

FILM FORUM

PREMIERES

A NON-PROFIT CINEMA SINCE 1970

209 WEST HOUSTON ST. NEW YORK, NY 10014

BOX OFFICE: (212) 727-8110

BUY TICKETS ONLINE

RECEIVE OUR E-NEWSLETTER WEEKLY: filmforum.org

Calendar Programmed by Karen Cooper and Mike Maggiore

SEPTEMBER 14 – 272 WEEKS



COMMAND AND CONTROL

DIRECTED BY ROBERT KENNER

USA 2016 92 MINS. AMERICAN EXPERIENCE FILMS / PBS

A chilling, Strangelovian nightmare plays out at a Titan II missile complex in Arkansas in September 1980. A deadly accident — from a falling socket puncturing the fuel tank of an intercontinental ballistic missile carrying the most powerful nuclear warhead ever built by the United States — leads Air Force personnel, weapon designers, and first responders to work feverishly to prevent a calamitous explosion. Directed by Robert Kenner (FOOD, INC.) and based on the critically-acclaimed book by Eric Schlosser (*Fast Food Nation*), COMMAND AND CONTROL is a minute-by-minute account of this long-hidden story — much of it based on recently declassified documents that expose other freak accidents and near-misses. How do you manage weapons of mass destruction without being destroyed by them? “Riveting...equal parts history lesson, cautionary tale and nerve-rattling thriller.” — Nick Schager, *Variety*

12:30, 2:30, 4:40, 7:00, 9:15

SEPTEMBER 28 – OCTOBER 112 WEEKS

SAND STORM

WRITTEN AND DIRECTED BY ELITE ZEXER


ISRAEL 2016 87 MINS. IN ARABIC WITH ENGLISH SUBTITLES KINO LORBER

A debut feature that heralds a strong new iconoclastic voice in Israeli cinema. Elite Zexer's drama of a mother and daughter, both in rebellion against the traditional strictures of Bedouin life, melds an ethnographer's commitment to authenticity and a dramatist's sensitivity to emotional nuance. Jalila is charged with making a wedding celebration for her husband's second, much younger (much-resented) new bride — in the midst of which her daughter Layla's surreptitious romance with a university student comes to light. Both women are caught in a tangled web of familial obligations and sexual humiliation — a reactionary framework that continues to defy even rudimentary notions of Western individuality and freedom. Set in the vast, often gorgeous Negev Desert in southern Israel, SAND STORM may be the first movie in which cell phones share the screen with polygamous nomads.

12:30, 2:30, 4:40, 7:00, 9:15



OCTOBER 12 – 252 WEEKS



TOWER

DIRECTED BY KEITH MAITLAND

USA 2016 82 MINS. KINO LORBER

The morning of August 1, 1966, was bright and sunny at the University of Texas at Austin. Students chatted, strolled to class, and sipped coffee at the student union; a paperboy made his rounds on a bicycle with a pal on the handlebars. But then a sniper rode the elevator to the top of the UT Tower and opened fire. He held the campus hostage for 96 long, horrific minutes, and when the gunshots were finally silenced, the toll was 16 dead, three dozen wounded, and a nation traumatized by the first mass school shooting in history. Combining archival footage, hypnotic rotoscopic animation, and contemporary interviews with witnesses, TOWER vividly recreates the terrifying event and reveals untold stories of unlikely heroes and victims. All too familiar today, this massacre was unthinkable in mid-1960s America. Winner of the Grand Jury Prize for Documentary at the 2016 South by Southwest Festival. “Gripping. A tense, reflective and uniquely cinematic reconstruction.” — Justin Chang, *Variety*

12:30, 2:20, 4:15, 6:10, 8:00, 9:50

OCTOBER 26 – NOVEMBER 11 WEEK ONLY

PORTRAIT OF A GARDEN

WRITTEN, PRODUCED, AND DIRECTED BY ROSIE STAPEL

THE NETHERLANDS 2015 98 MINS. IN DUTCH WITH ENGLISH SUBTITLES GRASSHOPPER FILM

The oldest and most beautiful “kitchen garden” in the Netherlands belongs to an estate that dates back to 1630. Today it is owned by Daan van der Have, who cares for it meticulously, with 85-year-old pruning master Jan Freriks. Rosie Stapel's debut feature records their passionate oversight of the innumerable vegetables and flowering trees to which they are devoted. The two are marvelous company, whether shaping a black mulberry espalier (the rules for which date back to King Louis XIV), debating the proper care for bear's garlic, fennel, spring green cabbage, beetroot or Japanese wine berry, or contemplating their 15-year wait for the pear trees on both sides of an arbor to grow into a perfect semi-circle. They console themselves that “banking will diminish due to automation, but thinning our plums is here to stay.” Their connoisseurship, depth of knowledge (extending back generations), and exacting care, bear beautiful fruit — and an elegant, meditative film.

12:30, 2:40, 4:50, 7:10, 9:25



NOVEMBER 2 – 152 WEEKS



DON'T CALL ME SON

WRITTEN AND DIRECTED BY ANNA MUYLAERT

BRAZIL 2016 82 MINS. IN PORTUGUESE WITH ENGLISH SUBTITLES ZEITGEIST FILMS

Tall, dark, androgynously handsome, Pierre wears eyeliner and a black lace g-string, while having sex with both boys and girls. The confusion only goes deeper when the teenager's single, working-class mom is arrested for having stolen him (and his “sister”) at birth. Thanks to the wonders of DNA, he's returned to his biological parents: bourgeois, straight-laced and thrilled to have him back — at least until he shows up in a zebra-print mini dress. The turmoil of adolescence is plumbed with wit and compassion by writer/director Anna Muylaert, whose previous film, THE SECOND MOTHER, also dealt with familial loyalty and class tensions. Actress Dani Nefussi gives completely believable knock-out performances as *both* mothers, and newcomer Naomi Nero defies expectations as a broodingly intense, potentially volcanic six-footer in stiletto heels.

12:30, 2:20, 4:15, 6:10, 8:00, 9:50

NOVEMBER 16 – 292 WEEKS


NOTES ON BLINDNESS

WRITTEN AND DIRECTED BY PETER MIDDLETON AND JAMES SPINNEY

UK / FRANCE 2016 90 MINS. IN ENGLISH

Oliver Sacks, the great neurologist, wrote that John Hull's memoir, *On Sight and Insight: A Journey into the World of Blindness* is “the most extraordinary, precise, deep and beautiful account of blindness I have ever read.” When theologian John Hull (1935–2015) lost his sight at age 48, he embarked upon an audio diary, recording the physical and emotional transformations he experienced, as well as his brilliant, sophisticated philosophical observations on this life-changing event. Middleton and Spinney dramatize Hull's life and words: “I am concerned to understand blindness, to seek its meaning, to retain the fullness of my humanity.” He becomes aware of what he *can* experience, perhaps with even greater intensity: listening to music or the sound of rain falling onto different surfaces, dancing with his wife, feeling sunlight on his face, dreams, and memories. Intimate and immersive, the film embraces one man's successful struggle to employ his intellectual and sensual resources to navigate this great trauma.

12:30, 2:30, 4:40, 7:00, 9:10



NOVEMBER 30 – DECEMBER 132 WEEKS



BOBBY SANDS: 66 DAYS

DIRECTED BY BRENDAN J. BYRNE

IRELAND 2016 105 MINS. CONTENT MEDIA

In 1981, Bobby Sands is a 27-year-old member of the IRA, doing a 14-year sentence for weapons possession in Northern Ireland's Maze Prison, when he leads fellow prisoners on a hunger strike demanding that they be treated as political prisoners. Byrne's rigorous, thoughtful documentary takes us through Sands's 66-day ordeal, with expository sequences that give a crucial understanding of his childhood during the Northern Ireland “Troubles” (“I became angry. My whole little world crumbled around me. Belfast was in flames”). Northern Ireland's long history of opposition to British rule, the words of its poets and religious zealots, all give rise to the creation of a political martyr who gains iconic stature through his act. Steve McQueen's 2008 film, HUNGER, starring Michael Fassbender, powerfully renders Bobby Sands's story. It is a considerable achievement that Byrne's documentary is an even more searing portrait of a man and a movement.

12:30, 2:45, 5:10, 7:30, 9:45

With support from the Richard Brick, Geri Ashur & Sara Bershtel Fund for Social Justice Documentaries.

DECEMBER 14 – 272 WEEKS


GHOSTLAND

PRODUCED, DIRECTED, AND PHOTOGRAPHED BY SIMON STADLER


GERMANY 2016 84 MINS IN ENGLISH AND JU/'HOAN WITH ENGLISH SUBTITLES CARGO FILM & RELEASING

Ever since de Tocqueville travelled through the US in the 19th century and described it with fresh eyes, outsiders continue to surprise with their bold insights — and the Bushmen do not disappoint. These ancient nomads, living in Namibia's vast Kalahari desert, were hunter-gatherers until killing animals became illegal in 1990. Still living in huts with thatch roofs, they now survive by entertaining Western tourists and selling them trinkets. When a German anthropologist shows up and offers to accompany a small group to Europe, the tables are turned in fascinating ways. They are immediately struck by the impersonal nature of great cities, the shock of poverty among so much affluence, the abundance of both food and water, and the fact that “the Germans are so big and loud.” For the most part, they remain non-judgmental, even sympathetic to what they see as Western people's failings: “Sometimes the white people are crazy. They want too much and work too much, and it seems they never sleep.” Simon Stadler's GHOSTLAND says both funny and sad things about the West. But most of all, it speaks to those characteristics of human nature that defy geography, time, and culture.

12:30, 2:20, 4:15, 6:10, 8:00, 9:45



STARTS SUNDAY, DECEMBER 25



TONI ERDMANN

WRITTEN AND DIRECTED BY MAREN ADE

GERMANY 2016 162 MINS IN ENGLISH AND GERMAN WITH ENGLISH SUBTITLES SONY PICTURES CLASSICS

TONI ERDMANN had audiences rolling in the aisles in Cannes. “This tender German comedy is a moving, often hilarious portrait of an unusual father-daughter relationship... Many of the concerns...are as old as the hills or deadly serious: the growing gulf between parents and their adult kids; the conflict between work and family; the alienating, dehumanizing nature of the modern workplace; the role of women in corporate culture... But the way in which Ade decides to tackle all these things is startlingly original, frequently hilarious and completely surprising at every turn. It's a rare film that makes you think deeply about the world while also making you laugh hard at scenes of nudity or a grown man walking down the street in an oversized bear costume... Just brilliant.” — Dave Calhoun, *Time Out* (London)

DEC 25-27: 12:30, 3:50, 7:15 DEC 28-JAN 10: 12:30, 1:15, 3:50, 4:40, 7:15, 8:00 STARTING JAN 11: 12:30, 3:50, 7:15

FILM FORUM

DIRECTOR
KAREN COOPER

DIRECTOR OF REPERTORY PROGRAMMING
BRUCE GOLDSTEIN

BOARD OF DIRECTORS
HUGO BARRECA
VIVIAN BOWER
JOEL COEN
GRAY COLEMAN
KAREN COOPER
KAREN CRENNAN
NANCY DINE
NANCY HARROW
ETHAN HAWKE
PETER HERBST
FAMKE JANSSEN
ALAN KLEIN, CHAIRMAN
ELLEN LEVY
MATT McCLURE
ANH-TUYET NGUYEN
VIVIAN OSTROVSKY
CARYL RATNER
MAX RIFKIND-BARRON
THEODORE C. ROGERS
PAIGE ROYER
ROBERTA SCHNEIDERMAN
CINDY SHERMAN
MICHAEL STERNBERG
SHELLEY WANGER
MARWAN YOUNES
LEYLI ZOHRENEJAD

PUBLIC FUNDERS

ARTWORKS | National Endowment for the Arts
NATIONAL ENDOWMENT FOR THE ARTS

NEW YORK STATE | Council on the Arts
NYS COUNCIL ON THE ARTS

NYC COUNCIL MEMBER COREY JOHNSON

NYC DEPARTMENT OF CULTURAL AFFAIRS

NYS OFFICE OF PARKS, RECREATION AND HISTORIC PRESERVATION

PRIVATE CONTRIBUTORS

\$150,000 and above
THE KAPLEN BROTHERS FUND
OSTROVSKY FAMILY FUND
THE HARRY S. THOMSON FOUNDATION

\$50,000 - \$149,999
THE ESTATE OF RICHARD BRICK
J. KERRY CLAYTON & PAIGE ROYER / THE CLAYTON-ROYER FAMILY FUND
THE LEYLI FOUNDATION
SAMUEL I. NEWHOUSE FOUNDATION
MAX RIFKIND-BARRON
THE WINSTON FOUNDATION

\$15,000 - \$49,999
HUGO BARRECA / THE DOUBLE R FOUNDATION
CHERVENAK-NUNNALLÉ FOUNDATION
KAREN CRENNAN & ALLEN TOMAN
NANCY DINE
FALCONWOOD FOUNDATION
ELLA FOSHAY
HORACE W. GOLDSMITH FOUNDATION
GS GIVES / MATT MCCLURE
MARY W. HARRIMAN FOUNDATION
PETER & ANN HERBST
ALAN & LAUREN KLEIN
LEVY-HOROWITZ FOUNDATION
POLLOCK / NGUYEN CHARITABLE FUND
CARYL RATNER, IN MEMORY OF
ALEXANDER KAPLEN
THEODORE C. & BETSY BARLOW ROGERS
ROBERTA SCHNEIDERMAN
CINDY SHERMAN
MARWAN YOUNES

\$10,000 - \$14,999
ADAM BARTOS / PANNONIA FOUNDATION
KIMBERLEY & BRIAN CARLSON
JOEL COEN & FRANCES I. MCDORMAND
CON EDISON
VERNON EVENSON & PAUL CASSIDY
RONI HORN
THE CHARLES & LUCILLE KING
FAMILY FOUNDATION, INC
FRANCIS LEVY & HALLIE COHEN
MICHAEL & DONNA STERNBERG
PAULA WAGNER
ANONYMOUS (1)

\$2,500 - \$9,999
AD HOC FOUNDATION, INC.
YVETTE J. ALBERDINGK-THIJM
THE ALTSCHUL FOUNDATION
FRANK ANELANTE
STUART S. APPLEBAUM
GRAY COLEMAN
WILLEM DAFOE
ANDREW FIERBERG & GUILIANA BRUNO
JEANNE DONOVAN FISHER
ADALINE FRELINGHUYSEN
KATHLEEN FULD
GRETA GERWIG
LAUREL GONSALVES
ALBA GRECO & ROGER GARCIA
WARREN & ANDREA GROVER
HAYES FAMILY FUND
THE MICHAEL HAUSMAN/
FILMHAUS FOUNDATION INC.
NICOLE ISRAEL
DAVID BAR KATZ — AMERICAN PLAYWRITING
FOUNDATION
WENDY KEYS / DONALD A. PELS
CHARITABLE TRUST
DAVID KOEPP
LEMBERG FOUNDATION
LIMAN FOUNDATION
JOSEPH MCEWEN
ABHISHEK MEHTA
RICHARD L. & RONAY MENSCHEL
FREDERICK MEYER
OREN MOVERMAN
RUTH A. NORDENBROOK
JAMES PETERSON
AMY & JOHN PHELAN
RAIBERT CORNELIUS FAMILY FUND
ZACH RAIT
IRA M. RESNICK FOUNDATION, INC.
ROHAUER COLLECTION FOUNDATION, INC.
ALFRED R. & ANN RUESCH
LEONORA M. SHELSEY
ALEXANDRA SHIVA & JONATHAN M. SHERMAN
STEPHEN SOBA & JONATHAN ARNOLD
STELLA STRAZDAS & HANK FORREST
DANIEL & TOBY TALBOT
JOHN & KATHERINE TURTURRO
WENDY VANDEN HEUVEL
ROBERT & VIRGINIA WALTHER
HARLAN & CAROL WENDELL /
MORGAN, LEWIS, & BOCKIUS LLP
MARGO S. WINTERSTEEN
FRED WISTOW
THE A. WOODNER FUND
ANONYMOUS (1)

INDUSTRY COUNCIL
DAVIS WRIGHT TREMAINE LLP
KINO LORBER
SARA GELBARD & PAUL KOLBUSZ
STUDIO FIERBERG

FILM FORUM thanks these supporters of our operating budget, endowment campaign, and capital projects these past 12 months.

Film Forum is published 7-8 times a year. September 2016 Vol.13 No. 5 © 2016
Film Forum 209 West Houston Street New York, NY 10014
A copy of our latest financial report may be obtained by writing to:
NYS Dept. of State, Office of Charities Registration, Albany, NY 12231.
No seating after the first 20 minutes of any show. Program subject to change.
Assistive listening devices are available at the box office upon request.

FILM FORUM is located on West Houston St., west of 6th Ave. (Ave. of the Americas).

SUBWAYS
1 to Houston St.
C/E to Spring St.
A/B/C/D/E/F/M to West 4th St.

BUSES
#5, 6, 21 to 6th Ave and Houston St;
#20 to Varick and Houston St.

PARKING Limited metered parking is available in the immediate vicinity.

SUPPORT FILM FORUM

A nonprofit cinema since 1970, Film Forum has flourished these 45 years — presenting independent film premieres and an ambitious program of repertory selections and classic re-releases — because movie-lovers have given generously. There are many ways to make a tax-deductible contribution.

MEMBERSHIP: Begins at \$75 annually. Benefits described below. Fill out coupon below.

ANNUAL APPEAL: Our annual appeal solicits gifts at all levels. A brochure in our lobby gives details or visit filmforum.org/support.

INDUSTRY COUNCIL: Annual gifts of \$2,500 or above by companies in entertainment and related fields. IC members receive (10) membership cards at the \$125 level.

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 2016: Greta Gerwig, Michael Hausman, Roni Horn, Howard Kaminsky, Oren Moverman.

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

SENIORS: 65+
\$8 tickets Monday–Friday for films beginning before 5pm. Seniors may purchase a \$75 membership for \$50 (see below).

GROUP SALES
Reduced price tickets (\$8) often available for groups of 10+. Generally we limit sales to Monday–Thursday matinees. Call Group Sales Coordinator (212) 627-2035 or e-mail groupsales@filmforum.org.

GIFT CARDS
Gift cards are available in four denominations: \$25, \$50, \$75, \$100. Use them for purchases at the theater or online: memberships, merchandise or concession items. Purchase at the box office or online: filmforum.org/shop.

BENEFIT AND SPECIAL EVENTS
Nonprofit organizations may use individual screenings as a benefit event. Blocks of tickets (at full price, \$14) may be purchased in advance. Call Benefits Coordinator (212) 627-2035 or e-mail benefitscoordinator@filmforum.org.

KEEPING CURRENT
Sign up for our weekly e-newsletter: filmforum.org.

OTHER PROBLEMS...
Inquiries regarding mailings, membership and art offerings: call weekdays, 10 a.m. – 5 p.m., (212) 627-2035 or e-mail filmforum@filmforum.org.

YOUNG FILM FORUM

A PROGRAM FOR FILM FORUM MEMBERS (\$250+ LEVEL) UNDER AGE 45

For details visit: filmforum.org/yff

ENJOY THE BENEFITS OF MEMBERSHIP!
SAVE \$6 AT EVERY SCREENING!

☐ I would like to become a Film Forum member at the following level:
☐ \$75 ☐ \$125 ☐ \$250 ☐ \$550 ☐ \$1,000 ☐ \$2,500
☐ Seniors (65+) & Students may purchase a \$75-level membership for \$50. SEND PROOF OF AGE/STUDENT ID.
☐ Enclosed is my check made payable to Film Forum.
☐ Please charge my credit card: ☐ AMEX ☐ MasterCard ☐ Visa ☐ Discover

Card # _____ Expiration Date _____

Signature (required) _____

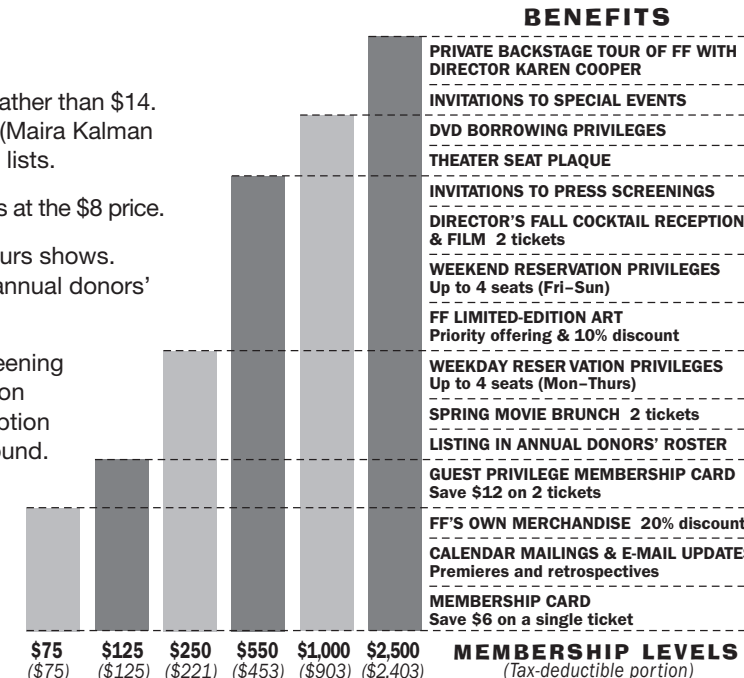
☐ I cannot join at this time, but add me to the calendar or e-mail list (circle one or both).
☐ Enclosed is \$ _____ as a donation (fully tax-deductible).
☐ Enclosed is a matching gift form.

NAME _____ (AS APPEARS ON CREDIT CARD)
ADDRESS _____ (APT #)
CITY/STATE/ZIP _____ DAYTIME TEL. _____
E-MAIL _____

Membership benefits are valid for one year from date of purchase. Membership cards are non-transferable.
Film Forum qualifies for many matching gift programs. Please check with your employer.
Questions? Call the Membership Coordinator: 212-627-2035.
Mail to: Film Forum, attn: Membership, 209 W. Houston St., NY, NY 10014

Membership Benefits!

- All members attend screenings on 3 screens, 365 days of the year for \$8 rather than \$14. 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.
- \$125 members have a guest privilege card, allowing the purchase of 2 tickets at the \$8 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. Young Film Forum (under age 45), details at: filmforum.org/yff.
- \$550 members and above may make telephone reservations for any screening (weekends included!). They receive priority offering and a 10% discount on new FF limited-edition art and are invited to the Director’s Cocktail Reception and Movie in the fall. They receive invitations to press screenings year-round.
- \$1,000 members and above have DVD borrowing privileges. Depending upon availability, we offer a 2-week loan of DVDs of films we have played in the past. They also receive a seat plaque in one of the cinemas.
- \$2,500 members are invited for a private backstage tour of Film Forum with Director Karen Cooper. Plus invitations to additional special events throughout the year.



FILM FORUM

209 West Houston Street, New York, NY 10014

BUY TICKETS ONLINE: filmforum.org



OPENS FRIDAY, SEPT 30 2 WEEKS ONLY

“Chilling”
—Jay Weissberg, VARIETY

AN URGENT AND POWERFUL EXPLORATION OF THE RAPID MILITARIZATION OF THE POLICE IN THE UNITED STATES.

DO NOT RESIST

WINNER TRIBECA FILM FESTIVAL 2016 BEST DOCUMENTARY

DIRECTED BY CRAIG ATKINSON

12:30, 2:20, 4:15, 6:10, 7:50, 9:40

AFI DOCS SELECTION 2016

OPENING IN OCTOBER

CHRISTINE

DIRECTED BY Antonio Campos

“REBECCA HALL ACES THE PERFORMANCE OF HER CAREER. A THRUMMING, HEARTSORE, SOMETIMES VICIOUSLY FUNNY character study, sensitive both to the singularities of Chubbuck’s psychological collapse and the indignities weathered by any woman in a 1970s newsroom.” —Guy Lodge, VARIETY

The tragic true story of newswoman Christine Chubbuck, who shocked the nation in 1974.

WITH REBECCA HALL, MICHAEL C. HALL AND TRACY LETTS

The Orchard

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

TONI ERDMANN opens December 25

