

FILM FORUM

PREMIERES

A NON-PROFIT CINEMA SINCE 1970

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Calendar Programmed by Karen Cooper and Mike Maggiore



MAY 15 – 282 WEEKS



BECOMING TRAVIATA


DIRECTED BY PHILIPPE BÉZIAT

FRANCE 2012 112 MINS. IN ENGLISH, FRENCH, AND ITALIAN WITH ENGLISH SUBTITLES DISTRIB FILMS

The reinvention of Verdi’s masterpiece, *La Traviata*, as sung by world-famous French coloratura soprano Natalie Dessay, is the subject of Philippe Béziat’s thrilling new movie. A modern, minimalist, post-punk approach strips away the opulence and grandiosity associated with operatic productions. Concentrating on director Jean-François Sivadier’s working relationship with Dessay, the film reveals how two great creative minds build the story of a doomed love affair. The stars rehearse in what look like yoga outfits, on a bare stage, with minimal props. The final production, set against a backdrop of sky and clouds, punctuated by a single chandelier, features Violetta and Alfredo (a darkly gorgeous Charles Castronovo) as the very essence of hipster-chic. Their passion, however, is for the ages. With music performed by the London Symphony Orchestra, conducted by Louis Langrée.

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

MAY 29 – JUNE 112 WEEKS



HANNAH ARENDT

DIRECTED BY MARGARETHE VON TROTTA


GERMANY 2012 113 MINS. IN ENGLISH AND GERMAN WITH ENGLISH SUBTITLES ZEITGEIST FILMS

“Premier David Ben-Gurion announced today that Adolf Eichmann, the S.S. colonel who headed the Gestapo’s Jewish Section, was under arrest in Israel and would stand trial for his life.” — *The New York Times* (May 24, 1960). The luminous Barbara Sukowa stars as the brilliant German-Jewish emigree Hannah Arendt — sent to cover the trial in Jerusalem by *New Yorker* editor William Shawn; her coverage becomes one of the most important and controversial books ever written on the Holocaust: *Eichmann in Jerusalem: A Report on the Banality of Evil*. A veritable hornet’s nest of ugly accusations, recriminations, and counter-charges greets Arendt’s proposition that ordinary people are capable of the vile acts for which Eichmann stands justly accused. Arendt’s loyal friend, writer Mary McCarthy (played by Janet McTeer) comes to her defense in Margarethe von Trotta’s deeply serious, yet wildly entertaining look at the lives and loves of a bevy of New York’s most famed intellectuals during the 1950s and ’60s. Von Trotta — working with longtime co-screenwriter Pamela Katz — brings a practiced eye, a compassionate mind, and, appropriately, fearless independence, to this riveting portrait of a woman of both ideas and heart.

1, 3:10, 5:30, 7:45, 10

Presented with support from the JOAN S. CONSTANTINER FUND FOR JEWISH AND HOLOCAUST FILM

JUNE 12 – 252 WEEKS



MORE THAN HONEY

WRITTEN AND DIRECTED BY MARKUS IMHOOF

GERMANY / AUSTRIA / SWITZERLAND 2012 91 MINS. IN ENGLISH AND GERMAN WITH ENGLISH SUBTITLES KINO LORBER

Oscar-nominated director Markus Imhoof (*THE BOAT IS FULL*) tackles the vexing issue of why bees, worldwide, are facing extinction. With the tenacity of a man out to solve a world-class mystery, he investigates this global phenomenon, from California to Switzerland, China and Australia. Exquisite macro-photography of the bees (reminiscent of *MICROCOSMOS*) in flight and in their hives reveals a fascinating, complex world in crisis. Writes Eric Kohn in *Indiewire*: “Imhoof captures the breeding of queen bees in minute detail, ventures to a laboratory to witness a bee brainscan, and discovers the dangerous prospects of a hive facing the infection of mites. In this latter case, the camera’s magnifying power renders the infection in sci-fi terms, as if we’ve stumbled into a discarded scene from David Cronenberg’s *THE FLY*.” This is a strange and strangely moving film that raises questions of species survival in cosmic as well as apiary terms.

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

JUNE 26 – JULY 92 WEEKS

SING ME THE SONGS THAT SAY I LOVE YOU

A Concert for Kate McGarrigle

DIRECTED BY LIAN LUNSON

CANADA 2012 105 MINS. HORSE PICTURES

Rufus and Martha Wainwright honored their legendary mother, folksinger Kate McGarrigle (1946 – 2010) with a Town Hall concert in NYC that included performances/appearances by Anna and Jane McGarrigle, Jimmy Fallon, Emmylou Harris, Norah Jones, Antony Hegarty, Teddy Thompson, and novelist Michael Ondaatje. Lian Lunson, director of *LEONARD COHEN: I’M YOUR MAN*, assembles home movie footage of the Wainwrights (their father is Loudon Wainwright III), archival footage, and family interviews that give resonance to the story of Kate’s life and the songs she wrote (many with her sisters); they draw upon romantic, carefree, and bittersweet memories that reference her life as an artist, wife, sister, and mother. Rufus’s rendition of *Candles* is a particularly poignant moment among many.

1, 3:20, 5:40, 7:50, 10



JULY 10 – 161 WEEK ONLY



ISRAEL: A HOME MOVIE

PRODUCED AND DIRECTED BY ARIK BERNSTEIN

ISRAEL 2012 93 MINS. IN HEBREW WITH ENGLISH SUBTITLES ALMA FILMS

Why is it that home-movie footage, usually taken at celebratory events (birthdays, weddings, bar mitzvahs, summer holidays, Christmas), may evoke profound sadness when viewed in retrospect? Susan Sontag wrote brilliantly on the nature of photography: that it freezes a moment which is instantly no more, that it captures the transitory, allowing us to consider its fate. *ISRAEL: A HOME MOVIE* performs this role for an entire nation. Arik Bernstein assembles amateur movie footage from the 1930s through the 1970s: from Romanian refugees dancing on the decks of boats as they arrive in then-Palestine, to postwar Europeans complaining of a “barbarian land,” to celebratory Israelis in 1968 proclaiming victory in “the last war,” to those in the ’70s who founded settlements in the occupied territories. In the course of one movie, Israel goes from a young, optimistic nation to one in which the realities of middle-age settle in. As early as the late 1970s, one feels that tragedy has become the norm, that life inevitably leads to death and that — in Israel as we have known it — peace inevitably leads to war.

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

Presented with support from the JOAN S. CONSTANTINER FUND FOR JEWISH AND HOLOCAUST FILM

JULY 17 – 302 WEEKS

COMPUTER CHESS

WRITTEN AND DIRECTED BY ANDREW BUJALSKI

USA 2013 92 MINS. KINO LORBER

A.O. Scott, in *The New York Times*, named Andrew Bujalski’s *FUNNY HA HA* “one of the ten most influential films of the ’00s” and Amy Taubin, in *Film Comment*, calls his new film, *COMPUTER CHESS* “bracingly idiosyncratic — and close to perfect.” She continues: “Set in 1980 in a nowhere-ville hotel hosting an annual artificial-intelligence chess competition (software programs operated by computer nerds compete at chess), the movie is part faux documentary and part hallucinatory coming-of-age sexual fantasy.” With clunky computers the size of small cars, and eyewear of almost equal weight, these vintage data wizards may be in the techno-vanguard, but they are hopeless when it comes to human relations. Bujalski gives the film a charming period look by shooting on primitive early ’70s video cameras. Justin Chang in *Variety* calls it “an endearingly nutty, proudly analog tribute...about as weird and singular as independent cinema gets.”

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



JULY 31 – AUGUST 132 WEEKS



SMASH AND GRAB: The Story of the Pink Panthers

DIRECTED BY HAVANA MARKING

UK 2012 90 MINS. GOLDCREST FILMS

Their crimes resemble high-octane Hollywood action movies: a sports car speeds through a Dubai shopping mall, crashing into the windows of a Graff jewelry store. Masked, gun-wielding men jump out of the car, and stuff fistfuls of diamonds into their satchels before screeching off. In London, they took all of three minutes to make off with \$30 million in diamonds. Dubbed the Pink Panthers, they’re captured — on surveillance tapes that record their astonishing lightning strikes with hypnotic accuracy. A 2010 *New Yorker* article by David Samuels described them as “a spectacularly inventive and elusive gang of jewel thieves...who’ve robbed 152 jewelry stores” in Europe, Asia and the Mid-East, of diamonds worth a quarter-billion dollars, since 2002. They’re believed to be a loose confederation of 20–30 men (and women), many from Serbia and Montenegro, who “grew up in an atmosphere of wholesale corruption” after the break-up of the former Yugoslavia. Some are in jail. Others agree to be interviewed by Havana Marking so long as their identities are kept secret. They continue to smash and grab.

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

AUGUST 14 – 272 WEEKS


THE PATIENCE STONE

DIRECTED BY ATIQ RAHIMI

FRANCE / GERMANY / AFGHANISTAN 2012 102 MINS. IN FARSI WITH ENGLISH SUBTITLES SONY PICTURES CLASSICS

Based on the novel by Atiq Rahimi, winner of the Prix Goncourt, France’s most prestigious literary prize, and co-scripted by legendary screenwriter Jean-Claude Carrière (who wrote *BELLE DE JOUR*), *THE PATIENCE STONE* takes place in an unnamed Middle Eastern country. Beautiful actress Golshifteh Farahani (who is persona non grata in her native Iran) for starring in Ridley Scott’s *BODY OF LIES* and posing nude in a French magazine) gives an electrifying performance in a reversal of the Scheherazade role: Instead of spinning fabulous tales to amuse her man, she sits by her injured, unresponsive husband and confesses to a litany of abuses she has suffered at his hands, among others. Critics have called her performance “mesmerizing,” “spellbinding,” “luminous,” and “a tour de force.”

1:00, 3:15, 5:40, 7:50, 10





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ANONYMOUS (1)

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ANONYMOUS (2)

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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 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](mailto:Keith@filmforum.org)

SENIORS: 65+

\$7 tickets Monday–Friday only for films beginning before 5pm. Seniors may purchase a \$75 membership for \$50 (see below).

GROUP SALES

Reduced price tickets (\$7) often are available for groups of 10 or more. Generally we limit group sales to Monday–Thursday matinees. We encourage teachers with students to attend on this basis. Please call Group Sales Coordinator (212) 627-2035 or e-mail [groupsales@filmforum.org](mailto:groupsales@filmforum.org).

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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](mailto:filmforum@filmforum.org).

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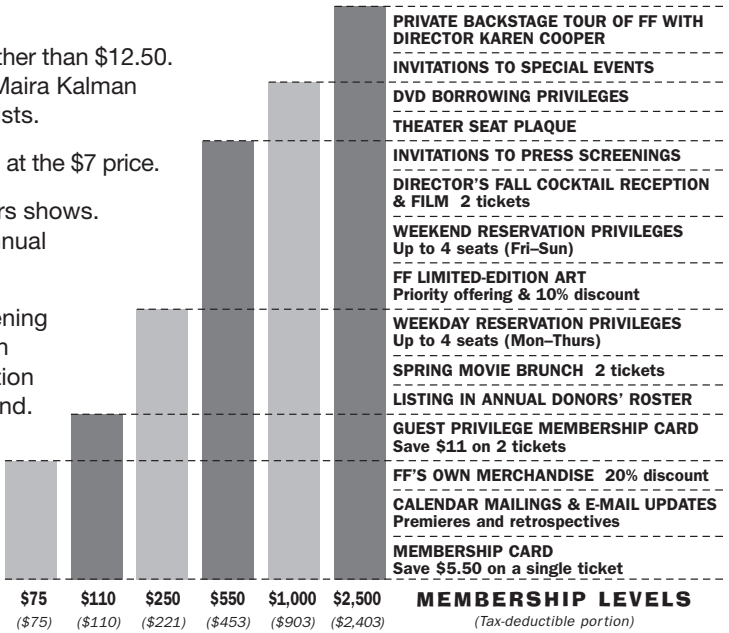
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Membership Benefits!

- 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.
- \$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.

BENEFITS



**“A coolly febrile study of madness, Victorian sexual politics and power.”**  
— Leslie Felperin, *Variety*

**OPENS FRIDAY MAY 17**

*Augustine*

A true story.

Directed by *Alice Winocour*

In late 19th century France, a beautiful teenage kitchen maid, subject to violent seizures, is sent to a Dickensian psychiatric hospital where a famed neurologist transforms her into his star attraction.

Vincent Lindon as *Dr. Jean-Martin Charcot*  
Soko as *Augustine*

**MUSIC BOX FILMS**

1, 3:15, 5:45, 8, 10:10

**“Superb. Actually grows more chillingly subdued as its nightmare scenario unfolds.”**  
— Guy Lodge, *Variety*

**“A smart and sensitive thriller.”**  
— Bob Strauss, *LA Daily News*

**Somali pirates hold a Danish freighter for ransom in the Indian Ocean.**

**A HIJACKING**

Written and directed by **TOBIAS LINDHOLM**

**magnolia pictures**

**OPENS FRIDAY, JUNE 21**

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



COMPUTER CHESS opens July 17.



SING ME THE SONGS THAT SAY I LOVE YOU: A CONCERT FOR KATE MCGARRIGLE opens June 26.



HANNAH ARENDT opens May 29.

MAY - AUGUST 2013  
PREMIERES

ADVANCE TICKETS AVAILABLE ONLINE & AT THE BOX OFFICE  
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