

A
NONPROFIT
CINEMA
SINCE
1970

FILM FORUM 1



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CALENDAR PROGRAMMED BY KAREN COOPER WITH MIKE MAGGIORE



S21

MAY 19 - 25
1 WEEK

S21

The Khmer Rouge Killing Machine

DIRECTED BY RITHY PANH

FRANCE 2002 101 MINS. IN KHMER WITH ENGLISH SUBTITLES FIRST RUN FEATURES

S21 WAS A CAMBODIAN PRISON where thousands were tortured and murdered by the Khmer Rouge after it came to power in 1975; in total, some 2 million Cambodians were murdered. Director Rithy Panh, who lost his parents and sisters in the genocide, uses the testimonies and re-enactments of two survivors and a handful of former guards to reconstruct these horrors. Set in the now derelict building, located in a nondescript suburb of Phnom Penh, the film attempts to understand how an authoritarian regime can inculcate murderous behavior in ordinary people. S21 is the scariest of horror movies — one in which no fancy special effects or villains with super-powers are needed to suggest the epitome of evil.

1:15, 3:30, 6, 8, 10



THE FIVE OBSTRUCTIONS

MAY 26 - JUNE 8
2 WEEKS

The Five Obstructions

DIRECTED BY LARS VON TRIER AND JØRGEN LETH
DENMARK 2003 90 MINS. IN DANISH, ENGLISH, FRENCH & SPANISH WITH ENGLISH SUBTITLES KOCH LORBER FILMS

LARS VON TRIER, TRUE TO FORM, HAS A BIZARRE WAY OF SHOWING HIS REGARD FOR MENTOR JØRGEN LETH whose 1967 short film *THE PERFECT HUMAN*, he claims to have seen 20 times. Von Trier challenges Leth to remake the film following an increasingly difficult set of "obstructions" (e.g. "no shot shall last more than 12 frames," "film in the most miserable place on earth"). A film festival favorite, *THE FIVE OBSTRUCTIONS* has been called "delicious" (*Sight & Sound*), "lively, funny and thought-provoking" (*The Onion*), "destined to be one of the best films of year" (John Anderson, *Newsday*), and "a treatise on discipline, moviemaking, one-upmanship, and megalomania...a moving portrait of friendship...a Lars von Trier movie for people who hate Lars von Trier movies" (Nathan Lee, *New York Sun*).

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



IMELDA

JUNE 9 - 22
2 WEEKS

Imelda

PRODUCED AND DIRECTED BY RAMONA S. DIAZ

USA 2003 103 MINS. IN ENGLISH & TAGALOG WITH ENGLISH SUBTITLES

CHARMING, FUNNY, VAIN, CRAFTY, MEDIA SAVVY IMELDA MARCOS gave unprecedented access to filmmaker Ramona S. Diaz. The still-glamorous Mrs. Marcos parlayed her beauty queen status (in fact, she was a disgruntled runner-up) into marriage to president-to-be Ferdinand Marcos, 11 days after meeting him. During their 20-year marriage (1966-86), Imelda initially burnished her husband's image, then morphed into his female counterpart: obsessed with constructing grandiose structures ("her edifice complex") and amassing jewels, dresses and her now-famous 3000 pairs of shoes — while much of the nation lived in dire poverty. Together they were accused of untold human rights abuses (more than 17,000 political prisoners languished in jails) and possibly the murder of their political rival, Benigno Aquino, Jr. Sitting by her husband's embalmed body, Imelda remarks, "This is love." Is it?

1, 3:15, 5:45, 7:50, 10

JUNE 23 - 29 1 WEEK

PREMIERE BRAZIL

new york

MoMA AT FILM FORUM PRESENTED WITH FESTIVAL DO RIO

9 programs of new work by emerging and established filmmakers, celebrating the ever-vibrant Brazilian film scene. For details: www.moma.org

JUNE 30 - JULY 13
2 WEEKS

The Corporation

DIRECTED BY MARK ACHBAR AND JENNIFER ABBOTT

WRITTEN BY JOEL BAKAN

CANADA 2003 145 MINS. ZEITGEIST FILMS

HOWARD ZINN, NOAM CHOMSKY, MICHAEL MOORE, NO LOGO AUTHOR NAOMI KLEIN and Nobel Prize-winning economist Milton Friedman take on the multi-national corporation, with wit and erudition. Without an elected head of state or allegiance to a particular nation, language or culture — the corporation is an institution of enormous power and influence that, in the words of this compulsively watchable, surprisingly entertaining movie, "creates great wealth, but causes enormous and often hidden harms." Co-directed by Mark Achbar (*MANUFACTURING CONSENT: NOAM CHOMSKY AND THE MEDIA*), and based on Joel Bakan's *The Corporation: The Pathological Pursuit of Profit and Power*, the film analyzes the curious history, inner workings and controversial impact of corporations upon world affairs, the environment, the gap between the world's rich and its poor and the privatization of natural resources.

1, 3:40, 6:20, 9



THE CORPORATION

NANCY BLECK

JULY 14 - 27
2 WEEKS

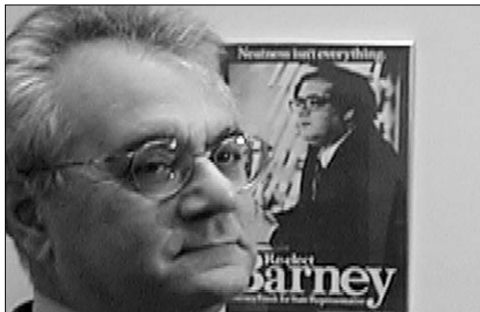
Let's Get Frank

PRODUCED AND DIRECTED BY BART EVERLY

USA 2003 75 MINS.

AS THE CULTURE WARS HEAT UP, WE CAN LOOK FORWARD TO HEARING MORE FROM BARNEY FRANK, one of Congress' first openly gay members, elected in 1981 (D-MA), due to "divine intervention" (Father Drinan retired after the Pope disallowed priests in Congress). Frank, perhaps because he survived his own sex scandal with a reprimand from the House in 1990, became one of President Clinton's most vocal defenders during the Monica Lewinsky debacle. In *LET'S GET FRANK*, Bart Everly revisits the media circus that featured Frank and Maxine Waters allied against Henry Hyde, Bob Barr and Ken Starr — not to mention Trent Lott (who equated homosexuality with kleptomania and alcoholism). Funny and insightful, it's a movie about some recent past history that in many respects we have not moved past at all.

1:15, 3, 4:45, 6:30, 8:15, 10



LET'S GET FRANK

JULY 28 - AUGUST 10
2 WEEKS

Los Angeles Plays Itself

PRODUCED, WRITTEN AND DIRECTED BY THOM ANDERSEN

USA 2003 169 MINS.

AN EPIC MEDITATION ON THE ROLE OF LOS ANGELES ("the most photographed city in the world") in the movies and the impact of the movie industry upon its own capital city — as well as a fascinating deconstruction of both movie-making and movie-going. Filmmaker Thom Andersen, a life-long Angelino, works in a tradition pioneered by Godard, Chris Marker and Agnes Varda. His enthralling essay investigates '50s B-movies that use L.A. as the epitome of urban sleaze, science fiction classics that revel in destroying its tallest buildings, and film noirs that paint it the nation's capital for adultery and murder. Ever think about why L.A.'s modern architectural classics (by Neutra and Frank Lloyd Wright) are favored housing for villains? It's a movie for anyone who loves (or hates) Los Angeles and who wonders what they may have missed by not spending more time in the dark.

1:15, 5:30, 8:40



LOS ANGELES PLAYS ITSELF



COWARDS BEND THE KNEE

AUGUST 11 - 24
2 WEEKS

Cowards Bend The Knee

WRITTEN AND DIRECTED BY GUY MADDIN

CANADA 2003 60 MINS. ZEITGEIST FILMS

The Phantom Museum

DIRECTED BY THE BROTHERS QUAY

ENGLAND 2003 12 MINS. ZEITGEIST FILMS

FROM CULT DIRECTOR GUY MADDIN whose *THE SADDEST MUSIC IN THE WORLD* recently opened, and who at 39 was the youngest recipient of Telluride's Lifetime Achievement Award. **COWARDS BEND THE KNEE** is a 10-part penny dreadful, a peepshow melodrama, loosely conceived around the filmmaker's autobiography, with an aesthetic that is one part vampire serial, one part psycho fever-dream. Elvis Mitchell (in his introduction to the filmmaker's retrospective at Walker Art Center): writes of "Maddin's oeuvre...stylized black-and-white tableaux depicted with a teeming, sometimes overwrought vitality — Bosch-scapes with the action, and actors, almost spilling out of the frame." The Quay Brothers match Maddin's taste for the bizarre. *THE PHANTOM MUSEUM* documents Sir Henry Wellcome's Medical Collection, a medical archive of historical curiosities that, if they did not actually exist, could easily be a figment of the brothers' extraordinary imagination.

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



BRIGHT LEAVES

ADRIAN MCELWEE

AUGUST 25 - SEPT 7
2 WEEKS

Bright Leaves

PRODUCED, WRITTEN AND DIRECTED BY ROSS MCELWEE

USA 2003 107 MINS. FIRST RUN FEATURES

ROSS MCELWEE (SHERMAN'S MARCH) has been called "an American humorist in a tradition that extends from Mark Twain through Garrison Keillor" (Stephen Holden, *NY Times*). Reaching back to his North Carolina roots, the filmmaker unearths his tobacco-growing relations (his great-grandfather created the Bull Durham brand) and the 1950 Hollywood melodrama, *BRIGHT LEAF*, starring Gary Cooper and Patricia Neal — which the filmmaker believes tells an over-heated version of the family's economic rise and fall. Needless to say, McElwee is more than a little nonplussed by a fortune built on a cancer-causing weed. His father, an esteemed doctor (in a family of doctors), is just one of the players in his quirky, nuanced, often hilarious rumination on locating oneself within a story that is part myth, part American history, part Hollywood hagiography.

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



A LETTER TO TRUE

JUST BLUE FILMS

SEPT 8 - 21
2 WEEKS

A Letter To True

WRITTEN & DIRECTED BY BRUCE WEBER

PRODUCED BY NAN BUSH

USA 2004 78 MINS. ZEITGEIST FILMS

FILMMAKER/PHOTOGRAPHER BRUCE WEBER IS DEVOTED TO HIS DOGS — a family of gorgeous golden retrievers, including "True." Weber's *LET'S GET LOST*, a deeply felt portrait of jazz great Chet Baker, is a modern classic. And like his earlier film, *A LETTER TO TRUE* interweaves a cornucopia of the filmmaker's obsessions: music of the '50s and '60s; home movies of Dirk Bogarde in Provence; conversations with Elizabeth Taylor (another great dog-lover); recollections of friendships past, and speculation about how our lives have been changed by the events of 9/11. A poet's logic ties together these various strands and makes *A LETTER TO TRUE* a little like staying up late with Bruce Weber, listening to great music and peeking into the mind of a world-class connoisseur. With narration by Marianne Faithfull and Julie Christie.

1:15, 3, 4:45, 6:30, 8:15, 10

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