

# FILM FORUM

A NON-PROFIT CINEMA SINCE 1970 209 WEST HOUSTON ST. NEW YORK, NY 10014 BOX OFFICE: (212) 727-8110

INDEPENDENT PREMIERES & CLASSICS AUG/SEPT 2021

LIMITED  
RUN

OPENS AUGUST 6

## THE MACALUSO SISTERS

WRITTEN AND DIRECTED BY EMMA DANTE

Imagine Chekhov's *Three Sisters* (now five), in 1980s Palermo, living on the top floor of a distressed building, in close proximity with the doves they raise and rent for celebrations (dyed pink for weddings). A tragic seaside event propels Emma Dante's 3-part drama, following her characters from childhood through their adult years, each profoundly affected by that day at the beach. "Dante's sensitive screenplay and her fine army of actresses (12 in total, playing the 5 characters between them) create a beautifully melancholic and often extraordinarily moving celebration of the frictive love that exists between sisters. Not all survive the film's brief runtime, some leave behind their ghostly outlines, like the patch of raw, clean wallpaper revealed when a picture frame is removed.... The Macaluso sisters are marvelous creatures indeed: common as pigeons, precious as doves." — Jessica Kiang, *Variety*

89 MINS. ITALY GLASS HALF FULL MEDIA



AUGUST 6-19

Picking up where we left off in March, 2020!

## THE WOMEN BEHIND HITCHCOCK

Our festival spotlighting screenwriter/producer **Joan Harrison**, Hitchcock's wife and close collaborator **Alma Reville**, and other women who worked behind the camera with the legendary director, continues after a year and a half interruption. With both classics and rarities, including 35mm prints imported from the UK especially for the series.

PHANTOM LADY  
VERTIGO

THE SEVENTH CROSS  
REAR WINDOW

THE FIRST BORN  
SABOTEUR

NOCTURNE

SHADOW OF A DOUBT  
THEY WON'T BELIEVE ME

MARNIE

EYE WITNESS

RIDE THE PINK HORSE  
SUSPICION

CIRCLE OF DANGER

STAGE FRIGHT

THE CONSTANT NYMPH

THE BIRDS

... and much more!

With support from the Robert Jolin Osborne  
Endowed Fund for American Classic Cinema



LIMITED  
RUN

OPENS AUGUST 13

## THE LOST LEONARDO

DIRECTED BY ANDREAS KOEFOED

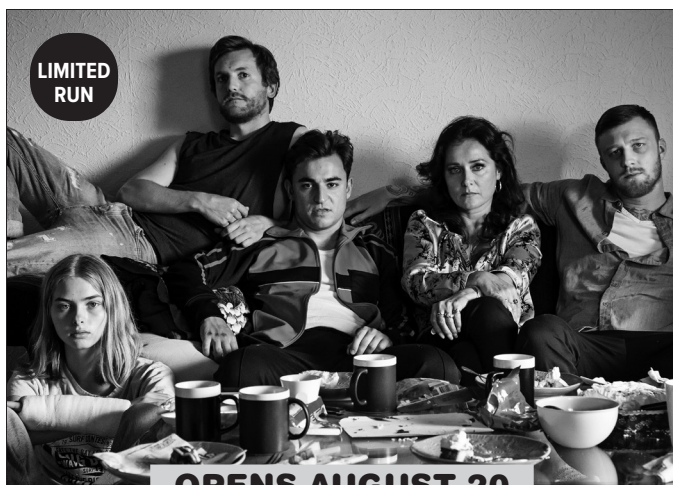
In 2017, *Salvator Mundi* (Savior of the World), a portrait of Christ purportedly by **Leonardo da Vinci**, was auctioned by Christie's for \$450 million, a world record for any work of art. The bizarre story of its provenance, the intrigue surrounding its multi-year restoration, and the worldwide controversy regarding its authenticity are all recounted in a non-stop narrative conflating art world drama, international politics, and high-level financial shenanigans. Art dealers, curators, FBI and CIA agents, journalists, restorers, historians, a Russian oligarch, a Saudi prince, and the director of the Louvre are drawn into the story. On hand are outrageous art provocateur **Kenny Schachter** and art critic **Jerry Saltz** (who calls the painting "a made-up piece of junk"), both emphatic in their contempt for the proceedings. That said, the Louvre has in fact authenticated the painting as principally the work of **Leonardo**, the man whose *Mona Lisa* is sans doubt their prize possession.

97 MINS. DENMARK / FRANCE

SONY PICTURES CLASSICS

With support from the Roy Lichtenstein Foundation Fund  
and the Helen Frankenthaler Endowed Fund





LIMITED  
RUN

OPENS AUGUST 20

## WILDLAND

DIRECTED BY JEANETTE NORDAHL

**"An insidiously horrible and thrilling Scandi noir"** — Peter Bradshaw, *The Guardian*. WILDLAND stars Sidse Babett Knudsen as kindly aunt Bodil (a 180-degree reversal from her role as the morally impeccable Danish Prime Minister in the TV series *Borgen*), who provides a home for her orphaned teenage niece (Sandra Guldberg Kampp). Knudsen plays the grande dame of a coldblooded crime family, her boys "three variously unhinged male thugs" (*Variety*) who specialize in debt collection. Kampp is riveting as an emotionally fragile, grieving young woman who is grateful to her new relations but conflicted about their enterprise. "Kampp... has something of the young Scarlett Johansson about her," facing off with Knudsen as "the smilingly ruthless den mother... exuding equal parts soccer mom and brothel madam energy." — Guy Lodge, *Variety*

88 MINS. DENMARK FILM MOVEMENT

AUGUST 20-26

**"A MATCHLESS DELIGHT."**

— Vincent Canby, *The New York Times*

**"STILL BRAZENLY INVENTIVE AND BRACINGLY FRESH."**

— *Film Comment*

WAYNE WANG's

## CHAN IS MISSING

(1982) San Francisco cab drivers Wood Moy and Marc Hayashi search the streets of Chinatown and question local characters in search of the mysterious Chan who ran off with their money, in a Neo-Noir comedy by director/co-writer Wang — the first major indie feature by a Chinese American.



"Not just a groundbreaking film, but also a witty, intelligent, mischievous attempt to mix identity politics (of an inquisitive, skeptical sort), social documentary, and genre parody." — Jonathan Romney, *Film Comment*. "Funny and fast moving... crackles with the excitement of a new director tackling a new, exciting subject. Wang sees his Chinese subjects with an irony and intelligence that gives us far more than a puncturing of old stereotypes." — *Sight & Sound*. "Raunchy, sprawling and completely unpredictable." — *Time Out*

80 MINS. STRAND RELEASING

ALSO SCREENING THIS WEEK:

WAYNE WANG's **DIM SUM: A LITTLE BIT OF HEART** (1985)

and **THE JOY LUCK CLUB** (1993)



AUGUST 27-SEPTEMBER 2

**"ONE OF THE BEST-DIRECTED, BEST-MADE FILMS OF OUR TIME."**

— Roger Ebert

SPIKE LEE's

## DO THE RIGHT THING

4K RESTORATION

(1989) The hottest day of the year at Oscar-nominated Danny Aiello's pizzeria in Bed-Stuy, and Spike is taking his time delivering those pies. With an often hilarious, profane (240 f-bombs), and racially provocative set of character studies — leading to an explosive climax. A stellar cast includes John Turturro, Ossie Davis, Ruby

Dee, Richard Edson, Rosie Perez, Bill Nunn, Giancarlo Esposito (*Breaking Bad*), et al. "Living, breathing, riveting proof of the arrival of an abundantly gifted new talent... Though the action is limited to one more-or-less idealized block, the scope is panoramic." — Vincent Canby, *The New York Times*. "Lee's masterstroke was to deploy all the characteristics associated with an uncomplicated good time at the cinema... as a Trojan horse for incendiary political content." — Ashley Clarke, *Reverse Shot*

120 MINS. UNIVERSAL PICTURES



LIMITED  
RUN

OPENS SEPTEMBER 3

# MOGUL MOWGLI

DIRECTED BY BASSAM TARIQ  
CO-WRITTEN BY AND STARRING RIZ AHMED



Fresh off his riveting, Oscar-nominated performance in **THE SOUND OF METAL**, Riz Ahmed (aka Riz MC) stars in and co-writes, with director Bassam Tariq, this fierce, hallucinatory “true fiction” — playing Zed, a tetchy British Pakistani rapper whose lyrics fulminate on immigrant identity and politics. On the eve of his breakout world tour, Zed confronts a crisis

that rekindles his fraught relationship with his father — an emotional deep-dive that’s also a metaphor for decades of Indian-Pakistani tensions. Feverish, vibrant dream sequences featuring a stalking marigold-faced spirit and Zed’s blazing hip-hop battles are intercut with his vulnerability and desperation. True to form, Ahmed delivers a knock-out performance — portraying a version of himself as well as something larger, facing both personal demons and those of history.

90 MINS. UK / USA **STRAND RELEASING**

*With support from the Roy Lichtenstein Foundation Fund*



SEPTEMBER 3-9

“A PHILOSOPHICAL LOVE STORY  
FOR EACH SEASON OF THE YEAR.”

— Dave Kehr, *The New York Times*

ERIC ROHMER’s

# TALES OF THE FOUR SEASONS

FOUR CHARMING COMEDIES IN FOUR NEW 4K RESTORATIONS

**A TALE OF SPRINGTIME**

1989 108 MINS.

**A TALE OF SUMMER**

1996 113 MINS.

**A TALE OF WINTER**

1992 114 MINS.

**A TALE OF AUTUMN**

1998 112 MINS.

SEPARATE ADMISSIONS **JANUS FILMS**

*With support from the George Fasel Memorial Fund*

SEPTEMBER 10-23

“NO FINER FILM HAS EVER BEEN MADE ABOUT ORGANIZED CRIME —  
NOT EVEN *THE GODFATHER!*” — Roger Ebert



“EXCITES THE SENSES IN A WAY  
FEW FILMMAKERS EVEN DREAM OF.”

— Geoff Andrew, *Time Out*

MARTIN SCORSESE’s

# GOODFELLAS

NEW 4K RESTORATION

ROBERT DE NIRO

JOE PESCI

RAY LIOTTA

PAUL SORVINO

1990 APPROX. 146 MINS.

WARNER BROS.

OPENS SEPTEMBER 10

# FIRE MUSIC

DIRECTED BY TOM SURGAL

LIMITED RUN



"Should be on any serious music lover's must-see list" — Frank Scheck, *The Hollywood Reporter*. Although the free jazz movement of the 1960s and '70s was much maligned in some jazz circles, its pioneers — brilliant talents like Ornette Coleman, Cecil Taylor, Sun Ra, Albert Ayler, and John Coltrane — are today acknowledged as central to the evolution of jazz as America's most innovative art form. FIRE MUSIC showcases the architects of a movement whose radical brand of improvisation pushed harmonic and rhythmic boundaries, and produced landmark albums like Coleman's *Free Jazz: A Collective Inspiration* and Coltrane's *Ascension*. A rich trove of archival footage conjures the 1960s jazz scene along with incisive reflections by critic Gary Giddins and a number of the movement's key players. FIRE MUSIC "clearly lays out how... for a brief yet indelible period, (free jazz) yielded a wealth of music that's still unparalleled in its gritty intensity and deep spiritual resonance" — Hank Shteamer, *Rolling Stone*

88 MINS. USA SUBMARINE

With support from the Roy Lichtenstein Foundation Fund

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LIMITED RUN

OPENS SEPTEMBER 17

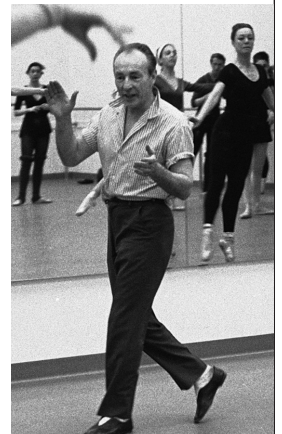
# IN BALANCHINE'S CLASSROOM

PRODUCED AND DIRECTED BY CONNIE HOCHMAN

The genius of George Balanchine (1904-1983), the man who reinvented ballet for the 20th century, is celebrated in this homage to his nonpareil choreography, the basis of his body of work for the New York City Ballet and the technique taught at the world-renowned School of American Ballet. Some of Balanchine's greatest stars describe the inventiveness, precision, speed, and musicality he demanded: Jacques d'Amboise ("It's like I was a pupil of Einstein"), Merrill Ashley ("a privilege of a lifetime"), Gloria Govrin, Suki Schorer, Edward Villella, and Heather Watts ("He was some kind of mad scientist"). Balanchine instilled in each of them an abiding, obsessive love of dance and an almost religious desire to pass along his artistry and vision. The depth of Balanchine's passion — and theirs — is dazzling, as is much of the never-before-seen footage of him in the classroom. 88 MINS. USA

ZEITGEIST FILMS in association with KINO LORBER

With support from the Roy Lichtenstein Foundation Fund



OPENS SEPTEMBER 17

LIMITED RUN

# LITTLE GIRL

DIRECTED BY SÉBASTIEN LIFSHITZ

"When I grow up, I'm going to be a girl," declares 3-year-old Sasha, assigned male at birth in provincial France. In time, the petite 8-year-old dons pink dresses and hair ribbons — though only at home — as she and her close-knit family confront their community's resistance to her calmly proclaimed identity. From Sasha's bedroom to scenes of alienation in ballet class and the school principal's office — and finally to sessions with an empathetic therapist in Paris — the filmmaker captures this child's poignant emotional shifts, by turns remarkably mature and heartbreakingly anxious. Her strong-willed mother fights tirelessly on Sasha's behalf, moving through complex stages of guilt, anger, and hope. Despite all the ado made by adults, it is young Sasha who must learn to be at ease in the world. 88 MINS. FRANCE MUSIC BOX FILMS

With support from the R.G. Rifkind Foundation Endowment for Queer Cinema



SEPTEMBER 24-OCTOBER 7

"There's *Potemkin*, *Citizen Kane*, and this... Godard's first film."

— J. Hoberman

# JEAN-LUC GODARD's BREATHLESS

NEW 4K RESTORATION

(1960) Lip-stroking pug Jean-Paul Belmondo is on the run, shooting cops and stealing cars — and cash from the handbag of *Herald Tribune*-hawking girlfriend Jean Seberg. The start of JLG's decade of supreme hipness and seemingly compulsive,



often outrageous innovation. "The atmospheric fatalism of the French gangster movie hot-spiced with the plot-driven fatalism of American Film Noir...It lit the fuse for the whole youth movement in cinema... *Breathless* is where it — they — all began." — Phillip Lopate, *The New York Times*

APPROX. 89 MINS. RIALTO PICTURES

With support from the George Fasel Memorial Fund