

Point Blank

USA 1967

Directed by

John Boorman

Director of photography

Philip H Lathrop

Screenplay

Alexander Jacobs

David Newhouse

Rafe Newhouse

Original Music

Johnny Mandel

Cast

Lee Marvin

Walker

Angie Dickinson

Chris

Keenan Wynn

Yost

Carroll O'Connor

Brewster

92 min

*Our next screening?***Heima (Iceland)**

Sept 2012 (tbc)

Dir: Dean DeBlois

We're still working on a replacement slot for *Heima*. We will confirm details asap.

Welcome to our last screening of the season. It always seems to arrive too soon! We hope you enjoy watching this 1960s classic on the big screen. Have a great summer and we look forward to seeing you all again in the autumn!

One of the definitive films to emerge from Hollywood in the late '60s, this hard-nosed adaptation of Richard Stark's *The Hunter* owed much to the European influences that Boorman brought with him from England. People have noted the influence of Resnais behind the film's time lapses and possible dream setting, but Godard's *Alphaville* offers a more rewarding comparison. Both films use the gangster/thriller framework to explore the increasing depersonalisation of living in a mechanised urban world. Just as Constantine's Lemmy Caution was a figure from the past stranded in a futuristic setting, so Marvin's bullet-headed gangster is an anachronism from the '50s transported to San Francisco and LA of the '60s, a world of concrete slabs and menacing vertical lines.

Time Out Film Guide

Heady stuff, and the third best film of 1967, after *In the Heat of the Night* and *Bonnie and Clyde*.

Michael W. Phillips Jnr, *Goatdog's Movies*

This is the film Mel Gibson was hoping he could duplicate with *Payback* (1999). Sorry, Mel. With Lee Marvin in the lead, it's a whole other story. He stars in this noir gangster-land classic, part of Warner Bros.' latest (2006) batch of noir releases on DVD, which also includes *Dillinger* (1945), *Born To Kill* (1947), *Crossfire* (1947), *The Narrow Margin* (1952), & *Clash By Night* (1952). To some extent, Marvin's role is similar to that of Michael Caine in *Get Carter* (1971). Both actors play gangsters, villains in the ordinary sense, for whom, nevertheless, we root. They are, in fact, quintessential antiheroes, the bad guys we love. Dickinson has several good exchanges with Marvin, but one stands out where she attacks him and, according to the audio commentary, actually puts bruises on the actor. The players were encouraged by the director to make their performances look as realistic as possible, and Dickinson did. The movie uses a cool, jazz-inflected score by Johnny Mandel similar to the one Lalo Schifrin wrote for *Bullitt* the next year, as well as using a similar cool, low-key approach to most of the action. This understated style makes the fight scenes all the more violent and explosive, especially when they come out of a good deal of silence, and it points up the violence in Walker all the better.

John J. Pucchio, *Movie Metropolis*