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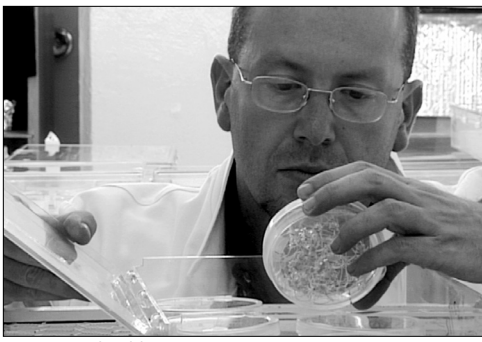
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CALENDAR PROGRAMMED BY KAREN COOPER
AND MIKE MAGGIORE



THE FUTURE OF FOOD

SEPTEMBER 14 - 27
2 WEEKS

The Future of Food

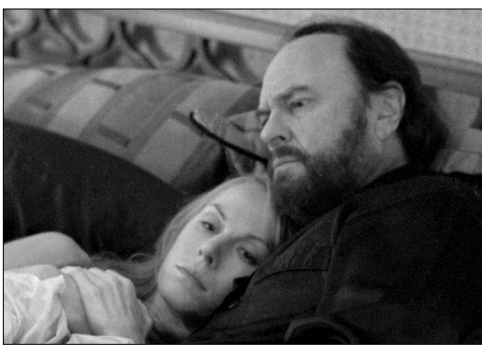
PRODUCED, WRITTEN & DIRECTED BY
DEBORAH KOONS GARCIA

USA 2004 88 MINS. CINEMA LIBRE STUDIO

WHAT THE CORPORATION DID FOR CORPORATE AMERICA, THE FUTURE OF FOOD DOES FOR THE AMERICAN FARM. Deborah Koons Garcia's muckraking documentary explores the revolution that is transforming what we eat — the disturbing truth behind the unlabeled, genetically modified food that graces your dinner plate. Monsanto, world's leading producer of GM crops, comes in for particularly close scrutiny as a leader in this brave new world of biotech business — a place where issues of agricultural production, cutting-edge science, profits, conservation, public health and civil liberties all collide.

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

THE NEW YORKER FESTIVAL
As part of the annual New Yorker Festival, a weekend celebration of arts and ideas, Film Forum will host an event Sat., Sept. 24. Details: festival.newyorker.com



FORTY SHADES OF BLUE

SEPTEMBER 28 - OCTOBER 11
2 WEEKS

Forty Shades of Blue

DIRECTED BY IRA SACHS

USA 2005 108 MINS. CAPITAL ENTERTAINMENT

RIP TORN, ONE OF AMERICA'S GREATEST ACTORS, gives a tour-de-force performance in Ira Sachs's FORTY SHADES OF BLUE, the 2005 Sundance Film Festival Grand Jury Prize Winner. As an over-the-hill Memphis music producer with an ego larger than his '60s sofa, he heads a cast that includes Dina Korzun (LAST RESORT) as his beautiful trophy wife, and Darren Burrows as the estranged adult son who drops in for his old man's birthday bash. The director's Memphis background imbues the story with uncanny naturalism, capturing the subtle and not-so-subtle changes people undergo when events in their lives come to a boil.

1, 3:15, 5:30, 7:45, 10



HENRI LANGLOIS: PHANTOM OF THE CINEMATHEQUE

OCTOBER 12 - 25
2 WEEKS

Henri Langlois Phantom of the Cinematheque

DIRECTED BY JACQUES RICHARD

FRANCE 2005 128 MINS. IN FRENCH WITH ENGLISH SUBTITLES
LEISURE TIME FEATURES

HENRI LANGLOIS, CO-FOUNDER OF THE CINEMATHEQUE FRANÇAISE in Paris in 1936, the world's first film archive, was an enormously curious and classically ruffled film aficionado who fought film's disposable status by saving *everything*. Joined by the equally eccentric Mary Meerson, over the course of 40 years Langlois hid thousands of films from the Nazis and championed the work of once-forgotten stars (Louise Brooks, Gloria Swanson) and American genre directors (Howard Hawks, Nicholas Ray). The man who schooled Godard, Truffaut, Rohmer, and Chabrol (all seen onscreen), helped make Paris the center of film culture. "A moviegoer's treat and a cinephile's delight" — Michael Wilmington, *Chicago Tribune*

1, 3:30, 6, 8:30

OCTOBER 26 - NOVEMBER 8
2 WEEKS

Ballets Russes

PRODUCED, DIRECTED & WRITTEN BY
DAN GELLER & DAYNA GOLDFINE

USA 2005 118 MINS. IN ENGLISH ZEITGEIST FILMS

LONG SYNONYMS WITH LEGENDARY IMPRESARIO SERGE DIAGHILEV AND THE GENIUS OF NIJINSKY, the Ballets Russes was founded in Paris in 1909, but had a long, illustrious history that spanned many continents, over 50 years, encompassing the lifetimes of many of the 20th century's greatest dancers. This epic-scaled documentary does justice to these companies (there were actually dueling Ballets Russes). The film is replete with breathtaking, rare archival footage and evocative interviews with dancers in their 80s and 90s who recall their early days touring the world, working with the likes of Balanchine, Massine, Folkine, Stravinsky, Debussy, Picasso and Matisse. Irina Baronova, Frederic Franklin, Dame Alicia Markova, Marc Platt (renamed Platoff — "everyone was Russianized"), Maria Tallchief and George Zoritch are just a few of the extraordinary artists who grace the screen.

1:30, 4:30, 7:15, 9:40



BALLETS RUSSES

NOVEMBER 9 - 15
1 WEEK

The Swenkas

DIRECTED BY JEPPE RONDE

DENMARK 2004 72 MINS. IN ENGLISH AND ZULU WITH
ENGLISH SUBTITLES SEVENTH ART RELEASING

Fast Film by VIRGIL WIDRICH

SATURDAY NIGHT IN JOHANNESBURG, SOUTH AFRICA: FLAMBOYANT, STYLISH (AND STRAIGHT) BLUE-COLLAR ZULU MEN replace their overalls with colorful designer suits to compete in fashion shows of their own making. They live to go "swenking" — matching double-breasted Pierre Cardin suits with hats, socks, and breast-pocket handkerchiefs, suavely dancing a slow fox trot before the judges. More than a ritual, swenking is considered a way of life that connotes a respectable lifestyle. Swenkas emphasize self-esteem, fatherhood, and abstemiousness. THE SWENKAS offers a vision of Africa that would fit comfortably within the pages of *GQ*. Preceded by FAST FILM, a dizzyingly rich collage through Hollywood iconography.

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



THE SWENKAS

NOVEMBER 16 - 29
2 WEEKS

The Syrian Bride

DIRECTED BY ERAN RIKLIS

ISRAEL/FRANCE/GERMANY 2004 98 MINS. IN ARABIC, HEBREW
& ENGLISH WITH ENGLISH SUBTITLES KOCH LORBER FILMS

DIRECTED WITH EQUAL PARTS HUMOR AND HUMANITY, THE SYRIAN BRIDE by Israeli filmmaker Eran Riklis, is set on the sun-baked border between Israel and Syria, a no man's land that the eponymous bride must cross in order to meet her anxious groom. She is dressed in full bridal regalia when a bureaucratic snag prevents her from walking a few yards into a new life. Riklis has compassion for all sides in this Mid-Eastern family drama: from the Israeli border guard who'd rather be watching TV, to the Arab patriarch whose political past prevents him from accompanying his daughter, and the bride's modern sister, saddled with a traditional husband. Never has the political been more personal, and rarely has it been expressed with such visual panache.

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



THE SYRIAN BRIDE



THE BOYS OF BARAKA

NOVEMBER 30 - DECEMBER 13
2 WEEKS

The Boys of Baraka

DIRECTED BY HEIDI EWING & RACHEL GRADY

USA/KENYA 2005 84 MINS

YOU CAN TAKE THE BOY OUT OF THE CITY, BUT CAN YOU TAKE THE CITY OUT OF THE BOY? Some surprising revelations about why at-risk children fail to flourish academically come to light when twenty 12-year-olds from Baltimore are sent to an experimental boarding school in rural Kenya. After establishing that drugs, violence, and single-parent homes are the common denominator these kids have grown up with, the filmmakers observe the boys' reactions to an alien environment where academics, the African plain, lizards, and homework take center stage. It's a story told with humor and compassion that puts a human face on the toll poverty takes on America's disenfranchised children.

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



THE GRACE LEE PROJECT

DECEMBER 14 - 27
2 WEEKS

The Grace Lee Project

DIRECTED BY GRACE LEE

USA 2005 68 MINS.

Max by Chance

DIRECTED BY MAX KESTNER

DENMARK 2004 29 MINS. IN ENGLISH

FILMMAKER GRACE LEE SUSPECTS THAT HER NAME is unusually common among Asian-American women. But why do people assume *Grace Lee* denotes a svelte, dutiful, piano-playing bookworm rather than the great variety of modern women who actually answer to the name — including one who tried to burn down her high school! THE GRACE LEE PROJECT takes a small kernel of truth (what's in a name?) and spins it into a delightful, lighthearted look at stereotypes of Asian women. MAX BY CHANCE considers the role of random events in determining one's fate. With wit and dash, this Danish filmmaker traces his lineage from hippy parents to a variety of colorful ancestors.

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



MY NAME WAS SABINA SPIELREIN

DECEMBER 28 - JANUARY 10
TWO WEEKS

My Name Was Sabina Spielrein

DIRECTED BY ELISABETH MARTON

SWEDEN 2002 90 MINS. IN ENGLISH & GERMAN WITH
ENGLISH SUBTITLES FACETS MULTIMEDIA

IN 1904, 29-YEAR-OLD CARL JUNG TAKES AS HIS FIRST PATIENT A HIGHLY INTELLIGENT RUSSIAN JEW, SABINA SPIELREIN. His initial diagnosis: hysteria. In the course of her analysis the patient falls in love with Jung. Letters pass between them and he returns her interest, then nervously turns to his mentor, Freud, for advice. Freud warns about the dangers of "counter transference" and women patients in particular, noting his own "narrow escape." Then Sabina and Freud embark upon a lengthy correspondence! Ultimately Sabina becomes one of the first women psychoanalysts and a specialist in schizophrenia. A unique love affair is dramatized using the three principals' fascinating correspondence, journals and professional writings.

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

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