

FILM FORUM

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

INDEPENDENT PREMIERES & CLASSICS DEC 2021/JAN 2022



DECEMBER 3 - 16

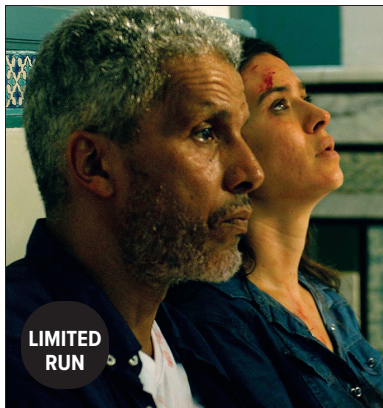
"PUREST GOLD." — *The New York Times*

VITTORIO DE SICA'S MIRACLE IN MILAN NEW 4K RESTORATION

(1951) In a ramshackle Milanese shantytown, a baby found in a cabbage patch grows up to be Francesco Golisano's "Totò," whose sunny outlook — plus the magic dove left to him by his adoptive mother — helps the quarter's denizens find beauty in their lives. A mix of Neo-Realism and fantasy from De Sica and his longtime screenwriter Cesare Zavattini, fresh on the heels of their previous collaboration, *THE BICYCLE THIEF*. Winner, *Palme D'Or*, Cannes Film Festival. "The rich vein of sly compassionate humor that Charlie Chaplin and René Clair used to mine with unparalleled genius has been tapped by De Sica." — Bosley Crowther, *The New York Times*. "A wildly imaginative tale brought to life with astonishing special effects and slapstick stunts." — Richard Brody, *The New Yorker*

101 MINS. ITALY JANUS FILMS

Restored from the original camera negative by
Cineteca di Bologna and Compass Film,
in collaboration with Mediaset, Infinity, Arthur Cohn and
Variety Communications at L'Immagine Ritrovata laboratory.



LIMITED
RUN

OPENS DECEMBER 10

A SON (UN FILS)

WRITTEN AND DIRECTED BY
MEHDI M. BARS AOUI

Late summer 2011, following the Arab Spring and the fall of Tunisia's 24-year-long corrupt regime: an affluent, French-educated family is weekendending in the scenic southeast, the stunning desert that was inspiration for Luke

Skywalker's home planet. An attack by armed Islamic extremists thrusts Fares, Meriem, and their 11-year-old son into a series of intense shock waves, both physical and emotional. Mehdi Barsaoui's riveting debut stars César Award-winning actor Sami Bouajila as Fares, who becomes quietly, wrenchingly torn between a father's love, a man's pride and anger, and a thinking citizen's moral center — amidst looming regional instability that does not discriminate. A SON "expertly capture(s) complex human emotions within their socio-cultural, historical, and political context." — Jay Weissberg, *Variety*

96 MINS. TUNISIA / FRANCE / LEBANON / QATAR ARTMATTAN FILMS

LIMITED
RUN

OPENS DECEMBER 17

PRESIDENT DIRECTED BY CAMILLA NIELSSON

Danish director Camilla Nielsson — who previously chronicled the contentious reform of Zimbabwe's constitution in the acclaimed *DEMOCRATS* (a Film Forum premiere) — gains astonishing access to that nation's 2018 presidential election as Obama-esque reformer Nelson Chamisa faces overwhelming odds against Emmerson Mnangagwa, disciple of longtime dictator Robert Mugabe and nicknamed "the crocodile." Disputes over voter rolls and a compromised election commission, plus voter intimidation and outright violence mount as election day nears. As we Americans question the strength of our democratic institutions and our



ability to agree on what constitutes a free and fair election, *PRESIDENT* illustrates the global scale of these issues. "Extraordinary. An epic-scale docu-thriller. A brazen feat of hijacked democracy to make Donald Trump positively chartreuse with envy." — Guy Lodge, *Variety*

118 MINS. DENMARK / US / NORWAY
GREENWICH ENTERTAINMENT

With support from the Richard Brick, Geri Ashur, and
Sara Bershtel Fund for Social Justice Documentaries



DECEMBER 17 – 30

“FELLINI’S FINEST FILM.” – Pauline Kael

FEDERICO FELLINI’S NIGHTS OF CABIRIA

STARRING GIULIETTA MASINA
BEST ACTRESS, CANNES FILM FESTIVAL

NEW 4K RESTORATION

(1957) Giulietta Masina as Roman streetwalker “Cabiria,” a seemingly tough cookie, in Fellini’s showcase for his wife (inspired by her character’s brief appearance in the director’s *THE WHITE SHIEK*), structured as a series of episodes (“each apparent irrelevance falls into place” — Kael): she’s robbed of her purse and dumped into the river by her pimp boyfriend; whisked to a famous movie star’s luxurious villa; encounters a mysterious man who delivers food to homeless people living in holes in the ground (a 7-minute sequence not restored until 1998); makes a tear-drenched pilgrimage to a religious shrine; and finds romance with an understanding accountant — and then a final devastating disillusionment. Academy Award®, Best Foreign Language Film. Music by Nino Rota.

117 MINS. ITALY 4K DCP RESTORATION RIALTO PICTURES

4k Restoration by TF1 Studio in partnership with Studiocanal and with the support of the CNC. Restored at L’immagine Ritrovata Laboratory, Bologna.

OPENS DECEMBER 22

THE VELVET QUEEN

DIRECTED BY MARIE AMIGUET AND VINCENT MUNIER

The wild, mountainous peaks of Tibet — a frigid, gorgeous, inhospitable world that resembles a lunar landscape — are inhabited by antelope, soaring falcons, herds of yak, lumbering bears, and the diminutive but forbidding Pallas’ cat. But for world-renowned wildlife photographer Vincent Munier and his intrepid companion, novelist/geographer Sylvain Tesson, the Holy Grail is the majestic, elusive snow leopard. Their adventurous sleuthing (making themselves as inconspicuous as possible) is punctuated by intimate conversations about the existential nature of their quest. For anyone who has marveled at the infinite mystery and beauty of their pet cat, *THE VELVET QUEEN* is a not-to-be-missed, swoon-worthy experience. With original music by Warren Ellis and Nick Cave.

92 MINS. FRANCE OSCILLOSCOPE LABORATORIES



LIMITED
RUN



OPENS DECEMBER 29

JOCKEY

DIRECTED BY CLINT BENTLEY

A charismatic, legendary jockey coping with years of injuries and disappointment, faces two challenges: an exceptional steed and a young rider who claims to be his son. Clifton Collins Jr.’s (*CAPOTE*, *STAR TREK*, *Westworld*) lead performance is “a role to match his aptitude for existential contemplation... career-redefining (with) a talent for profundity previously untapped” (Carlos Aguilar, *The Wrap*). Molly Parker (*House of Cards*, *Deadwood*) as a horse trainer and his longtime friend is both tough-as-nails and gently radiant. Casting actual jockeys in supporting roles and filming at the Turf Paradise racetrack in Arizona, debut director Bentley achieves a delicate balance between authenticity and poetic realism. “The world captured by cinematographer Adolpho Veloso seem[s] to exist entirely in that magic hour that casts ghostly rays of sunlight across the desert plain.” — Ryan Lattanzio, *IndieWire*

94 MINS. USA SONY PICTURES CLASSICS

LIMITED
RUN

DECEMBER 31 – JANUARY 13

“I reached the point of thinking there were no more masterpieces to discover, until I saw *I Know Where I’m Going*.” — Martin Scorsese

FROM THE DIRECTORS OF *THE RED SHOES*
MICHAEL POWELL AND EMERIC PRESSBURGER’S

I KNOW WHERE I’M GOING

NEW 4K RESTORATION



(1945) En route to marry her middle-aged, filthy rich boss, Londoner Wendy Hiller is stormbound in the Hebrides and confused and distracted by the friendly ministrations of impoverished Scottish laird Roger Livesey. Extensive location shooting imparts a hint of the supernatural to Powell & Pressburger’s most romantic movie. “Alongside *A CANTERBURY TALE*, (it’s) Powell’s most eloquent tribute to the mysteries of the British landscape... Full of well-integrated symbols (islands, hawks, a whirlpool) and lyrically shot in black & white, it’s all quite beautiful, combining romance, comedy, suspense and a sense of the supernatural to winning effect.” — Geoff Andrew, *Time Out*

92 MINS. UK PARK CIRCUS

Restored by the BFI National Archive and the Film Foundation in association with ITV. Restoration funding provided by the Hobson/Lucas Family Foundation. Additional support provided by Matt Spick.

SELECTED SCREENINGS
JANUARY 2 – 12



OSCAR WILDE

THE IMPORTANCE OF BEING ERNEST
SALOMÉ

THE PICTURE OF DORIAN GRAY

THE CANTERVILLE GHOST

THE TRIALS OF OSCAR WILDE

AND MORE

Matthew Sturgis, author of the new book *Oscar Wilde: A Life* (Knopf), will introduce selected screenings.

With support from the R.G. Rikkind Foundation Endowment for Queer Cinema and the Ada Katz Fund for Literature in Film



LIMITED
RUN

OPENS JANUARY 7

A HERO

WRITTEN AND DIRECTED BY ASGHAR FARHADI

Winner of the Grand Prix at the 2021 Cannes Film Festival, the latest film from two-time Academy Award-winning writer/director Asghar Farhadi (*A SEPARATION*, *THE SALESMAN*) is set in the stunning, historic city of Shiraz, Iran. A sign-painter and calligrapher, Rahim is on two-day leave from debtors’ prison when he’s offered an unethical opportunity to change his fate. He wards off temptation and instead commits a selfless act. But his good deed goes viral, and with more visibility, his intentions come under intense public scrutiny. A suspenseful, intricately plotted parable, *A HERO* showcases Farhadi’s gift for finding universal moral relevance in the particularities of Iranian society — and here dramatizes the inherent dangers of social media. “(A) deliciously ironic, exquisitely complex and mysteriously stirring tale” — Joe Morgenstern, *The Wall Street Journal*

127 MINS. IRAN/France AMAZON STUDIOS

OPENS JANUARY 14

LIMITED
RUN

WHO WE ARE:

A CHRONICLE OF RACISM IN AMERICA

PRODUCED AND DIRECTED BY EMILY KUNSTLER AND SARAH KUNSTLER
WRITTEN BY JEFFERY ROBINSON

Jeffery Robinson, former Deputy Legal Director of the ACLU, crisscrosses the U.S. speaking brilliantly on the legacy of slavery and racism, a 400-year history whose Constitutional underpinnings are reflected in every aspect of our nation’s economic, social, educational, and political reality. Accessible and engaging, Robinson interjects his family history to personalize the story: Growing up in Memphis, he was the beneficiary of his parents’ white friends, whose intervention allowed them to buy a home in a “good” neighborhood. The Kunstler sisters’ previous film, *DISTURBING THE UNIVERSE*, on their father (famed civil rights attorney William Kunstler), did not pull any punches. Nor does this one. Robinson acknowledges the irony of having two white women make a movie on racial injustice. His humor, passion, and commitment to imparting unadorned, painful truths are easily matched by their own.

118 MINS. USA

SONY PICTURES CLASSICS

With support from the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries



JANUARY 14 – 27

**“AN IMMACULATE THRILLER...
with one of Hackman’s greatest performances.”**

– Philip French, *The Guardian*

**FRANCIS FORD COPPOLA’S
THE CONVERSATION**

STARRING GENE HACKMAN

NEW 35MM PRINT PERSONALLY SUPERVISED BY COPPOLA



(1974) *“He’d kill us if he had the chance.”* Loner surveillance expert Gene Hackman’s masterpiece: bugging a couple in San Francisco’s teeming Union Square. Hackman’s Harry Caul is a paranoid recluse, living alone in an empty apartment, where he plays saxophone to jazz records and broods over deaths he presumably caused in the past. Coppola’s “personal” follow-up to his mega-blockbusters *THE GODFATHER* and *THE GODFATHER PART II*. With John Cazale (Fredo of *THE GODFATHER*) as Harry’s dim-witted assistant, Allen Garfield as a rival wire tapper, and soon-to-be-stars Teri Garr and Harrison Ford. “When it premiered, the technological tricks and sleek corporate backdrop evoked Watergate. Thanks to Walter Murch’s keen, intuitive sound montage and Hackman’s clammy, subtle performance, captures a more elusive and universal fear.” — Michael Sragow, *The New Yorker*.

113 MINS. USA **RIALTO PICTURES**



JANUARY 28 – FEBRUARY 10

**NYC’S MOVIE RENAISSANCE
1945 – 1955**

CLASSICS AND DISCOVERIES

including **ON THE WATERFRONT, THE HOUSE ON 92ND STREET,
THE NAKED CITY, KISS OF DEATH, SIDE STREET, THE LOST WEEKEND,
ON THE TOWN, LITTLE FUGITIVE, FORCE OF EVIL, and many others.**

Selected shows introduced by historian Richard Koszarski, author of the new book:
“Keep ‘Em in the East”: Kazan, Kubrick and the Postwar New York Renaissance (Columbia Univ. Press)

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

SUNDAY, JANUARY 30



GARBO DAY
NINOTCHKA
CAMILLE
ANNA KARENINA
FLESH AND THE DEVIL

Selected screenings introduced
by Robert Gottlieb, author of
a new Garbo biography (FSG).

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