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TUESDAY

Robert Altman's **THE LONG GOODBYE** (1973), from a screenplay by Leigh Brackett, based on the Raymond Chandler novel, with Elliott Gould, Nina van Pallandt, Sterling Hayden, and Mark Rydell, is an elusive, abrasively bold revamping of Chandler's most mature, deeply felt Philip Marlowe novel. Altman keeps one lazy, absurdist eye on a plot dealing with the profound betrayal of a friendship and one overactive eye on a California background filmed in a reflectively glossy style. A good movie could have been made about Altman's modernistic rejection of the style and metaphysics of Hollywood private-eye movies. A good movie could have been made about a '70s role player like Gould who chain-smokes Camels, wears unkempt suits, and drives a vintage car. And a good movie could even have been made about a Kafkaesque relationship between a detective and his cat. But *The Long Goodbye* rides off furiously in too many different directions and with too many gratuitously decorative camera movements to worry about being a good movie. (Co-feature: Wim Wenders's *Hammett*) **Regency: also Wednesday, 12:15, 4:05, 7:55** ■

Research: Kent Greene

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