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PREMIERES

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Calendar Programmed by Karen Cooper and Mike Maggione



AUGUST 28 – SEPTEMBER 3 1 WEEK ONLY



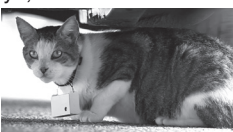
TOKYO WAKA: A CITY POEM

DIRECTED BY JOHN HAPTAS AND KRISTINE SAMUELSON
JAPAN / USA 2012 63 MINS. IN JAPANESE WITH ENGLISH SUBTITLES

CATCAM

DIRECTED BY SETH KEAL USA 2012 16 MINS.

The Japanese have a special affinity for birds (viz. the recent show at the Metropolitan Museum, *Birds in the Art of Japan*), one that reveals itself in this poetic documentary on the thousands of crows that live in Tokyo, omnivores who feast on bread, mayonnaise, noodles and anything else they can scavenge. TOKYO WAKA, a witty, brilliantly photographed paean to the crow, delights in their smart, stealthy, aggressive wiles. **Mr. Lee is a stray tom cat** who adopts a German couple living in the suburbs. His peripatetic life leaves them wondering where he goes each day. Is he two-timing them with a second home? All is revealed when a tiny camera is fashioned for his collar. Voila, CATCAM! **1, 2:45, 4:30, 6:15, 8, 10**



SEPTEMBER 4 – 17 2 WEEKS

LA MAISON DE LA RADIO

WRITTEN AND DIRECTED BY NICOLAS PHILIBERT

FRANCE 2013 103 MINS. IN FRENCH WITH ENGLISH SUBTITLES KINO LORBER FILMS

Radio France, the French equivalent of NPR or the BBC, is a beloved cultural institution that broadcasts a vast array of shows daily to “culture-loving, politics-mad, talk-obsessed France” (*Variety*). Philibert, whose documentary on a rural French schoolroom, TO BE AND TO HAVE (2002), was an international hit, collages the many faces of this complex enterprise, interweaving the station’s news reports, literary events, in-studio musical performances, celebrity guest interviews, quiz shows, sports broadcasts, et alia. “This being French radio, even the shipping forecast comes across as an exercise in seduction.” — Lee Marshall, *Screen International* **1, 3:20, 5:40, 7:50, 10**



SEPTEMBER 18 – OCTOBER 1 2 WEEKS



NEWLYWEEDS

WRITTEN AND DIRECTED BY SHAKA KING USA 2013 87 MINS. PHASE 4 FILMS

Variety calls this debut feature by Brooklyn filmmaker Shaka King an “alternately romantic, comedic and melancholy look at barely functioning dopeheads.” The story of a hip young couple trying to keep their lives and relationship together while sharing a voracious appetite for cannabis, NEWLYWEEDS feels like no other stoner comedy. Set in Bed-Stuy, the film follows Lyle (Amari Cheatom) as he spends days reclaiming property for Manny’s Rent-to-Own, and nights with Nina (Trae Harris), a tour guide for the Brooklyn Children’s Museum. Their grass habit stokes an hallucinatory safe zone for them to dream of grander lives, but also provokes a series of wacky mishaps and questionable choices. Neither an endorsement nor a condemnation of marijuana, NEWLYWEEDS plays like a Spike Lee and “Louie” mashup — a subtle, nuanced and often endearingly funny depiction of struggling urban coupledness. **1:10, 2:55, 4:40, 6:30, 8:20, 10:15**

OCTOBER 2 – 15 2 WEEKS

LET THE FIRE BURN

DIRECTED BY JASON OSDER USA 2013 95 MINS. ZEITGEIST FILMS

How often do police drop a bomb on a residential building in order to evict its tenants? That’s what happened in Philadelphia on May 13, 1985, as the culmination of that city’s long-running feud with the controversial black-power group, MOVE. The bomb set off a fire, and as men, women and children fled the building, a spectacular firefight with the police ensued — broadcast on live TV. LET THE FIRE BURN grippingly retraces the story using footage of investigative public hearings convened five months after these events, films by MOVE sympathizers (including those of its charismatic leader, John Africa), and dramatic depositions by survivors. Police malfeasance fueled by racism? Or reckless overreaction to bizarre provocations that had MOVE’s neighbors clamoring for their removal? “A superior example of the found-footage documentary. (Combines) the death-trip of a SENNA with the radical history of BLACK POWER MIXTAPE.” — Nicolas Rapold, *Film Comment* **1:10, 3:15, 6, 8, 10**



OCTOBER 16 – 29 2 WEEKS



CAMILLE CLAUDEL 1915

WRITTEN AND DIRECTED BY BRUNO DUMONT

FRANCE 2013 97 MINS. IN FRENCH WITH ENGLISH SUBTITLES KINO LORBER FILMS

Juliette Binoche gives a mesmerizing performance as the brilliant sculptress, protégé of Auguste Rodin (and later his mistress), and sister of the Christian/mystic poet Paul Claudel — who, by 1915, was confined to a remote, church-run asylum for the mentally ill near Avignon. Bruno Dumont’s rigorous, hypnotic portrait suggests that Camille’s intense creativity and bohemian mores were on an inevitable, tragic collision course with her conventional Christian family and the expectations of early 20th century French society. Camille’s paranoia (she believes Rodin is plotting against her) and occasional violent outbursts complicate her situation. Dumont peoples his film with real asylum patients, giving the film a disturbingly realistic dimension that adds to its poignancy. **1, 3:15, 6, 8, 10**

OCTOBER 30 – NOVEMBER 12 2 WEEKS

IN THE NAME OF...

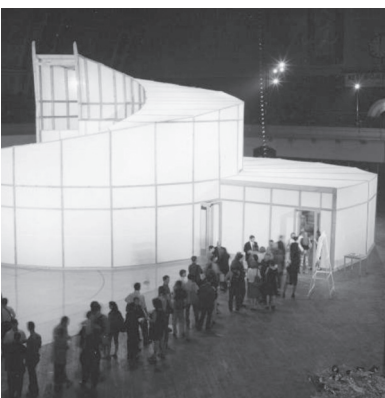
DIRECTED BY MALGOSKA SZUMOWSKA

POLAND 2013 97 MINS. IN POLISH WITH ENGLISH SUBTITLES FILM MOVEMENT

A moving tale of compassion, sexual longing, childhood trauma, and religious commitment. Father Adam (Polish star Andrzej Chyra), an attractive, energetic priest, seems more comfortable in a T-shirt, kicking a soccer ball around with his young charges than preaching a sermon. Living in a halfway house type situation, away from the temptations that helped get them there in the first place, the residents of this societal limbo-land are put off-balance when a new punk enters the picture and starts spreading rumors about the priest’s sexuality. The boys’ casual, yet pervasive homophobia and anti-Semitism add to a complicated picture of modern Poland very much in the thrall of historical prejudice. **1, 3:15, 6, 8, 10**



NOVEMBER 13 – 26 2 WEEKS



ILYA AND EMILIA KABAKOV: ENTER HERE

DIRECTED BY AMEI WALLACH

USA 2013 103 MINS. IN ENGLISH, RUSSIAN, AND GERMAN WITH ENGLISH SUBTITLES

Amei Wallach and editor/cinematographer Ken Kobland made the acclaimed portrait LOUISE BOURGEOIS: THE SPIDER, THE MISTRESS AND THE TANGERINE. Here they collaborate with the Hermitage Museum to explore the fascinating lives and work of the Kabakovs, a husband-and-wife team who are Russia’s most acclaimed visual artists. Born in 1933 in the Ukraine — to a Jewish family during the famine artificially created by Stalin — Ilya Kabakov’s life changed when he literally stumbled into the Leningrad School of Art. The deprivation he and his mother suffered during this period serves as the emotional substrata of his art. In the Soviet Union he led a double life: as a successful state-approved illustrator and as a major artist, forbidden to exhibit his own art. Coming to the US in 1988, Ilya began to build three-dimensional spaces using the communal apartment as a metaphor for the intellectual, psychological and physical repression at the core of Soviet life. In 2005, he became the first living Russian artist to exhibit at the Hermitage Museum in St. Petersburg. **1, 3:15, 5:40, 7:50, 10**
Note: A Kabakov exhibit opens November 2 at the Pace Gallery, 32 East 57 Street.
Presented with support from the JOAN S. CONSTANTINER FUND FOR JEWISH AND HOLOCAUST FILM

NOVEMBER 27 – DECEMBER 10 2 WEEKS

COUSIN JULES

WRITTEN AND DIRECTED BY DOMINIQUE BENICHETI

FRANCE 1973 91 MINS. IN FRENCH WITH ENGLISH SUBTITLES CINEMA GUILD

COUSIN JULES: a rare combination of sophisticated movie-making technique (shot in CinemaScope and recorded in stereo) and content that is a veritable ode to the beauty of rural France, the simplicity of daily peasant life, and the nearly wordless intimacy of a lifelong relationship. Recording over a 5-year period, director Benicheti palpably captures the rhythms and rituals of blacksmith Jules Guiteaux and his wife Félicie as Jules dons wooden clogs and leather apron to begin work in his shop, while Félicie tends a vegetable garden and prepares their meals. Awarded the jury prize at the Locarno Film Festival in 1973 and widely acclaimed around the world, the film nevertheless remained unreleased in the U.S. until now. “Enormously affecting. A stunning film.” — Charles Champlin, *Los Angeles Times* **1, 2:50, 4:40, 6:30, 8:20, 10:10**



DECEMBER 11 – 17 1 WEEK ONLY



NUCLEAR NATION

DIRECTED BY ATSUSHI FUNAHASHI

JAPAN 2013 96 MINS. IN JAPANESE WITH ENGLISH SUBTITLES FIRST RUN FEATURES

March 11, 2011: a serious earthquake and tsunami hit Japan, crippling the Fukushima Daiichi nuclear power plant, releasing radiation, and turning the residents of Futaba into “nuclear refugees.” The devastation experienced by the town — dead livestock left to rot, crops abandoned, homes and businesses destroyed — was infinitely worse than anything reported by the newspapers. A year later, 500 evacuees are still unable to return to their contaminated homes. The irony of this disaster occurring in a nation that experienced two nuclear bombs is not lost on the victims who poignantly question their responsibility for striking a Faustian bargain with nuclear power. NUCLEAR NATION suggests that a relatively small tragedy could one day be replicated on a much larger scale — perhaps in your own backyard. **1, 3:15, 6, 8, 10**

DECEMBER 18 – JAN 1 15 DAYS

THE NEW RIJKSMUSEUM Parts 1 and 2

DIRECTED BY OEKE HOOGENDIJK

THE NETHERLANDS 2008/2013 118/110 MINS. IN ENGLISH AND DUTCH WITH ENGLISH SUBTITLES

If you’ve visited Amsterdam, you’ve probably been to the Rijksmuseum, one of the world’s preeminent art museums — home to masterpieces by Rembrandt and Vermeer — itself a vast, magnificent structure, built in 1895 by architect Pierre Cuypers. The renovation of the museum (it reopened this past April) went on for 10 long, expensive years, so it is fitting that a documentary on this torturous (and often, inadvertently hilarious) process should turn into not one but two feature-length movies: Spanish architects Antonio Cruz and Antonio Ortiz have designed an ingenious new entryway, but the Dutch Cyclists Union won’t tolerate reduced access for the 13,000 bicyclists who ride through the passageway daily. The museum’s magisterial director, Ronald de Leeuw, and his successor, the younger, scrappier Wim Pijbes, battle with curators, politicians, designers, city bureaucrats, and the public as the price of construction soars to \$500 million. It’s a messy, complicated story that New Yorkers will relate to, but fortunately, one with a glorious ending. **Part 1 at 1:00 / Part 2 at 3:15 Part 1 at 6:30 / Part 2 at 8:45**

A double-feature presentation with a short intermission between parts. One admission charge to see both parts.



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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 2013: Matthew Broderick, Paula Cooper, Bruce Weber and Nan Bush.

For additional information, please contact Keith Butler
212-627-2035 x225 or Keith@filmforum.org

SENIORS: 65+

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OTHER PROBLEMS...

Inquiries regarding mailings, membership and art offerings are handled by the administrative office. Please call weekdays, 10 a.m. – 5 p.m., (212) 627-2035 or e-mail filmforum@filmforum.org.

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Mail to: Film Forum, attn: Membership, 209 W. Houston St., NY, NY 10014

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■ All members attend screenings on 3 screens, 365 days of the year for \$7 rather than \$12.50. All members receive a 20% discount on Film Forum's own merchandise (Maira Kalman designed T-shirts in black or white) and are placed on mailing and e-mail lists.

■ \$110 members have a guest privilege card, allowing the purchase of 2 tickets at the \$7 price.

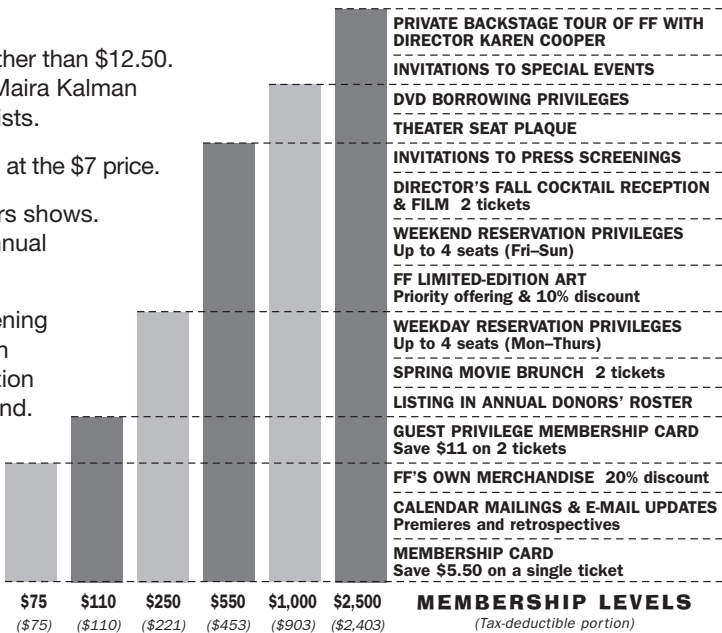
■ \$250 members and above may make telephone reservations for Mon-Thurs shows. They receive 2 tickets to our Spring Movie Brunch, and are listed in our annual donors' roster published in January.

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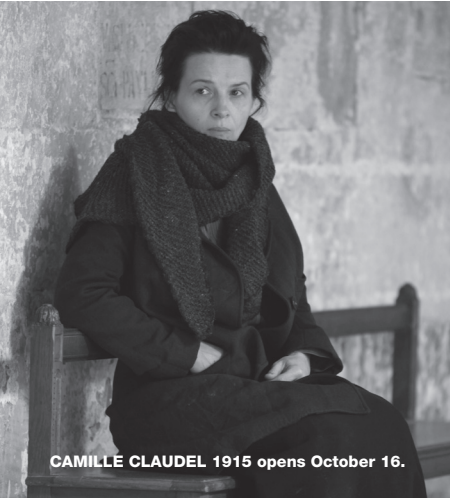
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PREMIERES

AUGUST – DECEMBER 2013



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THE NEW RIJKSMEUSEM opens December 18.



LET THE FIRE BURN opens October 2.

From the Academy Award®-winning director of A SEPARATION.

“MAGNIFICENT AND HAUNTING.
Has the charged tension of a thriller.
Berenice Bejo is so lovely and sensually vivid here.”
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