

FILM FORUM

PREMIERES

A NON-PROFIT CINEMA SINCE 1970

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Calendar Programmed by Karen Cooper and Mike Maggione



JANUARY 15 – 282 WEEKS



GENERATION WAR

DIRECTED BY PHILIPP KADELBACH WRITTEN BY STEFAN KOLDITZ

GERMANY 2013 PART 1: 131 MINS. / PART 2: 148 MINS. IN GERMAN WITH ENGLISH SUBTITLES MUSIC BOX FILMS

Berlin, 1941: Five young Germans gather to celebrate their friendship and bid one another farewell. GENERATION WAR, a remarkable two-part epic that follows their lives through 1945, was a popular sensation in Germany (there appropriately titled, OUR MOTHERS, OUR FATHERS), seen by more than 7 million. Its story sparked passionate debate about personal responsibility and the relative guilt of ordinary people for Nazi atrocities: Two brothers become Wehrmacht soldiers on the Eastern Front; a third man — a Jew — faces deportation to the camps and abuse by Polish partisans. Both women are profoundly compromised: one as an army nurse, another while trying to advance her career as “the next Marlene Dietrich.” A superb ensemble cast makes the fate of each of these characters essential, gripping drama — as relevant today as 70 years ago. **PART 1: 1:00 & 6:20 / PART 2: 3:30 & 9:00**

There is a single admission charge for both parts. To follow the narrative, one must see the film consecutively; however, vouchers for free admission to PART 2 will be distributed if you wish to return at another time.


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

JANUARY 29 – FEBRUARY 112 WEEKS

CHARLIE VICTOR ROMEO *3-D*

CO-DIRECTED BY ROBERT BERGER, PATRICK DANIELS, AND KARLYN MICHELSON USA 2012 80 MINS.

When you board an airplane, you put your life in the hands of the pilot and co-pilot. What happens in the cockpit when these professionals are faced with impending disaster? CHARLIE VICTOR ROMEO (code for “cockpit voice recorder”) dramatizes actual black box recordings of six harrowing airline emergencies, using the sparest of elements to foreground the unabashedly heroic professionalism of these unsung men and women. Adapted from a critically-acclaimed theatrical production, the movie — shot and projected in 3-D — puts you in the cockpit as they do everything possible to land under near-impossible circumstances: a plane that can only make right turns; blown engines due to bird strikes; or failed hydraulics, resulting from maintenance negligence. “For 80 minutes, the movie keeps you in something like suspended animation, waiting to exhale. You’ve never seen anything like it.” — Scott Foundas, *Village Voice* **1, 2:45, 4:30, 6:15, 8, 10**



FEBRUARY 12 – 181 WEEK ONLY

THE NEW BLACK

WRITTEN AND DIRECTED BY YORUBA RICHEN USA 2013 75 MINS.

To date, 16 states have legalized gay marriage, but lawsuits and state referendums fighting this change proliferate. THE NEW BLACK digs deeply into the role of African-Americans at this historic moment — especially in the wake of a successful Proposition 8 in California, which opposed marriage equality, leading many to brand African-Americans as hostile or indifferent to gay rights. Focusing on the 2012 legal battle in Maryland (a state in which blacks make up nearly one-third of the electorate), filmmaker Yoruba Richen tracks activists, families, and clergy on both sides of the campaign. Far from a polemical screed, THE NEW BLACK explores the role of tradition, prejudice, and religious conviction in shaping the evolution of the black community’s response. “Essential viewing” — Martin Tsai, *Los Angeles Times*. **1:10, 2:55, 4:40, 6:30, 8:20, 10:15**




FEBRUARY 19 – MARCH 42 WEEKS

CHILD’S POSE

DIRECTED BY CALIN PETER NETZER ROMANIA 2013 112 MINS. IN ROMANIAN WITH ENGLISH SUBTITLES ZEITGEIST FILMS

Winner of the Golden Bear at the 2013 Berlin Film Festival, CHILD’S POSE is a sharply crafted family thriller pivoting on a riveting performance by Luminita Gheorghiu (4 MONTHS, 3 WEEKS, AND 2 DAYS) as a steely, upper-crust Bucharest architect determined to keep her 30-something deadbeat son out of jail after a fatal car crash. How far will she go to convince the police, eyewitnesses, and even the victim’s family that her son was not recklessly speeding? A spellbinding drama of social commentary and psychological realism, this caustic look into the corrupt heart of the Eastern European bourgeoisie twists into a brilliantly ambiguous study of obsessive motherly love. “A gripping new drama from Romania and another demonstration of how that country’s new wave is developing a distinctive kind of real-time slice-of-life cinema. Challenging, intelligent work.” — Peter Bradshaw, *The Guardian* (UK) **1, 3:15, 5:30, 7:45, 10**



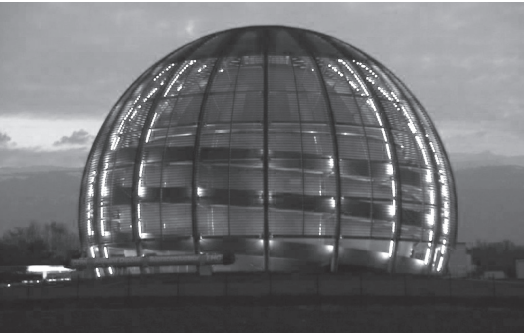
MARCH 5 – 182 WEEKS

PARTICLE FEVER

DIRECTED BY MARK LEVINSON PRODUCED BY DAVID KAPLAN

USA 2013 99 MINS. AN ABRAMORAMA AND BOND STRATEGY AND INFLUENCE RELEASE

Mark Levinson and David Kaplan, both filmmaker/physicists, have done the almost-impossible, a parallel accomplishment to that of their subjects: Their PARTICLE FEVER makes the search for the Higgs boson (the so-called “God particle”) not just comprehensible, but sexy, entertaining fun. The Nobel Prize for Physics was recently awarded to the scientists responsible for this discovery. Assisted by Oscar-winning editor Walter Murch (APOCALYPSE NOW, THE ENGLISH PATIENT) and acclaimed musical composer Robert Miller, the film watches as “the biggest machine ever built by human beings” is about to be turned on, and considers how it can be that the Higgs “is the crucial particle for holding everything together.” Here is a film that unabashedly embraces the notion of the universe as a great and wondrous thing of beauty, whose most profound mysteries are just beginning to be revealed. **1, 3:15, 6, 8, 10**




MARCH 19 – APRIL 12 WEEKS

THE MISSING PICTURE

WRITTEN AND DIRECTED BY RITHY PANH CAMBODIA / FRANCE 2013 92 MINS. IN ENGLISH STRAND RELEASING

Unlike his earlier, immensely moving documentary S21, THE KHMER ROUGE KILLING MACHINE, Rithy Panh’s new film is not so much about those who were tortured and killed by the Khmer Rouge (in power from 1975–79), but about those who, like he, were children when Pol Pot’s communist regime seized the Cambodian capital and turned that nation into a nightmare of hunger, brutality and fear. There is little photographic evidence from this period, a problem Panh solves by visualizing his childhood with lovingly crafted clay figurines. Bringing to life these artisanal dioramas of camp life is the eloquent, impassioned voice-over of a man who manages to recall the unimaginable and transcend his grief through artistry. Winner of the top prize in the Un Certain Regard section of the 2013 Cannes Film Festival. **1, 3:15, 5:45, 7:45, 9:45**




APRIL 2 – 152 WEEKS

THE RETRIEVAL

WRITTEN AND DIRECTED BY CHRIS ESKA USA 2013 94 MINS. VARIANCE FILMS

“Chris Eska’s beautifully made Civil War drama THE RETRIEVAL, which was awarded the SXSW Grand Jury Prize for lead actor Tishuan Scott’s performance, is a quietly stirring journey into America’s ravaged heartland of 1864. It follows three black men, two fully grown and one barely on the cusp of adolescence, as they walk north and navigate the complexities of survival, self-interest and slowly emerging friendship.” — Beth Hanna, *Indiewire*. A white bounty hunter and his gang, a black man and his young nephew who work for him by entrapping others, and the black man who is their prey set the drama in motion. Superb acting by all the principals illuminates the struggles of conscience they experience — both universal and timeless — even as a disastrous war rages around them. **1, 3:15, 5:40, 7:45, 9:45**



APRIL 16 – 221 WEEK ONLY

VISIONS OF MARY FRANK

DIRECTED BY JOHN COHEN USA 2013 55 MINS.

JG DIRECTED BY TACITA DEAN USA 2013 26 MINS. MARIAN GOODMAN GALLERY, NEW YORK / PARIS

A program of films by and about two important contemporary artists: Mary Frank and Tacita Dean. John Cohen — filmmaker, photographer, musician, ethnographer — visits with his friend Mary Frank in her Chelsea studio, talking about her life and art. Married young (originally to Robert Frank) and pregnant at 17, she’s brutally honest about often having put her art before all else, about the early influence of dance upon her brushstrokes, and about being (in Cohen’s words) “hot in a cool world.” Her paintings, her political activism, and her past (the film includes wonderful footage of her with Allen Ginsberg and Jack Kerouac) tell the story of a deeply-felt, well-lived life. British artist Tacita Dean’s JG, like much of Mary Frank’s work, has a profound relationship with the natural world. But she is the “cool” to Mary’s “hot.” Her 35mm anamorphic film sometimes divides the screen into three parts, using a fixed camera and masking to create stunning, surreal juxtapositions of earth, salt, clay, mountains, an armadillo awakening, and much else that surprises and delights. JG is an homage to both the writings of J.G. Ballard and the Spiral Jetty earthwork of sculptor Robert Smithson. **1, 2:50, 4:40, 6:30, 8:20, 10:10**

Spoken text in JG is taken from J.G. Ballard’s *The Voices of Time* (1960), *Prisoner of the Coral Deep* (1964), *Robert Smithson as Cargo Cultist* (2000) and his correspondence with Dean, courtesy of the J.G. Ballard Estate, and from Robert Smithson’s *The Spiral Jetty* (1972) c. Estate of Robert Smithson/Vaga, NY. Used by permission.

Made possible by generous support from the OSTROVSKY FAMILY FUND




APRIL 23 – MAY 62 WEEKS

BICYCLING WITH MOLIÈRE

WRITTEN AND DIRECTED BY PHILIPPE LE GUAY

FRANCE 2013 104 MINS. IN FRENCH WITH ENGLISH SUBTITLES STRAND RELEASING

A warm, funny, literate comedy in which two French actors portray two French actors, friends at odds with one another in every possible way, except their love of Molière’s *The Misanthrope*. Lambert Wilson (OF GODS AND MEN) plays Gauthier, tall, handsome, and the beneficiary of a leading role in a ridiculous soap opera as a beloved cosmetic surgeon who “saves lives.” Fabrice Luchini (who previously worked with Le Guay in WOMEN ON THE 6TH FLOOR) as Serge has met with much less success, becoming a middle-aged curmudgeon who has renounced the stage to live on the glorious île de Ré, off France’s Atlantic coast. Gauthier arrives on Serge’s turf to try to convince his pal (Luchini, in real life, a Molière expert) to return to Paris to play opposite him in a new production. When not arguing or rehearsing scenes while biking, they consider their options as personified by a local porn actress and an attractive Italian divorcée, as well as the lure of island real estate. **1, 3:15, 5:30, 7:40, 9:50**



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ANONYMOUS (3)

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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.

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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;
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PARKING Limited metered parking is available in the immediate vicinity.

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A nonprofit cinema since 1970, Film Forum has flourished these 44 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.

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

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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 2014: to be announced.

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

SENIORS: 65+

\$7.50 tickets Monday–Friday only for films beginning before 5pm. Seniors may purchase a \$75 membership for \$50 (see below).

GROUP SALES

Reduced price tickets (\$7.50) 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.

BENEFIT AND SPECIAL EVENTS

Nonprofit organizations may wish to use individual screenings as a benefit event. Blocks of tickets (at full price, \$13) may be purchased in advance for this purpose. We welcome inquiries. Please call Benefits Coordinator (212) 627-2035 or e-mail benefitscoordinator@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.

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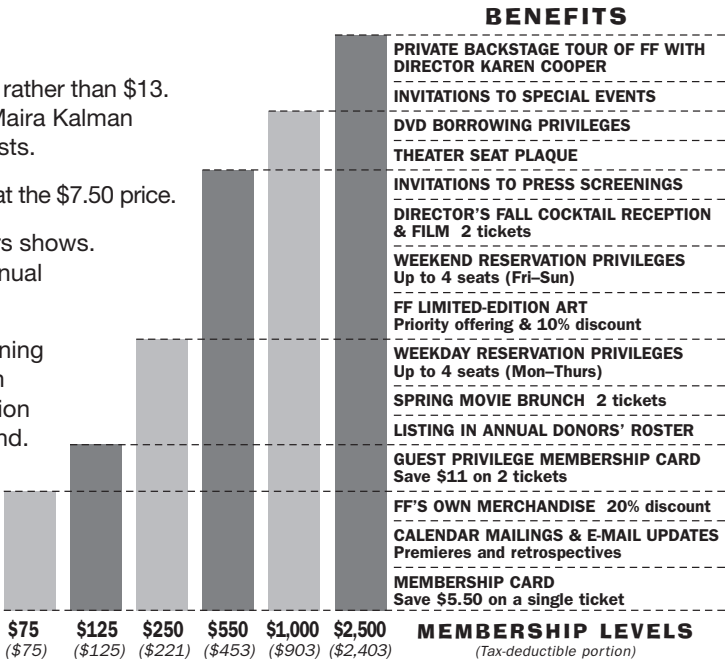
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Membership Benefits!

- All members attend screenings on 3 screens, 365 days of the year for \$7.50 rather than \$13. 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 \$7.50 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.

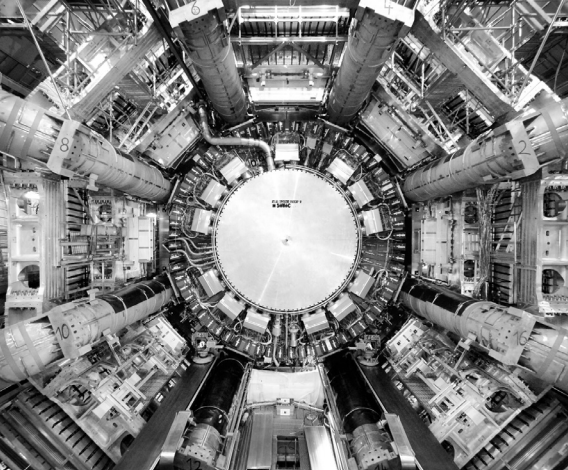


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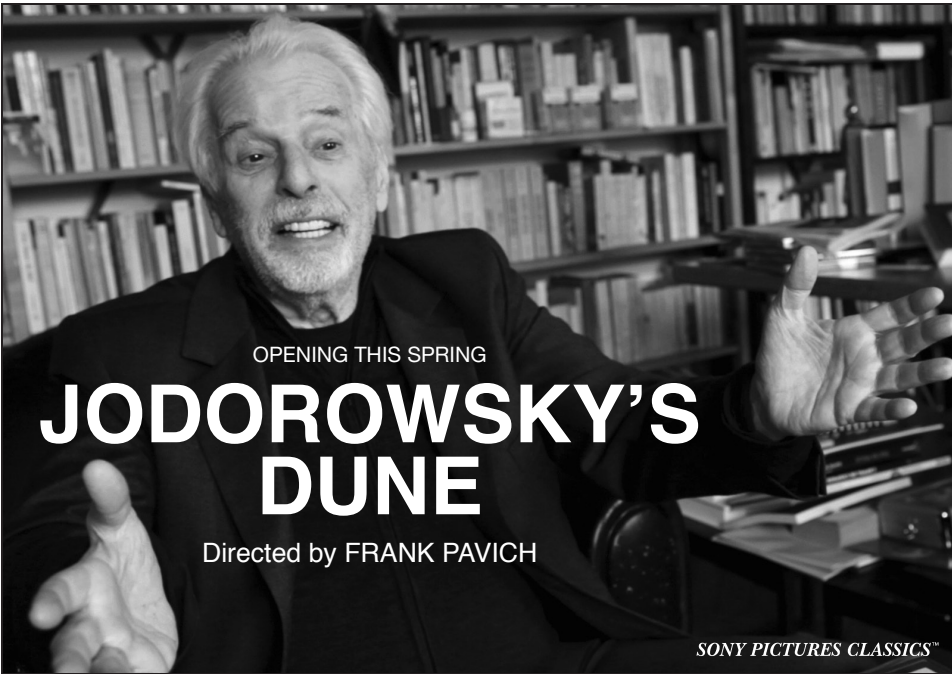
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PARTICLE FEVER opens March 5.



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CHILD'S POSE opens February 19.



“If even a fraction of Jodorowsky’s claims are true, his *DUNE* would have been an astounding film.”
—Peter Debruge, *Variety*

“I was raping Frank Herbert, but like this, with love.”
—Jodorowsky

Alejandro Jodorowsky (director of such cult phantasmagorias as EL TOPO and THE HOLY MOUNTAIN) optioned Frank Herbert’s sci-fi classic *Dune* in 1975. His famously unmade film is recounted in passionate, hilarious stories that recreate his search for collaborators/“spiritual warriors” (Orson Welles, Mick Jagger, Salvador Dali, Pink Floyd, H.R. Giger) and feature massive tomes of fabulous drawings and designs that constitute the film’s script.

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