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PREMIERES

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Calendar Programmed by Karen Cooper and Mike Maggione



JANUARY 14 – 27

2 WEEKS



HUMAN CAPITAL

DIRECTED BY PAOLO VIRZÌ

ITALY / FRANCE 2014 110 MINS. IN ITALIAN WITH ENGLISH SUBTITLES FILM MOVEMENT

Stephen Amidon's Connecticut-based novel is reimagined in the ultra-chic suburbs of Milan. The fortunes of an unscrupulous hedge fund manager, his sultry but enervated wife, and their spoiled-rotten teenage son become entwined with those of a struggling middle-class family whose daughter attends the same posh private school as their boy. Director Paolo Virzi cleverly divides his film into four parts, telling a seemingly straightforward narrative (a bicyclist is the victim of a hit and run accident on a rainy night) from the point of view of three characters. Peter Bradshaw in *The Guardian* calls the film “a shrewd portrait of status anxiety and avarice... with some great fancy footwork in the narrative and fierce satirical strokes that recall Tom Wolfe.” The gorgeous Valeria Bruni Tedeschi (sister of Carla Bruni-Sarkozy) won Best Actress at the Tribeca Film Festival for her role. **12:20, 2:35, 4:50, 7:10, 9:30**

JANUARY 28 – FEBRUARY 10

2 WEEKS

TIMBUKTU

DIRECTED BY ABDERRAHMANE SISSAKO

MAURITANIA / FRANCE 2014 97 MINS. IN ARABIC, BAMBARA, ENGLISH, FRENCH, SONGHAY & TAMASHEQ WITH ENGLISH SUBTITLES COHEN MEDIA GROUP

Abderrahmane Sissako may not be a household name in the US — but he is one of a handful of acclaimed filmmakers from Sub-Saharan Africa whose movies are attracting international attention. Film Forum previously premiered his BAMAKO, and now presents TIMBUKTU, a narrative born from the violent realities of Islamic extremism. Set in Mali, the film introduces us to a young family of Tuareg shepherds, emphasizing the loving nature of their relationships and the deeply sensual colors, textures, sights, and sounds that define their quotidian existence. Enter a band of radical jihadists whose sharia law forbids listening to Western music, playing soccer, or socializing between men and women. Defying their rules brings horrendous, even fatal consequences. Unforgettably, the film melds two sensibilities: the almost otherworldly beauty of an Arabian Nights fairytale with the worst excesses of 21st century religious fundamentalism. **12:30, 2:40, 4:50, 7:15, 9:30**



FEBRUARY 11 – 17

1 WEEK



BOORMAN

In anticipation of our February 18 opening of John Boorman's latest film QUEEN AND COUNTRY — a sequel to his 1987 HOPE AND GLORY — we pay tribute to this British director's brilliant moviemaking by showcasing his key works, including the cult crime thriller POINT BLANK, acerbic social satire LEO THE LAST, backwoods suspense chiller DELIVERANCE, and medieval fantasy EXCALIBUR. The festival culminates with HOPE AND GLORY, his comedic WWII childhood memoir.



POINT BLANK (1967)
HELL IN THE PACIFIC (1968)
LEO THE LAST (1970)
DELIVERANCE (1972)
ZARDOZ (1974)
EXCALIBUR (1981)
HOPE AND GLORY (1987)
BEYOND RANGOON (1995)

FEBRUARY 18 – MARCH 3

2 WEEKS



QUEEN AND COUNTRY

WRITTEN AND DIRECTED BY JOHN BOORMAN

GREAT BRITAIN / IRELAND / FRANCE / ROMANIA 2014 115 MINS. IN ENGLISH BBC WORLDWIDE NORTH AMERICA

The hilarious highlight of John Boorman's HOPE AND GLORY (1987), nominated for 5 Oscars: 9-year-old Bill Rohan rejoices in the destruction of his school by an errant Luftwaffe bomb. QUEEN AND COUNTRY picks up the story nearly a decade later as Bill (Boorman's alter-ego) begins basic training in the early Fifties, during the Korean War. Bill (played by a charming Callum Turner) is joined by a trouble-making army mate, Percy (Caleb Landry Jones). They never get near Korea, but engage in a constant battle of wits with the *Catch-22*-worthy, Sgt. Major Bradley — the brilliant David Thewlis. Richard E. Grant is their superior, the veddy, veddy, infinitely put-upon, aptly-named Major Cross. A superb ensemble cast limns a wonderfully funny and often moving depiction of a still-recovering postwar England. **1:00, 3:45, 7:00, 9:30**

MARCH 4 – 17

2 WEEKS

THE LESSON

DIRECTED BY KRISTINA GROZEVA AND PETAR VALCHANOV

BULGARIA / GREECE 2014 105 MINS. IN BULGARIAN WITH ENGLISH SUBTITLES FILM MOVEMENT

From Bulgaria comes this taut, foreboding drama that begins innocently enough as Nade, a well-meaning school teacher, chastises her students after discovering a trivial theft. But the real financial drama belongs to the teacher herself when she discovers her drunken lout of a husband has mortgaged their home to repair his junkyard car; and her affluent, widowed father cares a lot more for his young girlfriend than for her. Facing foreclosure, Nade turns to a sleazy loan shark whose idea of payback is beyond shocking. Joe Leydon in *Variety*: “The naturalistic style of the storytelling is stealthily enthralling, as is the lead performance by Margita Gosheva... Echoes of Jean-Pierre and Luc Dardenne and even a few hints of Robert Bresson abound throughout... (in this) emotionally supple and richly detailed portrayal of a desperate yet tenacious woman who only gradually reveals herself as fully capable of going to extremes... Nade's ultimate solution to her daunting problems comes off as equal parts triumph and tragedy.” **12:30, 2:50, 5:10, 7:30, 9:50**



MARCH 18 – 24

1 WEEK



AMOUR FOU

DIRECTED BY JESSICA HAUSNER

AUSTRIA / LUXEMBOURG / GERMANY 2014 96 MINS. IN GERMAN WITH ENGLISH SUBTITLES FILM MOVEMENT

“An event that could hardly be described as a laughing matter somehow yields a dryly amusing and characteristically layered reflection on the absurdity of what humans call love in AMOUR FOU” — Justin Chang, *Variety*. Berlin, 1810: a despondent young Romantic poet pines for a woman to join him in a pact to end his despair — and which will be the ultimate expression of their love. He meets the terminally ill Henrietta, who is fascinated by his controversial novella, *The Marquise of O*. Inspired by the historical events leading to the double suicide of poet/dramatist Heinrich von Kleist (1777–1811) and Henrietta Vogel, Austrian director Jessica Hausner (LOURDES) recreates early 19th century *haute bourgeois* Berlin: the hushed drawing rooms, deliberate rhythms of family life, the period decor and clothing — all suffused with a color scheme worthy of Vermeer. **12:30, 2:40, 4:50, 7:00, 9:20**

MARCH 25 – APRIL 7

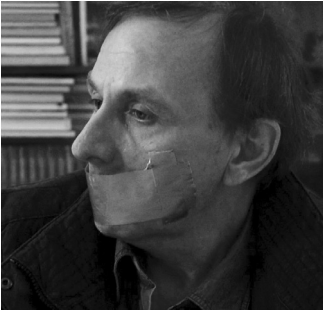
2 WEEKS

THE KIDNAPPING OF MICHEL HOUELLEBECQ

WRITTEN AND DIRECTED BY GUILLAUME NICLOUX

FRANCE 2014 92 MINS. IN FRENCH WITH ENGLISH SUBTITLES KINO LORBER

Michel Houellebecq, possibly the most widely-read living French writer, was believed kidnapped on September 16, 2011. But was he really? After a flurry of media reports of his abduction, the story goes cold and Houellebecq, famously reclusive, refuses to set the record straight. Now he goes one step further by starring as himself in “an inspired comic thriller” that purports to tell the tale. The film captures “some of his signature tone of sour, absurd, deadpan humor... Soon he is charming his kidnappers, who respect his intellectual reputation even when he barrages them with diva-ish demands for fine wines and the services of a local prostitute... Houellebecq plays himself convincingly – indeed he appears genuinely drunk in some scenes.” With a nod to O. Henry's short story, *The Ransom of Red Chief*, the film explores the dramatic territory where the personae of criminal and victim are remade in unexpected and surprisingly amusing ways. (All quotations are from Stephen Dalton's review in *The Hollywood Reporter*.) **12:30, 2:40, 4:50, 7:10, 9:20**



APRIL 8 – 21

2 WEEKS



ABOUT ELLY

WRITTEN AND DIRECTED BY ASGHAR FARHADI

IRAN / FRANCE 2009 119 MINS. IN PERSIAN WITH ENGLISH SUBTITLES CINEMA GUILD

From the acclaimed director of A SEPARATION (Oscar, Best Foreign Language Film) and THE PAST comes this mystery-thriller, set among a group of Iranian college friends visiting the Caspian Sea for a holiday weekend. As with Farhadi's better known films, ABOUT ELLY concerns the affluent, well-educated, cultured, and only marginally religious members of Iran's upper-middle-class. “Yet as in A SEPARATION, it's not hard to detect a subtext: a critique of the lies and evasions that permeate Iranian society.” (Philip Kemp, *Sight & Sound*) Elly, invited as a possible romantic interest for one of the newly single men, disappears from the group without a trace. The festive atmosphere quickly turns frantic as friends accuse one another of responsibility. Plot-wise, Farhadi's drama has been compared to L'AVVENTURA; but the film is less concerned with Elly's disappearance per se than with exploring the intricate mechanisms of deceit, brutality, and betrayal which come into play when ordinary circumstances take a tragic turn. **12:45, 3:15, 6:45, 9:15**

Note: The film was produced just *prior* to A SEPARATION, but due to rights issues, remained unreleased in the US until now.

APRIL 22 – 28

1 WEEK

DON'T THINK I'VE FORGOTTEN: Cambodia's Lost Rock 'N' Roll

DIRECTED BY JOHN PIROZZI

USA / CAMBODIA 2014 106 MINS. IN ENGLISH, FRENCH AND CAMBODIAN WITH ENGLISH SUBTITLES ARGOT PICTURES

40 years ago: April 17, 1975, Phnom Penh fell to the Khmer Rouge and Cambodian rock 'n' roll was no more. Its star musicians were targeted and killed, record collections were destroyed, clubs were closed, and Western-style music-making, dancing, and clothes were outlawed. The deaths of approximately 2 million Cambodians and the horrors of the Killing Fields have been well-documented; add to this John Pirozzi's fascinating tale of Cambodia's vibrant pop music scene, beginning in the 1950s and '60s, influenced by France's Johnny Hallyday and Britain's Cliff Richard and the Shadows. The filmmaker has assembled rare archival footage, punctuating it with telling interviews with the few surviving musicians. Cambodian culture has long been synonymous with a love for the arts. DON'T THINK I'VE FORGOTTEN pays homage to the country's rock legends who paid for their creativity with their lives. **12:45, 3:00, 5:20, 7:40, 9:50**



APRIL 29 – MAY 12

2 WEEKS



IRIS

DIRECTED BY ALBERT MAYSLES

USA 2014 78 MINS. MAGNOLIA PICTURES

She has a shock of white hair, signature thick, round black glasses — and is adorned by a vast number of fabulous bracelets and necklaces. You've probably seen Iris Apfel at galleries, openings, flea markets, and in the pages of *The New York Times's* Styles section. “My mother worshipped at the altar of the accessory,” confides the 93-year-old fashion icon to 87-year-old legendary documentaryarian Albert Maysles, long famous (with his brother David) for SALESMAN, GIMME SHELTER, and GREY GARDENS. Iris is a master of bravura style: mixing valuable antiques, colorful plastic doodads, Native American handicrafts, and high-end costume pieces, all to wonderful effect. The furthest thing from an empty-headed fashionista, she is witty and disarming, unpretentious, and full of the kind of wisdom you wish your grandmother had imparted. Complemented by Vivian Ostrovsky's short paean to fashion, LOSING THE THREAD. In the spirit of Iris Apfel, it's a handsome and stylish compendium that conflates Coco Chanel, Charles Bukowski, Fellini's 8½, Soviet fabrics from the 1920s, Man Ray's art, and much else. **12:30, 2:25, 4:20, 6:20, 8:20, 10:20**



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Film Forum is published 7-8 times a year. December 2014 Vol. 11 No. 7 © 2014
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For additional information, please contact Denyse Reed
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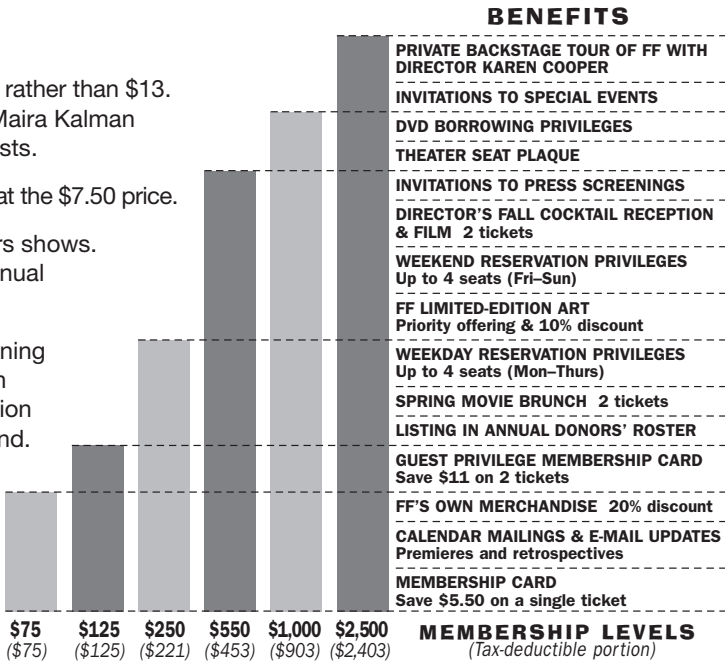
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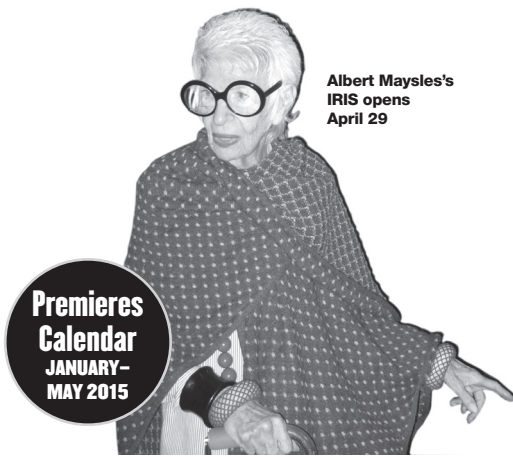
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Albert Maysles's IRIS opens April 29

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DIOR AND I

WRITTEN AND DIRECTED BY Frédéric Tcheng

An insider look at the House of Dior — at a critical moment in 2012 when Raf Simons takes over the fabled couture label. "An intimate portrait of a well-oiled high-level strategists — as well as a study in coolheaded leadership." — Joshua Rothkopf, Time Out NY

Orchard 12:30, 2:40, 5:20, 7:30, 9:40

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