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FILM FORUM 1



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CALENDAR PROGRAMMED BY KAREN COOPER WITH MIKE MAGGIORE



EMPATHY

JANUARY 21 - FEBRUARY 3
2 WEEKS

Empathy

WRITTEN & DIRECTED BY AMIE SIEGEL
PRODUCED BY MARK RANCE

USA 2003 92 MINS.

ANYONE WHO HAS EVER SPENT TIME IN THERAPY WILL AGREE: the only mystery more fascinating than one's own psyche is the answer to the nagging question, "What is my therapist thinking?" Amie Siegel's revealing, witty combination documentary/docudrama goes where no movie has gone before. She interviews three psychoanalysts: pipe-smoking, graying men of a certain age who are remarkably candid about their inner therapist. Siegel asks whether they ever lie to their patients and whether their patients ever lie to them — and learns that one of the pleasures of the job is sitting across from attractive women, hearing secrets most men are not privy to. Interwoven with this material is the story of a fictional analysis and a wonderfully clever deconstruction of "therapy furniture," particularly the classic therapist's chair, designed by Charles Eames.

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



BLIND SHAFT

FEBRUARY 4 - 17
2 WEEKS

Blind Shaft

WRITTEN & DIRECTED BY LI YANG

CHINA/GERMANY/HONG KONG 2003 92 MINS.
IN MANDARIN CHINESE WITH ENGLISH SUBTITLES
KINO INTERNATIONAL

WINNER OF THE SILVER BEAR AT LAST YEAR'S BERLIN FILM FESTIVAL. The story of two itinerant Chinese coal miners who are grifters of the first order. Showing up at a mine with a third man, whom they pretend is a relative, they murder him in a manner that suggests a mine disaster for which the company must accept responsibility. Then they extort cash from the mine owners in payment for their silence. This tough-minded look at the "Chinese economic miracle" is a surprisingly unvarnished drama of a society in turmoil, in which desperate workers are pitted against an equally depraved management class. Director Li Yang's first fiction film is a vivid, searing indictment of conditions in China today.

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



LOST BOYS OF SUDAN

FEBRUARY 18 - MARCH 2
2 WEEKS

Lost Boys of Sudan

PRODUCED & DIRECTED BY
MEGAN MYLAN & JON SHENK

USA 2003 87 MINS. IN ENGLISH AND DINKA, ARABIC & SWAHILI WITH ENGLISH SUBTITLES

CHILDREN ORPHANED BY SUDAN'S 20-YEAR CIVIL WAR lived for years in mud huts in a Kenyan refugee camp, eating one meal a day. LOST BOYS OF SUDAN follows the stories of two such young men who were brought to the U.S. and resettled throughout the country. The filmmakers hone in on Peter and Santino as they make the transition from the African plains to the cities of Houston and Kansas City: they are amazed by the abundance of food ("We eat 24 hours a day and we still have food left!"); taken aback by racism ("I'm so black compared to the black people who live here"); saddened by the American ethos of rugged individualism; and made to feel guilty by relatives telephoning from Africa who cannot understand why they don't send more money. The most telling analyses of America are, inevitably, the work of outsiders. LOST BOYS OF SUDAN says a great deal about the reality of Africa today, but even more about us.

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

MARCH 3 - 16
2 WEEKS

Collateral Damages

USA 2003 57 MINS.

The First 24 Hours

USA 2002 30 MINS.

BOTH PRODUCED & DIRECTED BY ÉTIENNE SAURET

IT IS NOW 2½ YEARS SINCE THE EVENTS OF SEPTEMBER 11TH. Over a one-year period, Étienne Sauret visits a small

group of New York City firefighters and encourages them to tell their stories: what they saw, what they did, how they felt — and how they feel today. In their own words, they describe what they experienced and how that experience has changed all of the days and all of the nights that have followed. Each deals with the delicate subject of emotional recovery in his own way. Coupled with COLLATERAL DAMAGES is THE FIRST 24 HOURS, by the same filmmaker. It is a haunting tour of the World Trade Center site following the attack: lower Manhattan transformed into an eerie ghost town; exhausted firemen asleep on the floor of a rubble-strewn deli; men and women walking silently, dazed, through ash and paper-strewn streets.

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



COLLATERAL DAMAGES

MARCH 17 - 30
2 WEEKS

Divan

PRODUCED & DIRECTED BY PEARL GLUCK

USA / HUNGARY / UKRAINE / ISRAEL 2003 77 MINS.
IN ENGLISH, YIDDISH & HUNGARIAN WITH ENGLISH SUBTITLES
ZEITGEIST FILMS

PEARL GLUCK, A FILMMAKER WHO HAILS FROM A BROOKLYN ORTHODOX CLAN (BUT IS HERSELF A SECULAR MANHATTANITE), travels back to her Hungarian roots to retrieve a beloved family heirloom, a couch that has been slept upon by successive generations of hot-shot rabbis. A witty and playful journey, "that traces a woman's quest for identity through her stubborn fixation on an object, in her case a couch. Both deeply committed and slyly ironic, DIVAN offers... a glimpse into the richness of Yiddish folklore, a passive-aggressive assault on the patriarchal fastness of Hasidic orthodoxy and a vast self-reflexive joke." —Ronnie Scheib, *Variety*

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

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



DIVAN

MARCH 31 - APRIL 6
1 WEEK

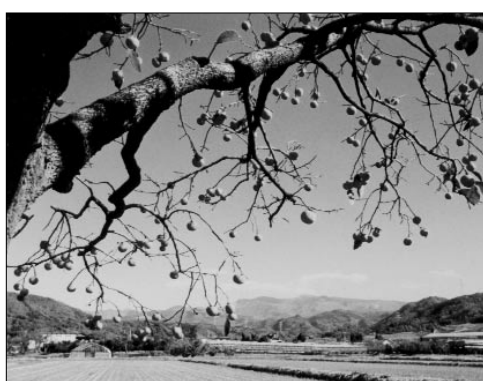
Red Persimmons

DIRECTED BY OGAWA SHINSUKE & PENG XIAOLIAN
JAPAN 2001 90 MINS. IN JAPANESE WITH ENGLISH SUBTITLES

A REMARKABLY BEAUTIFUL FILM, OSTENSIBLY ON THE ARCANE SUBJECT OF THE GROWING, DRYING, PEELING AND PACKAGING OF PERSIMMONS in a tiny Japanese village. It was begun by Japanese director Ogawa Shinsuke and completed after his death by his Chinese acolyte, Peng Xiaolian, who has remained true to the delicate, wry sensibility inherent in the original footage. The larger subject is the disappearance of Japan's traditional culture, the end of a centuries' old way of life. The film's point of view is elegant and often bemused. Several villagers demonstrate how they invented a mechanized persimmon-peeler from bicycle parts! Others boast of the perfect combination of earth, wind and rain that makes their village's persimmons superior to those grown just a few miles away. And the gorgeous red-orange fruit, whether drying or in full blossom, has an unforgettably radiant beauty that speaks for itself.

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

CO-SPONSORED BY THE JAPAN SOCIETY



RED PERSIMMONS



THE BLONDS

APRIL 7 - 20
2 WEEKS

The Blonds

WRITTEN & DIRECTED BY ALBERTINA CARRI
PRODUCED BY BARRY ELLSWORTH

ARGENTINA/USA 2003 89 MINS.
IN SPANISH WITH ENGLISH SUBTITLES

IN 1977, WHEN SHE WAS 4 YEARS OLD, ALBERTINA CARRI'S PARENTS WERE KIDNAPPED AND MURDERED BY THE ARGENTINE JUNTA whose Dirty War claimed some 30,000 victims. THE BLONDS does not rehash these tragic events so much as use them as a jumping off point to investigate questions of identity and responsibility. The film conflates documentary and dramatic approaches, putting the politics of the '70s into Brechtian relief by having an actress play the filmmaker. Time has a distorting and confusing effect on memory. Love, longing, pain and fear all play a role. Using a complex structure and taking chances by mixing up the personal with the political, THE BLONDS succeeds as a meditation on what it means to remember, what it means to be a good parent and a good citizen — and how a cruel and untimely death complicates the answers to those questions.

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



THIS SO-CALLED DISASTER

APRIL 21 - MAY 4
2 WEEKS

This So-Called Disaster

DIRECTED BY MICHAEL ALMEREYDA

USA 2003 87 MINS. AN IFC FILMS RELEASE

SAM SHEPARD DIRECTS SEAN PENN, NICK NOLTE, WOODY HARRELSON AND CHEECH MARIN in his play, "The Late Henry Moss" at San Francisco's Magic Theater. Penn and Nolte play estranged brothers, reunited by the death of their father (James Gammon in flashback scenes). The notoriously enigmatic Shepard — part laconic, snaggle-toothed cowboy, part impossibly glamorous movie star — is put at ease by filmmaker Michael Almereyda (HAMLET, NADJA). Shepard speaks movingly of his own father, a one-time Fulbright scholar who succumbed to alcoholism. Penn, Nolte and Shepard recall, with considerable humor, their first realization that acting would be their life's work. Penn attributes it all to an actor who showed up at this high school in "zipper boots"; Shepard to his infatuation with "that thing Burt Lancaster did with his teeth"; and Nolte to reading Stanislavsky while having a nervous breakdown.

1, 2:45, 4:30, 6:20, 8:10, 10:10



SUPERSTAR IN A HOUSEDRESS

MAY 5 - 18
2 WEEKS

Superstar in a Housedress

WRITTEN & DIRECTED BY CRAIG B. HIGHBERGER

USA 2003 95 MINS.

"JACKIE CURTIS IS NOT A DRAG QUEEN. JACKIE IS AN ARTIST. A PIONEER WITHOUT A FRONTIER." — ANDY WARHOL. Craig Highberger's affectionate portrait of Jackie Curtis recalls an era when Jackie, Candy Darling and Holly Woodlawn defined *outré*. Together they starred in Paul Morrissey's WOMEN IN REVOLT (1972), but it was Jackie — poet/playwright/actress/director — who continually pushed the envelope, making the world safe for transvestites who changed their minds as often as their wigs. SUPERSTAR is chock full of wild and crazy reminiscences by Lily Tomlin, Penny Arcade, Joe Dallesandro, Harvey Fierstein, Joe Franklin, Taylor Mead, Paul Morrissey, Sylvia Miles, Jack Mitchell, Michael Musto, Ellen Stewart, John Vaccaro and Holly Woodlawn. Featuring scenes from Morrissey's films, WOMEN IN REVOLT and FLESH and Jackie's plays, "Femme Fatale," "Glamour, Glory and Gold" and "Vain Victory: The Vicissitudes of the Damned."

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

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