, Lillian Hellman's *Toys in the Attic*, *An Evening with Mike Nichols and Elaine May*, and Tad Mosel's *All the Way Home*. These productions were widely acclaimed, and won numerous major awards; Penn was now one of the most highly regarded directors in American theatre, "the most gifted young director since Kazan."

Several of Penn's Broadway shows were produced by his old associate Fred Coe, and it was a favor to Coe that he agreed to direct his first film, *The Left-Handed Gun* (1958). Based on a television play by Gore Vidal, the film retells the legend of Billy the Kid in psychological terms. Billy (played by Paul Newman) is depicted as a confused, inarticulate adolescent, emotionally damaged by childhood experiences, who "adopts" as his father an elderly rancher who shows him kindness. When this man is killed, Billy sets out to take vengeance on the four killers, and is finally himself gunned down by another surrogate father, his friend Pat Garrett.

Already, several of Penn's thematic preoccupations are in evidence: the search for a father-figure; the concern with the roots of violence, and its consequences; the tension between myth and reality; and, above all, the relationship between outsiders and the society from which they are excluded—or exclude themselves. "I would say that the only people who really interest me are the outcasts from society. The people who are *not* outcasts—either psychologically, emotionally, or physically—seem to me good material for selling breakfast food but they're not good material for films. What I'm really trying to say through the figure of the outcast is that a society has its mirror in its outcasts. A society would be wise to pay attention to the people who do not belong if it wants to find out what its configuration is and where it's failing."

The Left-Handed Gun also displays a quality that has distinguished all of Penn's films—an intense, immediate physicality. "Physical sensation," Robin Wood maintained, "is perhaps more consistently vivid in his films than in those of any other director." Pain, in Penn's movies, unmistakably *hurts*; tactile sensation is palpably communicated; and characters are conveyed above all by their bodily movements—how they walk, hold themselves, use their hands. Billy the Kid, illiterate, unable to grasp abstract or symbolic ideas, can only express himself through his body. In Newman's performance, his lunging, groping movements suggest a man trying to seize thoughts that he lacks the means to articulate....

It was four years before Penn directed another film. When he did, he chose to adapt a work he had already directed on stage and for television: William Gibson's play *The Miracle Worker*, recounting how Annie Sullivan broke through the shell of blindness and deafness around the young Helen Keller and taught her to communicate. The film was to some extent hampered by its stage origins, as Penn himself acknowledged: "It's half stage and half film. It could have been liberated in one instant from the stage, and I didn't dare." He also felt that "by then I had pretty

much exhausted whatever degree of invention I had toward the material."

Despite these limitations, *The Miracle Worker* (1962) remains a powerful and compelling film.... The film received excellent notices. Bancroft and Duke were both awarded Oscars for their performances; Penn was nominated for Best Director. His success, though, was short-lived. During the 1962-1963 Broadway season, in contrast with his earlier string of theatrical hits, he directed three flops in a row. And one week into the shooting of *The Train* (1963), which starred Burt Lancaster, Penn was taken off the film and replaced by John Frankenheimer, apparently at Lancaster's request. He was given no reason for his dismissal, then or later. The bitterness and sense of persecution engendered by this experience left their mark on his next film, *Mickey One* (1965).... A paranoid melodrama, deeply *noir* in tone, it tells the Kafkaesque story of a nightclub comedian (Warren Beatty) in



Prohibition Chicago, on the run from mobsters who seem to intend vengeance on him for an undefined offense. The fragmented, elliptical narrative and deliberately signalled formal devices suggest the influence of French New Wave directors, especially Truffaut and Godard, whose work Penn greatly admired (Andrew Sarris once called him "the American Truffaut"). *Mickey One* was the first film over which Penn had complete control, with the studio (Columbia) not even allowed to see the script. Penn also acted as his own producer, a function that he usually prefers to avoid.... Robert Kolker, commending it as "a work of great energy and visual

imagination,"... has argued that *Mickey One* is central to a consideration of American cinema in the 1960s, and to the development of *film noir*. ... At the time, though, most reviewers were bewildered or contemptuous, and the movie did poorly at the box-office.

Penn now regrets his next movie, *The Chase* (1966)—"a poor film... with some fairly extraordinary passages in it." It was his first film in color, and the last he directed under the traditional system: shooting entirely in a studio (Columbia), with an all-star cast, under the aegis of an old-style Hollywood producer (Sam Spiegel). The story, scripted by Lillian Hellman from a play by Horton Foote, focuses on the tensions that ignite into violence in a small Texas town when one of its citizens, an escaped convict, makes his way home. Violence is rarely absent from Penn's movies, but *The Chase* is perhaps the most deeply imbued with violence of all his films—more so, even, than *Bonnie and Clyde*.

Many critics found this emphasis on violence excessive and self-defeating, but Penn intended it to reflect an intrinsic element in the American psyche. "America is a country where people realize their views in violent ways—we have no tradition of persuasion, idealism, or legality."...

In the theatre, at least, his luck had improved... Penn might indeed at this juncture have abandoned the cinema, had not Warren Beatty persuaded him to direct *Bonnie and Clyde* (1967).

David Newman and Robert Benton had already offered their screenplay to Truffaut and to Godard before it was bought by Beatty. He decided both to star and to produce, and invited Penn—with whom he had established a good relationship on *Mickey One*—to direct. The result was, in the opinion of many critics, Penn's finest film, and the one that firmly established his reputation as a major director. It was also, without doubt, one of the most significant and influential American films of the decade.... On initial release, *Bonnie and Clyde* was widely attacked in the United States for historical distortion, bad taste, and the glorification of violence. Not all American critics were hostile, though; Pauline Kael perceptively defended the film in the *New Yorker*, observing that it "puts the sting back into death."...

Besides proving his first major cinematic success, *Bonnie and Clyde* marked a new departure in Penn's approach to film making. Henceforth his pictures tended to be looser, more episodic in structure, showing less concern for a conventionally coherent storyline. His plots became increasingly unpredictable, deliberately subverting audience expectations with ellipses and abrupt shifts in tone in a way that can be traced largely to the influence of the French New Wave. At the same time he developed a more personal shooting style: Penn's later films are notable for their distinctively creative approach to color and their experimental use of lenses, filters, and lighting as a means of conditioning audience perceptions. *Bonnie and Clyde* was also the first collaboration between Penn and the outstanding Dede Allen, who subsequently worked on all his films until *Four Friends*.

In his next two films, Penn further explored the theme of outsider groups and their relationship with mainstream society. Penn's sympathies almost invariably lie with his outcasts, but he rarely present them as blameless victims.... The outside group in *Alice's Restaurant* (1969) are the archetypal "outcasts" of the 1960s, the hippies, for whom Penn felt great affection and admiration. His gentlest film, "it exposes with the most rigorous clarity," wrote Robin Wood, "—the truest sort of clarity, born out of sympathetic insight, not distaste—the essential weaknesses and inadequacies of the hippy movement."... Penn received his third Oscar nomination for *Alice's Restaurant*. The Vietnam war, a constant shadow over the film's protagonists, also haunted his next picture, this time disguised by historical analogy. *Little Big Man* (1970), adapted by Calder Willingham from Thomas Berger's novel, presents a demythologizing—or perhaps remythologizing—view of the American West, in which the Cheyenne are the good guys, and the whites (especially General Custer) are the bad guys.... Robert Kolker saw the film as acting "to undo the conventions of the Western by exposing them as pompous frauds and inhuman gestures... showing the West as merely another arena for the establishment of personal and political advantage."... Critical response to *Little Big Man* was mixed, but mainly enthusiastic. In *Focus on Film* (Spring 1971) Tom Milne called it "perhaps the first Brechtian Western." After completing the film, though, Penn underwent a personal and psychological crisis: "I lost my identity." For five years he did no



work in theatre or television, and directed no films apart from one section of the eight-director documentary on the 1972 Munich Olympics, *Visions of Eight* (1973). Penn's section, "The Highest" dealt with pole vaulting.

He returned to feature films with his bleakest, most pessimistic work to date. *Night Moves* (1975), based on a prickly, allusive script by Alan Sharp, is a detective story in the convoluted noir tradition of *The Maltese Falcon* and *The Big Sleep*—but soured by the disillusion and malaise of the Watergate era. The private eye, Harry Moseby (Gene Hackman) is a depressed, despairing figure existing in a state of moral paralysis, with none of the wit or resilience of a Bogart. Obsessed with his own inner problems, he can do little toward solving anyone else's. Penn "thought it would be interesting to have a detective whose own personality was part of the impediment towards the solution of the problem that was confronting him.... These people in *Night Moves* are some of the mourners of the Kennedy generation."

Following the classic pattern, Harry is called in to handle a seemingly simple assignment—a former actress wants him to trace her missing daughter—which then leads him into a labyrinth of further mysteries. But there is no grand explanation in the final reel. Instead, Harry is left wounded, circling helplessly in a boat whose controls he cannot reach. (The boat, rather too nudgingly, is called the *Point of View*). "At the end of *Night Moves*," as Michael Walker wrote, "there is only futility and despair"; Terence Butler called it "arguably Penn's best movie," adding that "each event in *Night Moves* reverberates with the characters' secret longings.... Penn achieves so full a synthesis of his themes... that it was hard to imagine how he could follow it."

He did so, with unusual promptness, less than a year later, returning for the third time to the Western genre. *The Missouri Breaks* (1976), described by Joel Zuker as "a slow and graceful dance of death," concerns the clash between ranchers and rustlers in 1880's Montana. Elegantly and quirkishly scripted by Thomas McGuane, it seemed to Richard Combs that the film "piles on detail and eccentric doodles of character," and makes its points... through ironic layers of mood, lyricism and realism used just where they are least expected."...

Penn has always enjoyed a reputation as a director of actors, establishing a close, sympathetic relationship with his players and eliciting exceptionally fine performances. He describes his methods, learned from Elia Kazan, as "half improvisation, half control." On *The Missouri Breaks*, though, control was rumored to be lacking, with the film's superstars, Marlon Brando and Jack Nicholson, pursuing their own individual conceptions.... Penn was disappointed with the film, feeling that it suffered from insufficient preparation and "a compromise with Hollywood." Both *Night Moves* and *The Missouri Breaks* were commercial failures, and Penn "made a private determination not to do another film for money." In the event he made no films at all for five years, returning to Broadway... His next film was to have been *Altered States*, adapted by Paddy Chayevsky from his own novel. However, Penn and Chayevsky (who had known each other since army days) were unable to agree on their overall approach

to the picture, and Penn resigned amicably three weeks before shooting was due to start. Another long-cherished project, a film on the Attica prison riots, ran into cost problems. Instead, Penn reverted for his next film to his favorite decade.

"I think the 60s generation was a state of mind and it's really the one I've been in since I was born," Penn says. *Four Friends* (1981), based on a partly autobiographical script by Steve Tesich, is concerned with "curiosity and exploration about who we are and where we ware."...The notable events of the 1960s impinge marginally on the plot, mirrored rather than shown.... Rich, allusive and visually superb—it was the last work of Ghislain Cloquet, the Belgian cinematographer who also worked on *Mickey One*—*Four Friends* seems to suggest a mellowing of Penn's pessimistic outlook; he film's ending is cautiously happy, even serene.

Penn's...film *Target* (1985), deals with a father-son relationship that begins routinely in Dallas before eventuating in bloodletting and foreign intrigue in Europe....

Throughout his career, Arthur Penn has consistently maintained a dual allegiance—to the cinema and to the theatre—rare among major movie directors. Theatre, it would seem, attracts him emotionally—"a very warm, close, familial phenomenon" while cinema exerts a more intellectual fascination. "Film offers the opportunity for constant contradiction between what is said and what is done," he has remarked. "Film is how one looks, as against what one says. On the stage, you can't document that. You're too far back. So what one says is what one is." Furthermore, he argues that the mantle of intellectual respectability has passed to the cinema: "There was a time when, if you were working in the theatre as a 'serious' artist, and you went off to Hollywood, you were prostituting yourself, but now it's the opposite. In the cinema you can do serious, realistic things, but on Broadway...it's all just entertainment." Not that there is the least lack of emotion (or, come to that, of entertainment) in Penn's films. "A movie," he once remarked, "is really an act of passion."...

"Underlying each Penn movie," wrote Michael Walker (*Movie*, Spring 1976), "is a meditation on/investigation of aspects of the USA, its history, peoples and myths."

From Adam Binham, "Arthur Penn," *Senses of Cinema* (<http://archive.sensesofcinema.com/contents/directors/03/penn.html>)

Night Moves (1975), perhaps Penn's most underrated picture, emerges today as, in Phil Hardy's words, "A key film of the '70s", and arguably the bleakest (certainly after *The Chase*) of the director's career. Perhaps the best way to view it now is as the dark Yang to the much lighter Yin of Robert Altman's *The Long Goodbye* (1973). Both films have a comparable project: to take apart and in some ways reinvent the hard boiled private eye popularised in the novels of Chandler and Hammett and in the screen adaptations of their work (*The Maltese Falcon* [1941], *Farewell, My Lovely* [1945], *The Big Sleep* [1946] etc). However, where Altman (actually adapting a Chandler novel) re-imagines Philip Marlowe as a shambling, anachronistic, laid-back bum in the bright lights of modern Los Angeles, playing fast and loose with the surface style and iconography of the character whilst keeping the ideals more or less intact, Penn and writer Alan Sharp take a journey deep inside the genre archetype (played by Gene Hackman), finding in him a bitterness, an emptiness and, typically for Penn, an obsessive compulsion to pursue a course of action that leads not to redemption but to damnation. They also overturn

genre conventions in giving the PI a wife and an errant father, as well as (logically) a life outside of his profession.

The plot, which has Hackman's detective pursue a lost daughter for her wayward mother, is a powerful pretext for the journey into his heart of darkness, as it mirrors (not unlike Michael Mann's *Manhunter* [1986] which further shares with this film a protagonist who lives by the sea) the equally troubled state of his own home life. Penn also captures an era-defining mood of post-Watergate paranoia and despair, a feeling that the government is at least as crooked as the criminals and that corruption reaches into the very highest echelons of power (something echoed ten years later in *Target*). With a dark, muted, almost *noir* palette, *Night Moves* is a substantial addition to a genre that was at this time (with *The Long Goodbye*, *Chinatown* [1974] and Dick Richards' remake of *Farewell, My Lovely* [1975] starring Robert Mitchum) enjoying a comparable vogue (backed by not too dissimilar social circumstances with Vietnam) to its original flowering in the 1940s/'50s.



Roger Ebert, *Chicago Sun-Times*, March 26, 2006

Arthur Penn's "Night Moves" is about an old-fashioned private eye who says and does all the expected things while surrounded by a plot he completely fails to understand.

Harry Moseby is played by Gene Hackman as a man who, in 1975 Los Angeles, still seems to be taking his cues from old film noir movies. The glass on his office door says:

Moseby
Confidential

... and there is an understated romanticism in that curt wording that fits with his battered desk and the arched window that looks down, no doubt, on mean streets. His wife is always after him to join a big detective agency and enter the modern world, but he likes the life of a free-lancer, tooling around in his aging Mustang, jotting down license plate numbers in his little spiral notebook.

As the movie opens, he is summoned to the kind of client who would be completely at home in a Sam Spade or Philip Marlowe story. Arlene Iverson (Janet Ward) is a onetime B-movie sweater girl who married a couple of rich guys -- one dead, the other ex -- and must be lonely, because she greets Harry dressed as if she's hired him to look at her breasts. Her 16-year-old daughter, Delly, has run away from home, and she wants Harry to find her, although if Harry wants to have a drink with Arlene first, that would be nice.

Harry takes the job but first does a little sleuthing on his own time. His wife, Ellen (Susan Clark), asks if he wants to go see "My Night at Maud's," but he tells her, "I saw a Rohmer film once. It was kinda like watching paint dry." Then he stakes out the theater and sees her meeting a man Harry doesn't know. Out

comes the spiral notebook. The man is Marty Heller (Harris Yulin), who lives out in Malibu, and later Harry confronts him, although in a curiously lukewarm way: "How serious is it?" When his wife finds out he knows, she makes it his fault: "Why didn't you ask me first?" He leaves town to work on the case as a sort of therapy.

His trail leads first to a movie location, where he meets a mechanic (James Woods) who once dated Delly, and then a stunt pilot (Anthony Costello) who took her away from the mechanic, and then a stunt pilot who says Delly is probably in Florida with her stepfather, the charter pilot Tom Iverson (John Crawford). In Florida, Moseby finds her (played by Melanie Griffith in her movie debut) living with Tom and Tom's lover, Paula (Jennifer Warren).

Now we have most of the characters on board, and I will stop describing the plot, not so much because I fear giving it away as because I fear I cannot.

It is probably true that if you saw "Night Moves" several times and took careful notes, you could reconstruct exactly what happens in the movie, but that might be missing the point. I saw it a week ago with an audience at that holy place of the cinema, George Eastman House in Rochester, N.Y., and then I was joined in a discussion with Jim Healy, the assistant curator -- we talked for an hour with a room full of moviegoers and we were left with more questions than we started with.

Of course, we could fall back on the old filmcrit ploy, "we're not supposed to understand the plot." That worked for "Syriana." But in "Night Moves," I think it's a little trickier. The plot can be understood, but not easily, and not on first viewing, and besides, the point is that Moseby is as lost as we are. Something is always turning up to force him to revise everything he thought he knew, and then at the end of the film he has to revise everything again, and there is a shot where one of the characters, while drowning, seems to be desperately shaking his head as if to say -- what? "I didn't mean to do this"? "I didn't know who was in the boat"? "In the water"? "You don't understand"?

Harry doesn't understand, that's for sure, and the last shot in the film, taken from high above, shows him in a boat that is circling aimlessly in the Gulf Stream, a splendid metaphor for Harry's investigation.

I was reminded of another Gene Hackman character named Harry. That would be Harry Caul, from Francis Ford Coppola's "The Conversation" (1974). Caul is a high-tech investigator who bugs people and eavesdrops on conversations and is fanatic and paranoid and, like Moseby, not nearly as clever as he needs to be. Harry Caul has his workplace invaded by a competitor, he's fooled by a hidden microphone in a ball-point pen, he gets calls on his unlisted number, his landlord walks right past the security system in his apartment, and although he has a tape recording of a crucial conversation, he has no idea what it means.

Moseby is as helpless as Caul. He vaguely understands that most of the people he meets in his investigation are connected in one

way or another -- even people who should not know each other. He figures out that they're up to more than selling antiques, making movies, or chartering boats and airplanes. He sees some of the romantic connections and gets himself involved in others. Delly, who has a disconcerting way of taking off her clothes, is perhaps interested in Harry -- but in seducing him, or just rattling his walnuts? Harry falls hard for Paula, and she seems attracted to him, too. They have one of those conversations where two people talk in the abstract about important things that are code for, "Do you want to sleep with me?" The screenplay by Alan Sharp is

literate and elliptical all the way through:

"Where were you when Kennedy got shot?"
"Which Kennedy?"

Paula lights some candles and talks about how her nipples misbehave in intriguing situations, and otherwise gives Harry reason to believe he may be getting somewhere. Then he and Paula and Delly take the glass-



bottomed boat out in the middle of the night and Delly goes scuba-diving and by accident finds a plane on the ocean floor with a skeleton in it and those are fish where were once his eyes. Whose skeleton is it? At this stage of decomposition it's hard to say, but I thought it belonged to the James Woods character, and I was wrong.

I was wrong again and again, but so was Harry. There is a profound disconnect between his investigation and what is really happening, and essentially the movie shows him acting like a private eye while the case unfolds independently in front of him. When the movie was released, there was a lot of discussion about a second plane crash and the identity of the person in that plane, but at Eastman House it was very clear who the person was. Left unanswered, however, is what he was doing in the plane, how he was able to fly it with a machine gun in one hand and the other arm in a cast, and what he was trying to tell Harry, who watches through the glass-bottomed boat as he drowns. Those are very good questions.

"Night Moves" came after a lull in Arthur Penn's career; he and Hackman worked together in "Bonnie and Clyde" (1967) and then Penn made "Alice's Restaurant" (1969) and "Little Big Man" (1970). For Hackman, it was a period of astonishing work in such films as "I Never Sang for My Father" (1970), "The French Connection" (1971) and "The Conversation." What he brings to "Night Moves" is crucial; he must be absolutely sure of his identity as a free-lance gumshoe, even while all of his craft is useless and all of his hunches are based on ignorance of the big picture. Maybe the movie is saying that the old film noir faith is dead, that although in Chandler's words "down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid," when this man goes down those streets he is blind-sided by a plot that has no respect for him.

How the knight moves (from Wikipedia entry "Knight (chess)" [http://en.wikipedia.org/wiki/Knight_\(chess\)](http://en.wikipedia.org/wiki/Knight_(chess))):

The knight move is unusual among chess pieces. When it moves, it can move two squares horizontally and one square vertically, or

two squares vertically and one square horizontally. The complete move therefore looks like the letter 'L'. Unlike all other standard chess pieces, the knight can 'jump over' all other pawns and pieces (of either color) to its destination square. It captures an enemy piece by moving into its square. The knight's ability to 'jump over' other pieces means it is at its most powerful in closed positions. The move is one of the longest-surviving moves in chess, having remained unchanged since before the seventh century AD.

Because of this it also appears in most chess-related national games. The knight moves alternately to white and black squares.

A knight should always be close to where the action is. Pieces are generally more powerful if placed near the center of the board, but this is particularly true for a knight. A knight on the edge of the board attacks only four squares and a knight in the

corner only two. Moreover, it takes more moves for a decentralized knight to switch operation to the opposite side of the board than a decentralized bishop, rook, or queen. The mnemonic phrases "A knight on the rim is grim" or "A knight on the rim is dim" are often used in chess instruction and reflect these features.

The knight is the only piece that can move at the beginning of the game before any pawn move has been made. Because of the above reasons, in most situations the best square for the initial move of each knight is one towards the center. Knights are usually brought into play slightly sooner than the bishops and much sooner than the rooks and the queen.

The knight is the only piece that can be in position to attack a king, queen, bishop, or rook without being reciprocally attacked by that piece. The knight is thus especially well-suited for executing a fork.

JUST THREE MORE IN BUFFALO FILM SEMINARS XIX:

Nov 24 Abbas Kiarostami *Nema-ye Nazdik/Close Up* 1990

Dec 1 Bela Tarr *Werckmeister harmóniák/Werckmeister Harmonies* 2000

Dec 8 Mike Leigh *Topsy-Turvy* 1999

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Melanie Griffith with boyfriend Don Johnson on Sannibel Island during filming of *Night Moves*. Photo by Mary Ellen Mark.