

17<sup>th</sup>  
**AFRICAN FILM FESTIVAL**  
**NEW YORK**

the film  
society  
of lincoln  
center

Presented by African Film Festival, Inc. and The Film Society of Lincoln Center

**APRIL 7-13**

Walter Reade Theater

**APRIL 14**

Institute of African Studies  
Columbia University

**MAY 6**

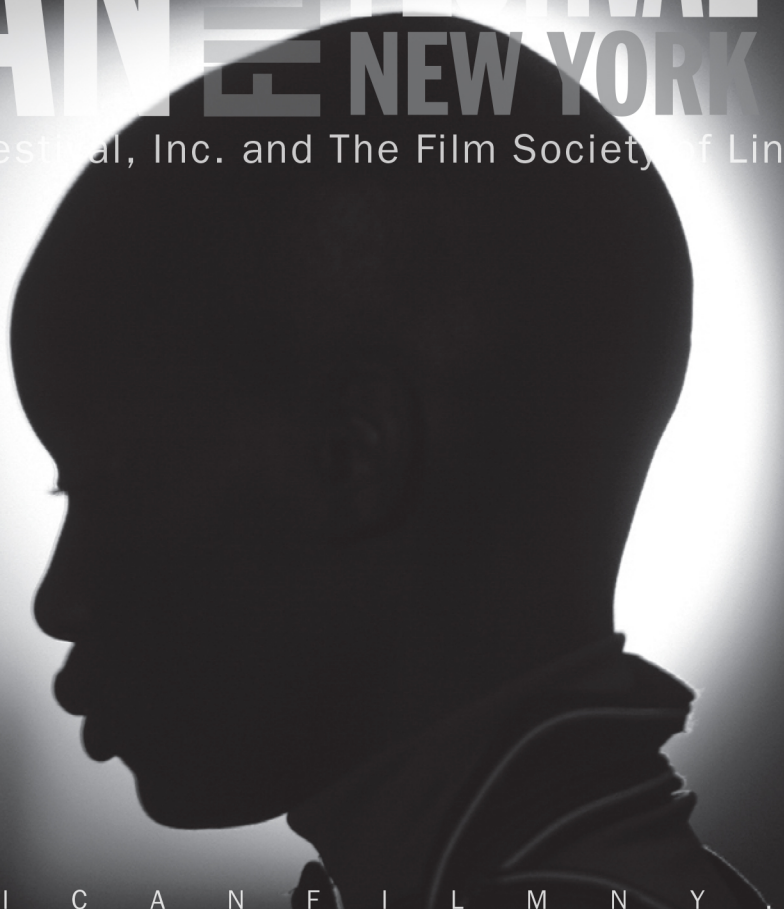
Creative Time

**MAY 13,15,16**

New Museum

**MAY 28-31**

BAMcinémathèque





# AFRICAN FILM FESTIVAL NEW YORK

Presented by African Film Festival, Inc. and The Film Society of Lincoln Center

**APRIL 7<sup>th</sup> - 13<sup>th</sup> • APRIL 14<sup>th</sup> • MAY 6<sup>th</sup>  
MAY 13<sup>th</sup> , 15<sup>th</sup> , 16<sup>th</sup> • MAY 28<sup>th</sup> - 31<sup>st</sup>**

## INDEPENDENT ART: 50 YEARS IN THE MAKING PANEL DISCUSSION - WEDNESDAY, APRIL 14<sup>th</sup> - 7:00pm - 9:00pm

**1:00pm – 3:30pm:** Screening Session I: @ Horace Mann (HM) RM 152  
**4:00pm – 6:30pm:** Screening Session II: @ Zankel (ZB) RM 408  
*@ Teacher's College, 525 West 120th Street*

### INDEPENDENT ART: 50 YEARS IN THE MAKING

Filmmakers, scholars and critics will examine the last 50 years of independently produced media and consider the ways in which artistic autonomy has impacted African culture and political movements, as well as helped to preserve conventions of traditional storytelling. *A reception will follow the panel discussion.*

## GALLERY EXHIBITION - ORPHEUS DREAMING Exhibition of artwork by artist Michelle Hill, April 8<sup>th</sup> - 14<sup>th</sup>

*Frieda and Roy Furman Gallery, Walter Reade Theater*

Michelle's visual journey continues through the study and interpretation of Orpheus, the Thracian God, King and Priest, who built the foundations of the ancient-Bulgarian cult of Thracian Orphism. Its Thracian hero, who uses his music as a weapon and a shield to expand and protect his spirituality. Michelle follows much of the same principle of arming herself with the artistic tools of technology through the use of experimental photo collage and digital canvas print images created with computer graphic design software. She follows the venerable tradition of the African griot, by sharing insights into her personal odyssey as a second-generation African American woman.

## PROCLAMATION OF A GRIOT - APRIL 7<sup>th</sup> , 14<sup>th</sup> Performance by griot, storyteller and artist Fifi Dalla Kouyate

*Frieda and Roy Furman Gallery, Walter Reade Theater April 7<sup>th</sup>  
Columbia University (Venue: TBD, visit [www.africanfilmny.org](http://www.africanfilmny.org) for more information) April 14<sup>th</sup>*

Fifi Dalla Kouyate is a griot, storyteller and artist with a majestic stage presence. In her performance, she will be the voice and live memory, representing the fathers of the emancipation, the liberation and the union of all African countries!

For two nights only, Ms. Kouyate will perform her performance of proclamations of independence.

## GETTING EXPOSURE: SECURING BUZZ FOR YOUR FILM PANEL DISCUSSION - SATURDAY, APRIL 10<sup>th</sup> - 1:30pm

*Frieda and Roy Furman Gallery, Walter Reade Theater*

Established and emerging filmmakers will learn the elements vital to an attention-grabbing pitch, tips on utilizing social media tools, and other dos and don'ts of film promotion from journalists and experts in publicity and social networking. Costs: \$8 public, \$6 Film Society members and students, \$7 seniors (62+)

The 2010 New York African Film Festival, presented under the banner "Independent Africa," spotlights 17 African nations, as they observe 50 years of independence from colonial rule. These nations include: **Benin, Burkina Faso, Cameroon, Central African Republic, Chad, Congo, Cote D'Ivoire (Ivory Coast), Democratic Republic of Congo, Gabon, Madagascar, Mali, Mauritania, Niger, Nigeria, Senegal, Somalia and Togo.** Complementing the theme of independence, the festival incorporates rare archival footage of African nations as they transitioned from colonial rule, alongside independently produced classic and contemporary African cinema, to bring into full view a strong visual narrative, which chronicles the changes throughout the continent, over a 50-year period. Rounding off the festival are films that highlight the World Cup in South Africa!

The 17<sup>th</sup> New York African Film Festival was organized by Richard Peña of The Film Society of Lincoln Center and Mahen Bonetti founder and executive director of the African Film Festival, Inc. (Toccarra Holmes Thomas, Maguette Ndiaye, Morgan Seag and Alonzo Speight). With special thanks to the AFF Board of Directors, Jane Aiello, Claudia Akyeampong, Joan Baffour, Luca Bonetti, Françoise Bouffault, Sean Jacobs, Mamadou Diouf, Sarah Diouf, Gabriele Donati, Jacki Fischer, Jana Haimsohn, Belynda M'Baye, Misani, Alexander Markov, Andrew Milne, Larry Ossei-Mensah, Marina Pieretti, Muriel Placet-Kouassi, Prerana Reddy, Keith Shiri, Mohammed Sillah, Cheryl Duncan & Co. P.R., Kojo Associates and AFF's volunteer team.

The programs of AFF are made possible by the generous support of the National Endowment for the Arts, The Andy Warhol Foundation for the Visual Arts, JPMorgan Chase, New York State Council on the Arts, NYC Department of Cultural Affairs, International Organization of La Francophonie, Divine Chocolate, Domenico Paulon Foundation, New York Foundation for the Arts, American Express, New York Times Community Affairs Department, South African Consulate General, Time Warner Cable, French Cultural Services, Bloomberg, Broadway Cares, Tides Foundation, Columbia University's Institute of African Studies, WNYC, 57 Main St. Wine Company, Putumayo World Music, and Omnipak Import Enterprises, Inc.

The Film Society of Lincoln Center receives generous support from 42BELOW, American Airlines, GRAFF, Stella Artois, National Endowment for the Arts, and New York State Council on the Arts.

**ALL ACCESS PASSES AVAILABLE FOR LINCOLN CENTER SCREENINGS  
DURING THE 2010 NEW YORK AFRICAN FILM FESTIVAL:  
MEMBERS - \$79, STUDENTS/SENIORS - \$89, GENERAL PUBLIC - \$99**







**THE ABSENCE / L'ABSENCE (U.S. PREMIERE)**

*Mama Keïta, Senegal/France, 2009, 81min.*  
After his brilliant studies in France and an absence of almost seventeen years, Adama, a trained engineer, hastily returns to his native country, Senegal. He discovers that his deaf sister, Aicha, is a prostitute and must save her from the underworld of gangsters, drugs and crime.

**THE ABYSS BOYS (U.S. PREMIERE)**

*Jan-Hendrik Beetze, South Africa, 2009, 26min*  
Two young brothers are the best divers in the abalone poaching industry on the Southern coast of South Africa, but trying to survive between the rival gangs and corrupt police, they soon discover that innocence is the first thing the sea takes back in return.

**ADIEU SIM (U.S. PREMIERE)**

*Moustapha Alassane, Niger, 2001, 5min.*  
Revisiting his film from the mid 1960s, Moustapha Alassane is able to employ a new cinematic technique and develop an alternate ending that was not permitted to be viewed during the colonial period.

**17 AFRICAN NATIONS CELEBRATE INDEPENDENCE (WORLD PREMIERE)**

*Archival Footage, USSR/Various African Nations, 1960, 70min.*

17 African nations will celebrate 50 years of independence from colonial rule in 2010. Archival footage of African nations as they transition from colonial rule, is presented to commemorate this monumental occasion.

**AREA BOYS**

*Omelihu Nwanguma, Nigeria, 2008, 25min.*  
Lifelong friends Bode and Obi decide to repent from their corrupt way of life. They cut ties with their megalomaniac boss, but life as “good” citizens proves difficult, and so they plan one last job to fund their transition.

**BETWEEN THE CUP AND THE ELECTION / ENTRE LA COUPE ET L'ELECTION (U.S. PREMIERE)**

*Co-presented with Human Rights Watch Film Festival Monique Mbeka Phoba and Guy Kabeya Muya , DRC/Benin/Belgium, 2008, 56min.*

As the next World Cup approaches in South Africa, two young Congolese students follow their dream, to make a documentary about Congo’s national football team “The Leopards of Zaire”, which was the first black African soccer team to have taken part in the 1974 World Cup.

**BEYOND THE OCEAN / APRÈS L’OcéAN (U.S. PREMIERE)**

*Eliane de Latour, Ivory Coast/France, 2008, 106min.*  
Cab driver, Otho, and drug dealer, Shad, share dreams of returning to their homeland, Ivory Coast, as triumphant benefactors. A police raid separates their fates, leaving one to find success in Europe, while the other suffers the disappointment of deportation and a dream deferred.

**BON VOYAGE SIM (U.S. PREMIERE)**

*Moustapha Alassane, Niger, 1966, 5min.*  
This 1966 animation presents a charming narrative of politician frog Sim, president of “toad republic” and the wonders of traveling to countries during his presidential trip.

**BRONX PRINCESS**

*Yoni Brook and Musa Syeed, Ghana/USA, 2008, 38min.*

Headstrong 17-year-old Rocky leaves behind her mother in New York City to reunite with her father, a chief in Ghana. Confronting her immigrant parents’ ideas of adulthood during her tumultuous summer between high school and college, Rocky must reconcile her African heritage with her dream of independence.

**BURNING IN THE SUN (N.Y. PREMIERE)**

*Cambria Matlow and Morgan Robinson, Mali/USA, 2009, 82min.*

Young West African Daniel Dembele looks to make his mark on the world. Leaving Europe to return to his homeland Mali, he seizes an opportunity to build solar panels in rural communities. Taking controversial stances on climate change, poverty, and African self-sufficiency, the film explores what it means to grow up as a man, and what it takes to prosper as a nation.

**COMING OF AGE**

*Judy Kibinge, Kenya, 2007, 12min.*  
*Coming Of Age* takes us through the development of Kenyan democracy through the eyes of a young Kenyan girl. The naïve post-independence euphoria is reflected in an innocent young girl’s outlook.

**DR. CRUEL (WORLD PREMIERE)**

*Co-presented with Creative Time Teco Benson and Jakob Boeskov, Nigeria/USA, 5min.*

This tongue-in-cheek, Scandinavian-Nigerian-American co-production follows the interrogation of a white oil executive in a hideout somewhere in Nigeria. This “action–art–video” borrows from all three cinematic cultures, as well as from the aesthetics of fundamentalist propaganda videos.

**FANTAN FANGA (U.S. PREMIERE)**

*Ladji Diakitè and Adama Drabo, Mali, 2009, 90min.*  
A gang of headhunters decapitate an albino villager, hoping that his body parts will make them rich, especially the head. Creating controversy, the other villages believe this will only bring misfortune.

**THE FIGURINE (ARAROMIRE) (N.Y. PREMIERE)**

*Kunle Afolayan, Nigeria, 2009, 125min.*  
After discovering a mysterious figurine, *Araromire*, two buddies and a girl, according to ancient legend, have come across seven years of good luck. Symbolizing tradition, friendship, betrayal and love, the figurine is a significant discovery. But what will happen to them once the seven years runs out?

**FOR THE BEST AND FOR THE ONION!**

*Elhadj Magori Sani, Niger, 2008, 52min.*  
The Galmi purple, the onion from Niger, pervades West African markets with 400,000 tons a year. Salamatou has been waiting to wed for two years; however her dowry depends on her father’s production of Galmi purple!

**FREDDY ILANGA: CHE’S SWAHILI TRANSLATOR (U.S. PREMIERE)**

*Katrin Hansing, South Africa/Cuba/USA, 2009, 24min.*  
Freddy Ilanga, a fifteen year old Congolese youth, becomes Che Guevara’s personal Swahili teacher and translator during the seven intense months of Che’s mission to train anti-Mobutu rebels in Congo. This film is about displacement, familial relations, and the high costs of exile.

**FROM A WHISPER**

*Wanuri Kahiu, Kenya, 2008, 90min.*  
This film commemorates the 10th anniversary of the August 1998 terrorist bombing of the U.S. Embassy in Nairobi, Kenya, in which over 250 people died and more than 5,000 were injured. The film tells the story from an African perspective.

**THE GOLDEN BALL / LE BALLON D’OR**

*Cheik Doukoure, Guinea, 1992, 90min.*  
An engaging film that follows Bandian, a boy-wonder on the soccer field, from his village in the bush to superstardom in France.

**HAS GOD FORSAKEN AFRICA?**

*Musa Dieng Kala, Senegal/Canada, 2007, 52min.*  
The tribulations of five young Senegalese men seeking to emigrate at any cost. Their goal: to find a captain to take them by canoe, or someone who will sell them a visa on the black market.

**A HISTORY OF INDEPENDENCE / IL ÉTAIT UNE FOIS L’INDEPENDANCE**

*Daouda Coulibaly, Senegal/Mali, 2009, 21min.*  
Following an African cinematic trend of retelling oral traditional stories through cinema, this film depicts the life of the newly-wedded Sire and Nama. Based in the 1960s, Coulibaly’s beautifully photographed black and white film offers a challenging view of the last fifty years of African history.

**IN MY GENES**

*Lupita Nyong’o, Kenya, 2009, 78min.*  
What is it like to be “white” in a “black” society? In *My Genes* follows Agnes, a woman with albinism, and asks us to consider how it feels to be a member of one of the most hyper-visible and yet effectively invisible groups of people in a predominantly black society.

**KAAY FI /COME HERE (N.Y. PREMIERE)**

*Zapo Babilee, Senegal/France, 2009, 52min.*  
*Kaay Fi* is a documentary of the sabar tradition of the Faye or *Sing Sing* family. The film flows around the preparations for a tännibéér or sabar party. It includes footage of the gèwél tradition and the magnificent playing and dancing by members of the Faye family.

**KINSHASA, SEPTEMBRE NOIR / BLACK SEPTEMBER IN KINSHASA (N.Y. PREMIERE)**

*Jean-Michel Kibushi, Democratic Republic of Congo, 1992, 7min.*  
An animated documentary about children’s drawings from the military pillaging that hit their community in September 1991, this short uses limited animated techniques interspersing the childrens’ drawings with drawings from Kibushi himself.

**LONG COAT (U.S. PREMIERE)**

*Edouard Bamporiki, Rwanda, 2009, 63min.*  
*Long Coat* thematically focuses on the difficulty of leaving one’s past behind. Following the story of a genocide survivor as well as son of a killer, the film revolves around the meaning of an old coat and its symbolic value for the young boy’s dramatic past.

**MOVEMENT (R)EVOLUTION AFRICA**

*Joan Frosch and Alla Kovgan, Various African countries/USA, 2007, 65min.*  
An astonishing exposition of nine African choreographers, from Senegal to South Africa, who challenge stale stereotypes of “traditional Africa” and unveil soul-shaking responses to the beauty and tragedy of 21st century Africa!

**MY WHITE BABY / ME BRONI BA (N.Y. PREMIERE)**

*Akosua Adoma Owusu, Ghana/USA, 2008, 22min.*  
Told through a series of vignettes, this film unfolds as a lyrical portrait of hair salons in Kumasi, Ghana. Demonstrating the cultural effect of European colonialism on Africa, Me Broni Ba uncovers the meaning behind this Akan term of endearment which means, *My white baby*.

**NO TIME TO DIE**

*King Ampaw, Ghana/Germany, 2006, 95min.*  
Seeking to shed positive light on the recent gloomy African culture, this film portrays the change in African funeral traditions that reflect social changes of former European colonies in Africa. A romantic story, the film follows the tale of hearse driver David Dontoh and his love for a woman.

**NORA**

*Alla Kovgan and David Hinton, Mozambique/USA/UK, 2008, 35min.*

Based on a true story, Nora takes us to the Zimbabwe of dancer Nora Chipaumire’s childhood as she journeys through the vivid memories of her youth, in a swiftly moving poem of sound and image.

**PRINCE LOSENO / L’HÉRITIER (N.Y. PREMIERE)**

*Jean-Michel Kibushi, Democratic Republic of Congo, 2004, 30min.*

Seeking to fulfill his role as leader, King Ngolo is troubled by the infertility of his three wives and the story follows his search for a solution to the problem.

**PUMZI (N.Y. PERMIERE)**

*Wanuri Kahiu, South Africa, 2009, 20min.*  
*Pumzi (Air)* is set in the East African region, 35 years after World War III, in a world with no water and toxic soil. The story is told through the eyes of Asha, a curator at a virtual natural history museum in the Maitu Community. She receives soil in the mail and decides to plant a seed in it, regardless of her superior’s instructions.

**THE RETURN OF AN ADVENTURER / LE RETOUR D’UN AVENTURIER (U.S. PREMIERE)**

*Moustapha Alassane, Niger/France, 1966, 34min.*  
A hilarious take on the classic motif of the African who travels to the West and returns a changed man, this film depicts the story of a young African who brings back cowboy outfits to his Nigerien friends, bringing this literally “westernized” culture to Niger.

**SAINT LOUIS BLUES (N.Y. PREMIERE)**

*Dyana Gaye, Senegal/France, 2009, 48min.*  
Traveling from Dakar to Saint Louis, the passengers in a taxi exchange stories of their lives through songs. Touching upon themes such as destiny and fate, this film presents an interesting plot told in a particular cinematic manner that makes the viewer want to travel and discover.

**SEX, OKRA AND SALTED BUTTER / SEXE, GOMBO ET BEURRE SALÉ**

*Mahamat Saleh Haroun, Chad/France, 2008, 81min.*  
Mr. Haroun reveals an incredible sense of humor in this comedy. An extra-marital affair leads to Hortense’s separation from her very traditional African husband, who is in for a ride as he learns about her love affair, his eldest son’s secret love life, and the responsibilities of single parenthood.

**STREETBALL (N.Y. PREMIERE)**

*Co-presented with Margaret Mead Film & Video Festival Demetrius Wren, South Africa/USA, 2010, 78min.*  
*Streetball* is a fast paced documentary that follows the lives of eight men whose lives are changed by soccer and sport. Telling the story of South Africa’s 2008 Homeless World Cup team, *Streetball* shares the story of redemption and the different realities of post-apartheid South Africa.

**THE TUNNEL (N.Y. PREMIERE)**

*Jenna Bass, Zimbabwe, 2009, 25min.*  
Set during the 1980s in Matabeleland, The Tunnel follows young Elizabeth, nicknamed “Rabbit” because of her love of making up tall stories. Arriving at a guerrilla camp, Elizabeth tells the story about her village, ghosts, and the day her father dug a tunnel.

**THEY STOPPED SPEAKING / SEKTOU (U.S. PREMIERE)**

*Khaled Benaïssa, Algeria, 2009, 17min.*  
A radio presenter sleeps like a log every morning after a night’s work. His intense dreams seem like nightmares, but what’s it like when he wakes up? An extremely lively and colourful picture of life in an Algerian town, with a slightly surrealistic tone.

**THE TOAD WHO VISITS HIS IN-LAWS / LE CRAPAUD CHEZ SES BEAUX-PARENTS (N.Y. PREMIERE)**

*Jean-Michel Kibushi, Democratic Republic of Congo, 1990, 8min.*  
Rooted in the oral tale recounted by the Tetela in Sankuru, Democratic Republic of Congo, this story explains how it came to be that the Fox ate the Chicken, the Chicken ate the Termite, the Termite ate the Stick and the Stick ate the Toad, when the Toad arrives at his in-laws’ home and is served a meal with a single spoon, sparking off a terrible row!

**WEAKNESS (N.Y. PREMIERE)**

*Wanjiru Kairu, Kenya, 2009, 13min.*  
Already severely in debt to his older brother Robbie, Nicky, an alcoholic on the road to recovery, asks Robbie for money to pay for his daughter’s college education. When sibling rivalry boils over, Nicky is left with more than he bargained for.

**WHITE WEDDING (N.Y. PREMIERE)**

*Jann Turner, South Africa, 2009, 93min.*  
Taking place all over South Africa’s breathtaking landscape, *White Wedding* is a feel-good movie about love, friendship, and a host of maddening obstacles that may get in the way of a happy ending.

**WRESTLING GROUNDS / L’APPEL DES ARÈNES (N.Y. PREMIERE)**

*Cheikh N’Diaye, Senegal/Burkina Faso/France, 2006, 105min.*  
When 17-year-old Nalla joins a champion wrestling team, he learns that wrestling is about more than muscles, money and ladies. From nightclubs to ancestral ceremonies, *Wrestling Gronds* twists the familiar images of Africa.

**The New Museum** is excited to continue its partnership with African Film Festival, Inc. by participating in the 17<sup>th</sup> Annual New York African Film Festival. This co-presentation includes three days of film screenings, which celebrate the technical innovation that is contributing to a new level of independence in African cinema. Each film in the series not only reveals the experimental and creative elements of contemporary African cinema, but also pays special attention to the distinct aesthetics of the African camera.

**Walter Reade Theater**

\* Directors will be in attendance.

**WED APR 7**

1:45 **Russian Archives – 17 African Nations Celebrate Independence**  
3:30 **Long Coat** *screening with My White Baby / Me Broni Ba*  
5:45 \* **Burning in the Sun**  
8:00 \* **The Absence / l’Absence** *screening with A History of Independence*

**THU APR 8**

1:00 **Africa First Shorts**  
3:45 **The Return of an Adventurer / Le Retour d’un Aventurier** *screening with Animation shorts Streetball* *screening with They Stopped Speaking / Sektou*  
6:00 \* **The Figurine / Araromire** *screening with Weakness*  
8:30 \* **Weakness**

**FRI APR 9**

1:00 \* **Between the Cup and the Election** *screening with Freddy Ilanga: Che’s Swahili Translator*  
3:30 **The Power of the Poor / Fantan Fanga**  
6:00 **No Time to Die**  
8:00 \* **Beyond the Ocean / Après l’Océan**

**SAT APR 10**

4:00 \* **The Return of an Adventurer / Le Retour d’un Aventurier** *screening with Animation shorts*  
6:30 \* **Africa First shorts**  
9:20 \* **White Wedding**

**SUN APR 11**

1:15 **Russian Archives – 17 African Nations Celebrate Independence**  
2:45 \* **The Figurine / Araromire** *screening with Weakness*  
5:45 \* **Between the Cup and the Election** *screening with Freddy Ilanga: Che’s Swahili Translator*  
7:45 \* **Beyond the Ocean / Après l’Océan**  
9:40 \* **Long Coat** *screening with My White Baby / Me Broni Ba*

**TUE APR 13**

1:00 \* **Streetball** *screening with They Stopped Speaking / Sektou*  
3:00 **Burning in the Sun**  
5:30 **The Power of the Poor / Fantan Fanga**  
7:30 \* **The Absence / l’Absence** *screening with A History of Independence*  
9:45 \* **White Wedding**

**INSTITUTE OF AFRICAN STUDIES, COLUMBIA UNIVERSITY**

**WED APR 14**

1:00 **Session I Film Screening**  
4:00 **Session II Film Screening**  
7:00 **Panel Discussion**

**CREATIVE TIME**

**THU MAY 6**

7:00 – 10:00 \* **Dr. Cruel: Discussion + Reception**  
Location: *The Lounge at 310 Bowery*

**NEW MUSEUM**

**THU MAY 13** 7:00 – 9:00  
**SAT MAY 15** 3:00 – 6:00  
**SUN MAY 16** 3:00 – 6:00

**BAMcinématek**

**FRI MAY 28**

2:00, 6:50 **From a Whisper**  
4:30, 9:15 **Kaay Fi** *screening with Nora*

**SAT MAY 29**

6:50, 9:15 **Sex, Okra and Salted Butter**

**SUN MAY 30**

2:00, 6:50 **Movement (R)Evolution Africa** *screening with Area Boys*  
4:30, 9:15 **Wrestling Grounds**

**MON MAY 31**

2:00, 6:50 **African Short Program** *featuring: Coming of Age, Bronx Princess, Saint Louis Blues*  
4:30, 9:15 **In My Genes**

**Walter Reade Theater**, 165 West 65th St., between Broadway and Amsterdam Ave, on the upper level, Lincoln Center. General Admission \$12, Students & Seniors (62+) \$8, FSLC members, \$7. **ALL ACCESS PASSES for the 2010 New York African Film Festival:** Members - \$79, Students/Seniors - \$89, General Public - \$99. **PURCHASE OPTIONS:** Visit [www.filmlinc.com](http://www.filmlinc.com), or call 212 875 5601 or **CenterCharge at 212 721 6500** for tickets. Box office: open daily from 12:30pm. Call 212.875.5601 for information. Directions: Take 1 train to 66th Street; M5, M66 or M106 bus.

**BAMcinématek** **at BAM Rose Cinemas**, 30 Lafayette Avenue in Brooklyn. **Tickets:** \$12 per screening for adults; \$9 for seniors 65 and over, children under twelve, and students 25 and under with valid I.D. Monday–Thursday, except holidays; \$8 for BAM Cinema Club members. Buy online at [BAM.org](http://BAM.org), by phone at 718-777-FILM (theater ID #545) or at the BAM Rose box office. Tickets are also available through [www.movietickets.com](http://www.movietickets.com). **Directions:** take the C train to Lafayette; the N, R, D or M train to Pacific; the 2, 3, 4 or 5 train to Nevins; or the G train to Fulton.

**The New Museum**, 235 Bowery (at Prince Street between Stanton and Rivington Streets, one and a half blocks south of Houston). **Subway:** 6 to Spring Street, N/R to Prince Street, F or V train to 2nd Avenue or B or D trains to Broadway/ Lafayette. Bus: M103 to Prince and Bowery or M6 to Broadway and Prince. **Tickets:** \$6 for New Museum Members and \$8 for the General Public.