

FILM FORUM 1

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CALENDAR PROGRAMMED BY KAREN COOPER
IN ASSOCIATION WITH MIKE MAGGIORE



LA CIENAGA

OCTOBER 3 - 16
2 WEEKS

La Cienaga

WRITTEN AND DIRECTED BY LUCRECIA MARTEL

ARGENTINA/SPAIN 2001 102 MINS.
IN SPANISH WITH ENGLISH SUBTITLES COWBOY BOOKING

DIRECT FROM THE NEW YORK FILM FESTIVAL. Two large households, complete with children, servants and pets, spend a torpid summer together in an over-the-hill resort town in Northwest Argentina. The swimming pool is filthy, broken glass litters the deck (from one drink too many), sullen teenagers abound, and the lush vegetation surrounding the house looks as though it's about to make its move. Harold Pinter's characters would feel right at home in Lucrecia Martel's astounding debut feature, its sensibility balancing precariously between black humor and palpable foreboding. Acclaimed Argentine actress Graciela Borges presides.

2, 4, 6, 8, 10



BERLIN BABYLON

OCTOBER 17 - 23
1 WEEK

Berlin Babylon

WRITTEN AND DIRECTED BY HUBERTUS SIEGERT

GERMANY 2000 88 MINUTES
IN GERMAN WITH ENGLISH SUBTITLES

1989 AND THE BERLIN WALL COMES DOWN. A city divided for nearly half a century begins to rebuild. With its destruction, the Wall left fallow many square miles of what was now prime urban real estate. Imagine a vast vacant lot discovered in midtown Manhattan! Shot over a 5-year period, BERLIN BABYLON records the myriad controversies at the heart of a massive building campaign by international companies anxious to make their mark in the new European capital. Among the leading architects brought in to seize the moment are Gunther Behnisch, Werner Durth, Meinhard von Gerkan, Godfrid Haberer, Helmut Jahn, Joseph Paul Kleihues, Ioeh Ming Pei, Rem Koolhaas, Hans Kollhoff, Axel Schultes and Renzo Piano.

1, 2:45, 4:30, 6:15, 8, 10



TREMBLING BEFORE G-D

OCTOBER 24 - NOVEMBER 6
2 WEEKS

Trembling Before G-d

DIRECTED BY SANDI SIMCHA DUBOWSKI

ISRAEL/France/USA 2001 84 MINS.
IN ENGLISH, HEBREW AND YIDDISH WITH ENGLISH SUBTITLES
NEW YORKER FILMS

"UNSTOPPABLE FORCE MEETS IMMOVABLE OBJECT in Sandi Simcha DuBowski's TREMBLING BEFORE G-D, about the terrible conflict experienced by gay Orthodox Jews — who are told they can be one (gay) or the other (Orthodox), but not both... Several protagonists are children of esteemed rabbis or cantors, making their identity crisis all the more acute. The close-knit, supportive nature of formative family/social environs — not to mention deeply instilled religious faith — is almost impossible to leave behind. Yet the Torah's specific instructions (procreative wedlock is a moral obligation, homosexual acts are abhorrent — even punishable by death, in literal interps) create a division that tears from within." —Dennis Harvey, *Variety*

WITH SUPPORT FROM THE JOAN S. CONSTANTINER FUND
FOR JEWISH AND HOLOCAUST FILMS

1:10, 3, 4:50, 6:30, 8:20, 10:10

NOVEMBER 7 - 20
2 WEEKS

Otomo

DIRECTED BY FRIEDER SCHLAICH

GERMANY 1999 85 MINS. IN GERMAN WITH
ENGLISH SUBTITLES ARTMATTAN PRODUCTIONS

IN AUGUST 1989 THE GERMAN PUBLIC WAS SHOCKED BY A VIOLENT CONFRONTATION BETWEEN TWO POLICEMEN AND A WEST AFRICAN REFUGEE that left all three men dead. The media raged against the black "cop-killer," but no one considered why an otherwise peaceful man, a resident of Stuttgart for eight years, would allow a routine check of his subway ticket to escalate into tragedy in the course of a single day. Ten years later, director Frieder Schlaich imagines the back-story to these events, deconstructing everyday racism, its petty humiliations, its deprivations great and small. He is aided by two brilliant actors: Isaach de Bankole (seen in Claire Denis's CHOCOLAT) as the ill-fated Otomo and Eva Mattes (star of Fassbinder's JAILBAIT, among many German productions) as the woman who befriends him.

1, 2:45, 4:30, 6:15, 8, 9:45



OTOMO

NOVEMBER 21 - DECEMBER 4
2 WEEKS

The Way We Laughed

WRITTEN AND DIRECTED BY GIANNI AMELIO

1999 124 MINS IN ITALIAN WITH ENGLISH SUBTITLES
NEW YORKER FILMS

FROM THE DIRECTOR OF LAMERICA. The story of two Sicilian brothers who emigrate to the northern Italian city of Turin is told over a six-year period (1958-1964) — Italy looking nearly a decade behind the US during the same time — with each year represented by a dramatic vignette from one day in their lives. It is the story of a once desperately poor postwar population that moved from an agrarian society to an industrial one, just as the mid-century economic "miracle" was about to hit. Lovingly photographed in rich detail by Luca Bigazzi (in CinemaScope!), and with a musical score that jauntily and poignantly captures the sounds of 1950s and early '60s rock 'n' roll, THE WAY WE LAUGHED is a moving time warp of a movie about the profound changes experienced by Western Europe after the war and, by extension, the creation of that brave new world we all inhabit today.

1:30, 4, 7:15, 9:45



THE WAY WE LAUGHED

DECEMBER 5 - 18
2 WEEKS

B-52

WRITTEN AND DIRECTED BY HARTMUT BITOMSKY

GERMANY/US/SWITZERLAND 2001 108 MINS IN ENGLISH

IT HAS A WINGSPAN OF 185 FEET (THAT'S THE WIDTH OF A FOOTBALL FIELD), weighs 450,000 pounds, has a maximum speed of 638 mph, a range of 8388 miles without refueling (although it's capable of midair refueling) and it carries a crew of only six. The B-52 is one of the most sophisticated, costly, devastatingly effective instruments of death ever created. Hartmut Bitomsky, whose earlier prize-winning documentary, REICHAUTOBAHN, explored the building of the first modern highway system under the Third Reich, now gives the B-52 the same star treatment. He visits with American military men who know and love the plane, turns his camera on its mind-boggling computerized instrument panel, watches as old models get turned into scrap and even comes up with a group of artists who recycle B-52 parts.

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



B-52



LITTLE OTIK (OTESANEK)

DECEMBER 19 - JANUARY 1
2 WEEKS

Little Otik (Otesanek)

WRITTEN AND DIRECTED BY JAN SVANKMAJER

CZECH REPUBLIC 2000 127 MINS.
IN CZECH WITH ENGLISH SUBTITLES ZEITGEIST FILMS

"DISNEY + BUÑUEL = SVANKMAJER" - MILOS FORMAN. The equation has never been more accurate than in the brilliant Czech surrealist's newest film, LITTLE OTIK, based upon a classic fairy tale of an infertile couple who adopt a tree stump as their baby. It quickly grows into an all-devouring monster that eats the cat and then the postman. Locked in the basement, Otik becomes a favorite of Alzbeta, a creepily precocious little girl, who is otherwise engaged in reading books on sexual dysfunction and warding off an octogenarian pedophile. Andrew Johnston writes in *The New York Times*: "the film rivals THE EXORCIST, ROSEMARY'S BABY and ERASERHEAD as a disturbing treatise on the fear of parenthood. At the same time it evokes the original LITTLE SHOP OF HORRORS as it both incorporates and lampoons B-movie horror conventions."

1:30, 4, 7:15, 9:45



EISENSTEIN

JANUARY 2 - 15
2 WEEKS

Eisenstein

WRITTEN AND DIRECTED BY RENNY BARTLETT

GERMANY/CANADA 2000 96 MINS. IN ENGLISH

SIMON MCBURNEY, DIRECTOR OF THE THEATRE DE COMPLICITÉ (responsible for last spring's hit stage production, *Mnemonic*), stars as Sergei Eisenstein in this provocative debut feature from Renny Bartlett. In 1921 the future film innovator meets his mentor, the revolutionary theater director Meyerhold, then goes on to make his first masterpiece, THE BATTLESHIP POTEMKIN, after which he is hailed, at age 27, as the world's greatest filmmaker. The film touches, peripherally, on the effect of Soviet anti-Semitism on Eisenstein and on his identity as a gay man, but its central theme is the artist's Faustian deal with the all-powerful state, in the person of the murderous Stalin. Excerpts from POTEMKIN, STRIKE, OCTOBER, QUE VIVA MEXICO and IVAN THE TERRIBLE, among others, evoke his indomitable genius.

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



THE FAREWELL

JANUARY 16 - 29
2 WEEKS

The Farewell

DIRECTED BY JAN SCHÜTTE

GERMANY 2000 91 MINS.
IN GERMAN WITH ENGLISH SUBTITLES NEW YORKER FILMS

"BRECHT WAS A VERY FAITHFUL MAN, UNFORTUNATELY TO TOO MANY WOMEN." — Helene Weigel (Brecht's second wife). In addition to his prodigious output as a playwright, poet and theatrical producer, Bertolt Brecht maintained no fewer than three mistresses at any one time throughout his adult life. THE FAREWELL takes place in a single day, toward the end of his life, in the late summer of 1956, as Brecht prepares to leave his lakeside home and return to Berlin for the fall theater season. Surrounded by the women who form his extended family, he is the center of a quiet storm: nostalgia and hope, jealousy and tenderness, betrayal and trust vie with one another during this final act of his life.

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

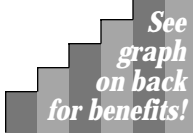
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