

FILM FORUM

PREMIERES

A NON-PROFIT CINEMA SINCE 1970

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Calendar Programmed by Karen Cooper and Mike Maggione



SEPTEMBER 5 – 182 WEEKS



FOR ELLEN


WRITTEN AND DIRECTED BY SO YONG KIM

USA 2012 93 MINS. TRIBECA FILM

Paul Dano gives a tour-de-force performance as a punk rocker caught up in a messy divorce/custody battle in the middle of nowhere. An actor who has previously played nerds and oddballs with tremendous panache, Dano here conveys charm, narcissism, immaturity and compassion in equal parts — all in one very complicated person who refuses to give up the relationship that he has barely begun to have with his young daughter. So Yong Kim, director of TREELESS MOUNTAIN, tells a tough, modern tale with a young man at its center who is as happy dancing alone to heavy metal in a bar, stoned, as he is sharing an ice-cream sundae with the stranger who is his child. Once again the filmmaker demonstrates her extraordinary ability to get a naturalistic performance from a very young child, who almost — but not quite — steals the show from the über-talented Dano.

1, 2:50, 4:40, 6:30, 8:20, 10:10

SEPTEMBER 19 – OCTOBER 22 WEEKS



RADIO UNNAMEABLE

PRODUCED AND DIRECTED BY PAUL LOVELACE AND JESSICA WOLFSON

USA 2012 87 MINS.

Bob Fass: midnight to 5 a.m., 5 days a week, his soothing voice was heard over the airwaves on WBAI-FM. Anyone living in NYC in the 1960s and '70s and who experienced even one night of insomnia remembers that voice. A pioneer of free-form radio, Fass let the talk and music flow all night long, as some of the city slept and some of it followed him to a “Yip-In” at Grand Central Station, the 1968 Chicago Democratic Convention, and a “human fly-in” at JFK airport. An amazing roster of guests — Arlo Guthrie, Allen Ginsberg, Kinky Friedman, Abbie Hoffman, Bob Dylan, Carly Simon — showed up unannounced and unedited. Long before Twitter or Facebook, before shock-jocks and reality TV, before Occupy Wall Street and flash mobs — Bob Fass helped change the face of media and brought the counterculture face to face with the rest of America. RADIO UNNAMEABLE collages archival footage of NYC from this era with tapes from some of Fass’s most memorable programs — emulating its subject’s own commitment to immediacy, honesty and irreverence. Bob Fass continues to be heard on WBAI Thursdays, midnight–3 a.m.

1, 2:45, 4:30, 6:15, 8, 10

OCTOBER 3 – 162 WEEKS



BEL BORBA AQUI

DIRECTED BY BURT SUN AND ANDRÉ COSTANTINI

BRAZIL 2012 95 MINS. IN ENGLISH AND PORTUGUESE WITH ENGLISH SUBTITLES ABRAMORAMA

“The People’s Picasso.” For the past 35 years, Bel Borba has been transforming his hometown of Salvador, Brazil with an amazing array of works of public art. Using paint, sand, tiles, clay, metal, wood, and just about anything else he comes across, Bel Borba makes art that is a natural extension of his exuberant personality. He remakes an abandoned building by using its steel beams to fashion a façade of faces. An airplane makes a terrific surface on which to paint a plane-sized fish. Coke bottles are fashioned into a huge dog, and unadorned surfaces are canvases crying out for transformation. Set to the rhythms of Brazil, BEL BORBA AQUI introduces a one-man life-force who proves that his country is a lot more than favelas, soccer, and drugs.

1:15, 3:15, 6, 8, 10

Note: Bel Borba will be creating public art throughout NYC, September 14 – October 14.

OCTOBER 17 – 302 WEEKS



HOLY MOTORS


WRITTEN AND DIRECTED BY LEOS CARAX

FRANCE 2012 116 MINS. IN FRENCH WITH ENGLISH SUBTITLES INDOMINA MEDIA

Perennial French bad boy auteur Leos Carax (LOVERS ON THE BRIDGE, MAUVAIS SANG, POLA X) re-imagines the City of Light as the backdrop for nearly a dozen surreal adventures starring the filmmaker’s longtime collaborator Denis Lavant as a 21st century man of a thousand faces. Travelling in a white stretch limo, with his elegant, imperturbable female chauffeur (Edith Scob), he effortlessly transforms from Oscar, a conventional businessman, to a motion-capture acrobat, the leader of a boisterous accordion marching band, a sewer-dwelling leprechaun (who kidnaps a supermodel, played by Eva Mendes), an assassin, a bag lady, a forlorn lover (of Kylie Minogue) and... Michel Piccoli has a cameo as Oscar’s mysterious boss. “Exhilarating, opaque, heartbreaking and completely bonkers... a deliciously preposterous piece of filmmaking that appraises life and death and everything in between, reflected in a funhouse mirror.” — Megan Lehmann, *The Hollywood Reporter*

1:30, 4, 7:15, 9:40

OCTOBER 31 – NOVEMBER 132 WEEKS



GREGORY CREWDSON: BRIEF ENCOUNTERS

PRODUCED, DIRECTED AND PHOTOGRAPHED BY BEN SHAPIRO

USA 2012 77 MINS

Gregory Crewdson’s riveting photographs are elaborately staged, elegant narratives compressed into a single, albeit large-scale image, many of them taken at twilight, set in small towns of Western Massachusetts or meticulously recreated interior spaces, built on the kind of sound stages associated with big-budget movies. Ben Shapiro’s fascinating profile of the acclaimed artist includes stories of his Park Slope childhood (in which he tried to overhear patients of his psychologist father), his summers in the bucolic countryside (which he now imbues with a sense of dread and foreboding), and his encounter with Diane Arbus’s work in 1972 at age 10. Novelists Rick Moody and Russell Banks, and fellow photographer Laurie Simmons, comment on the motivation behind their friend’s haunting images. But Crewdson remains his own best critic: “Every artist has one central story to tell. The struggle is to tell and retell that story over again — and to challenge that story. It’s the defining story of who you are.”

1, 2:45, 4:30, 6:15, 8, 10

NOVEMBER 14 – 272 WEEKS



THE LAW IN THESE PARTS

WRITTEN AND DIRECTED BY RA'ANAN ALEXANDROWICZ


ISRAEL 2011 101 MINS IN HEBREW WITH ENGLISH SUBTITLES CINEMA GUILD

What is legal and what is just? The wide gap between the two is explored meticulously by this Israeli investigation (winner of the Best Documentary Award at the Sundance and Jerusalem Film Festivals) of the legal structure created after the 1967 Six Days War, specifically to treat the West Bank and Gaza Strip as occupied territories. Speaking with some of Israel’s most respected lawyers and judges — men who helped to craft and later interpret these laws — filmmaker Ra’anana Alexandrowicz asks tough, pointed questions and gets even tougher answers. He asks his subjects to consider the consequences of their actions in a highly politicized environment. THE LAW IN THESE PARTS takes the position that unjust laws create unjust realities. Laws that everyone admits are not perfect but are the best that can be done under difficult circumstances may result in tragedy for everyone: both the judges and the judged.

1:15, 3:15, 6, 8, 10

Presented with support from the Joan S. Constantiner Fund for Jewish and Holocaust Film.

NOVEMBER 28 – DECEMBER 112 WEEKS



BEWARE OF MR. BAKER

DIRECTED BY JAY BULGER

USA 2012 92 MINS SNAGFILMS / INSURGENT MEDIA

At home with rock ‘n’ roll monster Ginger Baker, Cream’s legendary scarlet-maned, hell-raising drummer. This no-holds-barred, sad, and hilarious portrait of the man referred to as rock’s first great drummer (and perhaps still its best) lets him tell his own story, intercut with footage of his continent-hopping life, from London to L.A., Nigeria, Italy, South Africa, and (way) beyond. Baker may have broken the mold musically, but his violent, dyspeptic mood swings, fueled by a multi-decade heroin addiction, went a long way to making him persona non grata even among the music greats who still revere his work. Eric Clapton, Johnny Rotten, Charlie Watts, and Lars Ulrich, Baker’s 4 wives, and 3 grown children all have something to say about him: “He’s a force of nature,” “he’s the greatest drummer any of us had ever heard,” “he’s mad,” and “he’s fairly consistently horrible” are just a few of them.

1, 2:50, 4:40, 6:30, 8:20, 10:10

DECEMBER 12 – 252 WEEKS



CONSUMING SPIRITS

PRODUCED, WRITTEN AND DIRECTED BY CHRISTOPHER SULLIVAN

USA 2012 134 MINS.

Christopher Sullivan’s animated dystopia is about as far from a cartoon-for-kids as they come. Relationships among the three main characters — Earl Gray, Gentian Violet, and Victor Blue — multiply and divide as their stories becomes increasingly complex, hilarious, and scary. The Huffington Post writes of the film’s “insanely meticulous construction” and continues: “The animation took 15 years of work... The characters were hand-drawn onto layers of glass which were then moved with needles and pins. The film seamlessly combines cutout animation, pencil drawing, collage, and stop-motion animation to create the haunting atmosphere of a self-contained world... (most of whose) characters walk shakily between self-medication and a bad trip... ugly characters (who) make up the most beautiful spectacle you’ve ever seen.”

1, 3:30, 6:30, 9

DECEMBER 26 – JANUARY 82 WEEKS



TABU

DIRECTED BY MIGUEL GOMES

PORTUGAL/GERMANY/BRAZIL 2012 118 MINS. IN PORTUGUESE WITH ENGLISH SUBTITLES ADOPT FILMS

“Prompted something approaching a collective swoon at its world premiere. The strange magic of Mr. Gomes’s films stems in part from the way they utterly thwart classification. His 2008 feature, OUR BELOVED MONTH OF AUGUST, is a fiction that becomes a documentary of its own creation. TABU, which manages to be dryly absurd and deeply romantic, begins with a surreal vignette about a widowed hunter who throws himself to the crocodiles, and perhaps comes back as one. It moves on to recount a few days in the lives of a devout spinster, her tale-spinning elderly neighbor and the neighbor’s stoic maid in modern-day Lisbon; and makes one more startling leap to the mountainside plains of an unnamed Portuguese colony in Africa decades earlier to chronicle an impossible love...TABU — named for the final film by F.W. Murnau, one of cinema’s great romantics, and filmed in luminous black-and-white — is a living, breathing demonstration of cinephilia in action.” — Dennis Lim, *The New York Times*

1:30, 4:30, 7:15, 9:40

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- ENDOWMENT CAMPAIGN: Begun with a Ford Foundation grant, our endowment is essential to providing financial stability for a viable future. We have received gifts from \$100 to \$750,000. Donors who give \$5,000 or more receive art by Tom Slaughter.
- CIRCLE OF ARTISTS: Professionals in the arts (film, theater, fashion, visual arts, design, music, literature, dance, etc.) who contribute \$1,000 / \$5,000 / \$10,000. Co-Chairs for 2012 are Joel Coen, Jean de Segonzac, Frances McDormand and Cindy Sherman.
- For additional information, please contact Keith Butler 212-627-2035 x225 or Keith@filmforum.org

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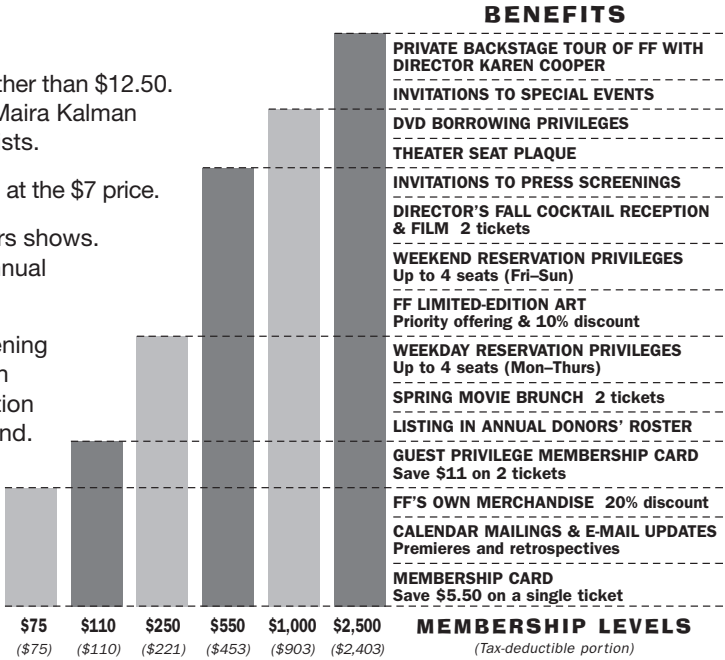
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WUTHERING HEIGHTS

BASED ON THE Emily Brontë NOVEL DIRECTED BY Andrea Arnold (FISH TANK)

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OSCILLSCOPE 1:15, 3:45, 7:00, 9:30

OPENING WEDNESDAY, DECEMBER 19

“Brilliantly directed with an atypically tender touch by the Austrian director Michael Haneke, this story about an octogenarian husband and wife facing their mortality — beautifully played by the French actors Jean-Louis Trintignant and Emmanuelle Riva — had left audiences stunned with its artistry and depth of feeling.” —Manohla Dargis, New York Times

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SEPTEMBER 2012 – JANUARY 2013 PREMIERES

BE BORBA AQUÍ opens October 3.

BEWARE OF MR. BAKER opens November 28.

TABU opens December 26.

HOLY MOTORS opens October 17.

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