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# 2 0 0 6 A P R I L 20 © The Apollo Theater

APRIL 26-MAY4 @Walter Reade Theater, Lincoln Center

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## PANEL DISCUSSION

#### Thursday, April 20th 6:30pm - 8:30pm

Apollo Theater Soundstage @ 253 W. 125th Street (between 7th & 8th avenues). Take (A, B, C, D, 2 or (3 trains to 125th Street. Donations Welcome.

## Africa in Transition – Today!

The themes in the 2006 Panel Discussion include: modern African identities in transition and Africa's role in the 21st century - an ongoing discussion in today's globalized world. Panelists discuss encounters between Africans in Western culture and the Diaspora that produce hybrid identities and challenge notions of "multiculturalism." Among the questions the panelists will engage are the following: Who is African? How do Africans assimilate to and change cultures outside of Africa? How do other cultures influence African identity and culture? A roundtable discussion with filmmakers, artists, and intellectuals from Africa and the Diaspora will examine these issues.

## **CONTEMPORARY AFRICAN CINEMA: FILM SCREENINGS**

#### Friday, May 12th & 19th 7:00pm @ ICP

A special collaboration with an International Center of Photography exhibit entitled "Snap Judgments: New Positions in Contemporary African Photography". More than 200 works by 35 artists from across Africa are presented in this show. In tandem with AFF's ongoing objective to present multimedia works by African artists, this exhibition includes two evenings of film screenings of Contemporary African Cinema, on Friday, May 12th, and Friday, May 19th, 2006 at 7pm. Each evening features the works of some of Africa's contemporary filmmakers, with special attention to the distinct aesthetics of the African camera. Works of filmmakers Theo Eshetu and the late Djibril Diop Mambety will reveal not only the experimental and creative elements of contemporary African cinema, but also the ways in which Africa's visual culture is used to represent the continent's ever-changing cultural landscape in the world today. Audiences are invited to attend the photography exhibit prior to the screenings.

www.icp.org

ICP School, 1114 Avenue of the Americas at 43rd Street





Continental





# April 20<sup>th</sup> · April 26<sup>th</sup> to May 4<sup>th</sup> · May 12<sup>th</sup> & 19<sup>th</sup> · May 26<sup>th</sup> to 29<sup>th</sup>

The 13th New York African Film Festival was organized by Richard Peña of the Film Society of Lincoln Center and the African Film Festival, Inc. (Mahen Bonetti, Aba Taylor, Muriel Placet-Kouassi, A. Naomi Jackson, Alonzo Speight and Wilson Sherwin), with special thanks to the Rolex Mentor and Protégé Arts Initiative, Putumayo, Columbia School of the Arts, AFF Board of Directors, Joan Baffour, Luca Bonetti, Francoise Bouffault, Gabriele Donati, Kevin Duggan, Jacki Fischer, Belynda Hardin, Andrew Milne, Prerana Reddy, Mohamed Sillah, Rene Taylor, Kojo Associates and the AFF volunteer team.

The programs of the AFF are made possible by the generous support of the Ford Foundation, National Endowment for the Arts, The Andy Warhol Foundation for the Visual Arts, JPMorgan Chase, New York State Council for the Arts, NYC Department of Cultural Affairs, New York Times Community Affairs Department, Time Warmer Cable, French Cultural Services, South African Consultate General, Bloomberg, GoCard, WNYC, Continental Airlines, 57 Main St. Wine Company, Saugatuck Kitchens and Omnipak Import Enterprises, Inc.

The African Film Festival, Inc., (AFF) celebrates the 13th edition of the New York African Film Festival in 2006. For over a decade, AFF has used cinema as a tool to bring African culture, history, and politics to thousands of viewers by presenting classic and cutting edge features, shorts, and documentary films by filmmakers from the Continent and its Diaspora.

From the Sudan to the Ivory Coast to South Africa, veteran and emerging filmmakers who have witnessed the legacy of war and subsequent migration are using film to address the issues changing the face of the African continent today. Films such as **Khalo Matabane**'s *Conversations on a Sunday Afternoon* document African immigrants' experiences of xenophobia in South Africa, while **Taghreed Elsanhouri**'s *All About Darfur*, **Jacqueline Kalimunda**'s *Homeland*, and **Martha Qumba**'s *It's Me*, *It's Me* explore the personal narrative of displacement, experiences of xenophobia, homophobia and discovery that follow the filmmakers' voyages back home in search of reconciliation and understanding.

AFF's first presentation of films from the Maghreb includes works by daring and independent filmmakers, like **Pascal Tessaud**'s *L'été de Noura*, and **Namir Abdel Messeeh**'s *Toi Waguih* which relate stories of second-generation North Africans living in the Diaspora who seek to synthesize the Old and New worlds in which they co-exist.

The festival opens with **U-Carmen eKhayelitsha**, a musically exquisite adaptation of Bizet's Carmen set in a South African township. The Festival Centerpiece premieres **Zola Maseko**'s *Drum*, based on the legendary lives of Drum Magazine journalists in 1950s apartheid South Africa.

AFF is proud to present a mid-career retrospective of **Jean-Pierre Bekolo**, a groundbreaking Cameroonian filmmaker whose films are known for their grit, humor, and post-modern sensibility and have been hailed as some of the first science-fiction films to come out of Africa.

In 2006 AFF joins forces with the Apollo Theater to produce a critical symposium titled **"Africa in Transition-Today!,"** which explore issues of African identity and cultural authenticity.

AFF in collaboration with the International Center of Photography presents two evenings of screenings featuring the experimental works of **Theo Eshetu** and the late **Djibril Diop Mambety**.

The 2006 New York African Film Festival launches on April 20th at the historic Apollo Theater, and runs from April 26th to May 4th at the Walter Reade Theater, Lincoln Center. The Festival continues at International Center of Photography on May 12th and 19th, and concludes in conjunction with DanceAfrica at Brooklyn Academy of Music, from May 26th through 29th.







N A T I O N A L ENDOWMENT FOR THE ARTS





#### African Middleweights / Africains poids moyens

Daniel Cattier, Zimbabwe/Belgium, 2004; 18m. On the eve of Belgian Congo's independence, the final of the Afro-European Middleweight Championship in Brussels takes on a highly symbolic meaning.

#### All About Darfur – NY première

Taghreed Elsanhouri, Sudan/UK, 2005; 80m. Up until now, the perilous situation in Sudan has been seen only from the perspectives of those outside the country. All About Darfur offers an opportunity to hear the eloquent, at times contradictory, stories told by ordinary Sudanese in outdoor tea shops, markets. refugee camps and living rooms.

#### And If Latif Was Right / Et si Latif avait raison -**US première**

Joseph Ramaka, Senegal, 2006; 90m. One shot on May 15, 1993 ended the life of Maitre Babacar Sèye, the vice-president of Senegal's Constitutional Council. The reconstitution of this murder is at the heart of the first images of this documentary.

#### Aristotle's Plot

Jean-Pierre Bekolo, Cameroon, 1996; 72m. In a southern African town, a group of wannabe gangsters hang out at the Cinema Africa, reveling in mega-doses of the latest action flicks. Then in walks an earnest cineaste who wants to cleanse Cinema Africa of Hollywood imports, replacing Schwarzenegger with Sembene.

#### Be Kunko – NY première

Cheick Fantamady Camara, Guinea, 2004; 32m. A group of teenagers struggle to survive in a Guinean refugee camp. Despite the love and attention their grandmother Mémé showers on them, she can do nothing to save them from the spiral of violence that consumes them.

#### **Blood is Not Fresh Water**

Theo Eshetu, Ethiopia, 1998; 56m. Through a portrait of the filmmaker's grandfather. Ato Tekle Tsadik Mekuria, Ethiopia's most renowned historian, the story attempts to bypass Eurocentric concepts of Ethiopia by exploring Ethiopia's origin and the nature of identity.

#### Body and Soul V.3 - US premère

Theo Eshetu, Ethiopia/Italy, 2005; 28m. Body and Soul V.3 is a visual essay which, like a labyrinth, draws the viewer in maze of ideas. A journey through rituals and ceremonies, dances and fantastical visual reconstructions to celebrate the very act of seeing.

#### The Colonial Friend / L'ami y'a bon - US prèmiere

Rachid Bouchareb, Algeria, 2004; 9m. In 1940 France went to war against Germany and announced not only the mobilization of its territory, but also of its colonies. This beautifully animated film records the 1944 incident in which Senegalese veterans were gunned down after demanding to receive payment for their military service.

#### The Colonial Misunderstanding / Le malentendu colonial

Jean-Marie Teno, Cameroon, 2004; 78m. A provocative picture of the relatively short but nevertheless horrific colonial history of Germany in Africa, which explores how the genocidal war against the Herero people in Namibia served as a precursor to the policies of the Nazi regime.

#### Conversations on a Sunday Afternoon -**US première**

Khalo Matabane, South Africa, 2005; 80m. Co-Presented by Human Rights Watch International Film Festival

A fascinating contribution to the rich global trend of blending documentary and fiction, the film begins with one man's curiosity about a lonely woman in a Johannesburg park and expands its scope to inc

#### **Emerging Voices From the Maghreb:** Shorts Programs

#### Amal – US première

Ali Benkirane, Morocco/France, 2005; 17m. Amal, a 12-year old girl living in the countryside in Morocco, is a serious and passionate pupil who dreams of becoming a doctor. Her dreams are suddenly interrupted when her parents decide she will not be returning to school. Followed by

#### Noura's Summer/L'été de Noura – US première Pascal Tessaud, France, 2005; 23m.

Noura's parents organize a marriage for the young high school graduate without her knowledge, causing Noura to launch a desperate call for help. Followed by

#### Toi, Waguih – US première

Namir Abdel-Wasser, Egypt/France, 2005; 28m. Toi, Waguih, is the story of a relationship between a screenwriter son and his father, told through the silence of the father's feelings about his political life in the twilight of Egypt's independence. Followed by

#### My Lost House/Ma Maison Perdue - US première Kamal Al-Mahouti, Morocco/France, 2001; 19m. The filmmaker recounts his childhood memories in the wake of the destruction of the housing project in which he grew up, exploring the complexly intertwined histories of France and Morocco through the eyes of Moroccan immigrants living in France. Followed by

The Woman Alone/La Femme Seule – US première Brahim Fritah, Morocco/France, 2004; 23m. In the empty parts of the luxurious Parisian apartment where she works, Akosse narrates the conditions under which she emigrated, her past suffering, and her arrival in France. And thus begins her process of emancipation.

#### Fela! Fresh From Africa – NY première

Jaheed Ashley, Nigeria/USA, 2006; 90m. This incredible documentary guides viewers through the legendary Nigerian musician and cultural warrior's historic visit to NYC after his 1986 release from prison in Nigeria.

#### Festival in the Desert: The Tent Sessions

Afropop and Link TV, Mali/USA, 2004; 42m. From magnificent camel riders to enchanted lanternlit sand dunes, this film captures the sights and sounds of a music festival which was initially conceived as a way for the nomadic Tuareg people to unite with their brethren who had been dispersed by political upheaval. \* Live musical performance after May 3rd screening.

#### Free Wheels / En roue libre

Sijiri Bakaba, Ivory Coast, 2004; 90m. Fofana is caught in a traffic jam when two cripples, Patcheco and Guele take him hostage and announce themselves criminal masterminds. Thus begins a hard night of violence, confusion, drama and redemption. An allegory of Africa today!

#### The Golden Ball / Le ballon d'or

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

#### Grandma's Grammar / La grammaire de ma grand'mère

Jean-Pierre Bekolo, Cameroon, 1996; 9m. In an informal meeting, the filmmaker receives an unforgettable definition of cinema from the late African film pioneer, Djibril Diop Mambety.

#### Les Saignantes / The Bloodettes - NY première

Jean-Pierre Bekolo, Cameroon, 2005: 92m. A superbly photographed, stylishly edited sci-fi-actionhorror hybrid film about two young femmes fatales who set out to rid a futuristic country of its corrupt and sex-obsessed powerful men.

#### The Little Girl Who Sold The Sun / La petite vendeuse de soleil

Djibril Diop Mambety, Senegal/Switzerland, 1999; 45m. Reflecting Mambety's move beyond documenting Africa's victimization and towards envisioning the continent's recovery, this film is a luminous portrait of a young handicapped girl and her determination to be a street vendor of Le Soleil, Senegal's national newspaper, against the wishes of the other street boys.

#### Little Senegal

Rachid Bouchareb, Algeria/France, 2001; 97m. Alioune has retired from his post at the History of Slavery Musuem on Goree Island and decides to trace his ancestors who were sold into slavery. He sets off on a pilgrimage in search of his heritage only this time it's an African coming to America in this offbeat drama.

#### The Mothers' House – US première

Francois Verster, South Africa, 2005; 90m. This film tells the story of a young girl, Miche Moses— a charming, precocious, yet very troubled teenager-as she learns to make sense of the world around her in post-Apartheid South Africa.

#### Niiwam

Clarence Thomas Delgado, Senegal, 1991; 80m. Based on a novel by Ousmane Sembene. Niiwam recounts a young couple's attempts to save the life of their infant son, who is gravely ill.

#### On Line Rendez-Vous / Rencontre en ligne -**US première**

Adama Roamba, Burkina Faso, 2004; 12m. Love is dead between Franck and Myriam. Even though they live under the same roof, the couple only communicates by writing on the bathroom mirror. This quaint comedy shows us that sometimes going to extreme distances brings us closer together.

### Out in South Africa: Shorts Program Co-presented with NewFest: The New York LGBT Film Festival

It's Me, It's Me / Ndim' Ndim – US première Martha Qumba, South Africa, 2005; 8m. Speaking from her home Martha Qumba, a black lesbian activist, discusses the struggles and joys of love, marriage, fighting for what you believe in, and learning from one's experiences. Followed by

#### "...Silenced" - US première

Fanny Tsimong, South Africa, 2005; 15m. Through the devastating recollections of a victim, Tsimong boldly ventures into the subject of male rape, an issue that continues to be shrouded in taboo and stigma in South African society. Followed by

#### **Outlaw Culture – US première**

Phybia Dlamini, South Africa, 2005; 15m. When there is gay subject matter, the South African media's reporting often gives way to scandal. Seeking an answer, Dlamini interviews artists and reporters presenting the facts behind the homophobic drama.

#### Followed by

Enraged by a Picture – US première Zanele Muholi, South Africa, 2005; 15m. Lesbian photographer Muholi challenges her community's taboos by showing her provocative work in the heart of Soweto township in Johannesburg. Followed by

#### Two Moms – US première

Luiz de Barros and Andile Genge, South Africa, 2004; 48m.

In 2001, two women challenged South African child adoption laws and demanded the right to adopt as partners. Their victory made international headlines, and forever impacted the rights of gay and lesbian adoptive parents in South Africa.

#### **Ouartier Mozart**

Jean-Pierre Bekolo, Cameroon, 1992; 80m. Based on African folklore, this film tells the genderbending legend of a mischievous young girl who wants to know what it's like to be a boy. A good witch grants her wish, transforming the child into a young man. In "his" new incarnation, our hero proceeds to



#### Film Society of Lincoln Center

Walter Reade

Theater

	(*) Indic	ates Q&A session involved
Wed	1:00 2:45	* Festival in the Desert with Be Kunko The Mothers' House
<b>Wed</b> 4.26	2:45 4:30 6:30 9:30	Free Wheels * U-Carmen eKhayelitsha Delwende
	9.30	Derwende
TUUDO	1:00 3:00	* Quartier Mozart * Fela! Fresh From Africa with In Time
<b>THURS</b> 4.27	5:45 7:30	* All About Darfur * Emerging Voices from the
	9:45	Maghreb: Shorts Program * And If Latif Was Right
	3:30	* Don't F- With Me, I Have 51 Brothers and Sisters
<b>FRI</b> 4.28	5:30	* The Colonial Friend with Little Senegal
4.20	7:45 9:45	* Les Saignantes * Quartier Mozart
SAT	5:30	* Homeland
4.29	7:30 9:30	* Drum * Fela! Fresh From Africa
	12:00	* The Colonial Friend with
SUN	2:15 4:15	Little Senegal * All About Darfur * Conversations on a Sunday
<b>SUN</b> 4.30	4:15 6:30	* All About Darfur * Conversations on a Sunday Afternoon with A Shadow of Hope * U-Carmen eKhayelitsha
	4:15	* All About Darfur * Conversations on a Sunday Afternoon with A Shadow of Hope
4.30	4:15 6:30 9:00 1:00	* All About Darfur * Conversations on a Sunday Afternoon with A Shadow of Hope * U-Carmen eKhayelitsha Out in South Africa: Shorts Program * On Line Rendez-Vous with Hotel of Dreams
	4:15 6:30 9:00	* All About Darfur * Conversations on a Sunday Afternoon with A Shadow of Hope * U-Carmen eKhayelitsha Out in South Africa: Shorts Program * On Line Rendez-Vous with Hotel of Dreams Delwende Emerging Voices from the
4.30	4:15 6:30 9:00 1:00 2:45	* All About Darfur * Conversations on a Sunday Afternoon with A Shadow of Hope * U-Carmen eKhayelitsha Out in South Africa: Shorts Program * On Line Rendez-Vous with Hotel of Dreams Delwende
4.30	4:15 6:30 9:00 1:00 2:45 4:30 7:00	* All About Darfur * Conversations on a Sunday Afternoon with A Shadow of Hope * U-Carmen eKhayelitsha Out in South Africa: Shorts Program * On Line Rendez-Vous with Hotel of Dreams Delwende Emerging Voices from the Maghreb: Shorts Program * Drum
4.30 MON 5.01	4:15 6:30 9:00 1:00 2:45 4:30 7:00 9:15	* All About Darfur * Conversations on a Sunday Afternoon with A Shadow of Hope * U-Carmen eKhayelitsha Out in South Africa: Shorts Program * On Line Rendez-Vous with Hotel of Dreams Delwende Emerging Voices from the Maghreb: Shorts Program * Drum * Aristotle's Plot
4.30 MON 5.01 TUES	4:15 6:30 9:00 1:00 2:45 4:30 7:00 9:15 1:00	<ul> <li>* All About Darfur</li> <li>* Conversations on a Sunday</li> <li>Afternoon with A Shadow of Hope</li> <li>* U-Carmen eKhayelitsha</li> <li>Out in South Africa: Shorts Program</li> <li>* On Line Rendez-Vous with</li> <li>Hotel of Dreams</li> <li>Delwende</li> <li>Emerging Voices from the</li> <li>Magnreb: Shorts Program</li> <li>* Drum</li> <li>* Aristotle's Plot</li> <li>Homeland</li> <li>Les Saignantes</li> <li>* Conversations on a Sunday</li> <li>Afternoon with A Shadow of Hope</li> </ul>
4.30 MON 5.01 TUES	4:15 6:30 9:00 2:45 4:30 7:00 9:15 1:00 3:00	<ul> <li>* All About Darfur</li> <li>* Conversations on a Sunday</li> <li>Afternoon with A Shadow of Hope</li> <li>* U-Carmen eKhayelitsha</li> <li>Out in South Africa: Shorts Program</li> <li>* On Line Rendez-Vous with</li> <li>Hotel of Dreams</li> <li>Delwende</li> <li>Emerging Voices from the</li> <li>Maghreb: Shorts Program</li> <li>* Drum</li> <li>* Aristotle's Plot</li> </ul> Horneland Les Saignantes * Conversations on a Sunday



Brothers and Sisters

Be Kunko

\* Festival in the Desert with

9:45

<b>FRI</b> 5.12	7:00	* Blood is Not Fresh Water with Body and Soul v.3
<b>FRI</b> 5.19	7:00	The Little Girl Who Stole the Sun w Le Franc and Grandma's Grammar

/ith

## BAMcinématek

Please Note: The Best of African Film Festival at BAMcinématek from May 22 to May 30 inlcudes a Jean-Marie Teno Retrospective

<b>FRI</b> 5.26	Colonial Misunderstanding, 2:00 pm, 6:50 pm



look at exiles living in South Africa.

#### **Delwende – NY première**

S. Pierre Yameogo, Burkina Faso, 2005; 90m. A true story about a woman driven out of her village after being wrongly accused of being a witch. Delwende focuses on the human costs of traditional practices and womens' struggle for justice.

#### Dôlé

Imunga Ivanga, Gabon, 1999; 92 m.

Always strapped for cash, the boys decide to rob a dôlé stand, a new kind of instant lottery. The stakes are high, but so is the risk. Mougler, who is increasingly worried by his mother's illness, decides to go ahead with the hold up.

#### Don't F - With Me I Have 51 Brothers and Sisters

Dumisani Phakathi, South Africa, 2004; 86m. To find his 51 siblings and come to terms with the loss of his father during childhood, the filmmaker embarks on an epic journey through his country. This journey is as much the story of South Africa in search of its origins as it is the filmmaker's.

#### Drum – NY première

Zola Maseko, South Africa, 2004; 94m.

Drum depicts Sophiatown in the 1950s, a vibrant place full of music, love, laughter, and the breeding ground for resistance. As Nxumalo gets swept up in the movement to challenge apartheid, his enterprising reportage leads him into direct conflict with South Africa's apartheid machinery, with fatal consequences.

#### Homeland – US premiere

Co-presented with Margaret Mead Film & Video Festival

Jacqueline Kalimunda, Rwanda, 2005; 90m. In a beautiful land marred by violence, extreme beliefs and wicked politics, Kalimunda tries to reconcile the statistics of genocide with her sense of homecoming, tracing her journey to Rwanda - back to the origins of cruelty and fate.

#### Hotel of Dreams - US première

Helle Toft Jensen, Senegal/Denmark, 2005; 55m. A thought-provoking documentary that tackles with humor and insight the complex issues of globalization, culture, and identity that face Jeannot, upon his return to Senegal after more than 25 years of living in Europe.

#### In Time

Maurice A. Dwyer & Adetoro Makinde, Nigeria/USA 2005; 19m.

As a Nigerian-American, Bisi has lived her life balancing the freedom of an American lifestyle and the beliefs of her Yoruba ancestors. On the eve of her wedding, tradition takes over and threatens to cost her the man she loves.

#### Le Franc

Djibril Diop Mambety, Senegal, 1994; 45m. In a desperate attempt to pay his rent and reclaim his congoma, Marigo, a down-on-his-luck musician, buys a lottery ticket. When he wins, he finds that redeeming the ticket is no easy feat.

date the daughter of a tough cop

#### Safi, The Little Mother / Safi, la petite mère

Rasò Ganemtoré, Burkina Faso, 2004, 30m. When her mother dies giving birth, eight-year-old Safi is forced to flee her village where, according to the tradition, her baby brother must be sacrificed in order to join his mother and thus draw aside the bad fate of the village.

#### A Shadow of Hope – US première

Makela Pululu, South Africa/Congo, 2005; 24m. Refugees living in South Africa tell their stories of how the locals receive them into their communities. The film also explores the South African government's Department of Home Affairs' efforts to minimize discrimination and xenophobia

#### Something Else / Nkan Mii

Seke Somolu, Nigeria, 2004; 16m. Papa Segun is in dire straits; his business is not going well, creditors are at his doorstep, and now the bank wants to repossess his home. While Papa Segun is not keen on humbling himself, he is left with fewer and fewer options.

#### U-Carmen eKhayelitsha – US première

Mark Dornford-May, South Africa, 2005; 120m. Based on Bizet's opera Carmen, set in a South African township, and sung and spoken in Xhosa by an incredibly talented cast of performers, this story of seduction, love, jealousy, and betrayal will make you forget all previous film versions of Carmen.

Niiwam, 6:50 pm, 9:15 pm 5.27

African Middleweights with Be Kunko, Safi, The Little Mother: and SUN Something Else, 6:50 pm, 9:15 pm 5.28 Dôlé, 2:00 pm, 4:30 pm

MON The Golden Ball, 2:00 pm Delwende, 4:30 pm, 6:50 pm, 9:15 pm 5.29

Walter Reade Theater, 165 West 65th St. on the plaza level at Lincoln Center, Visit www.filmlinc.com or call 212, 496, 3809 for tickets. Box office: open daily from 12:30pm. Call 212. 875. 5600 for information. General Admission \$10, \$7students, \$6 FSLC members, \$5 for seniors (weekday matinees), \$5 children (ages 6-12) accompanied by adult. Directions: Take 1 or 9 train to 66th Street. M5, M66, or M106 bus.

International Center of Photography, 1114 Avenue of the Americas at 43rd St. - 212-857-0001. General Admission \$5. Info at www.icp.org. The ICP School is located diagonally opposite the Museum, on the southeast corner of Avenue of the Americas and West 43rd Street. Directions: Take B, D, F, or V train to 42nd Street at Avenue of the Americas, M5, M6, or M7 bus,

BAMcinématek @ BAM Rose Cinemas, 30 Lafayette Avenue, Brooklyn. Visit www.BAM.org or call 718. 636. 4100 for more information. Tickets also available through www.movietickets.com or 718. 777. FILM. General Admission \$10, Cinema Club Members \$6. Seniors. Children under 12. Students with valid ID (Mon-Thu, except holidays) \$7. Directions: C to Lafayette; N, R, D, M to Pacific; 2, 3, 4, 5 to Nevins; or G to Fulton.