

FILM FORUM

PREMIERES

A NON-PROFIT CINEMA SINCE 1970

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Calendar Programmed by KAREN COOPER and MIKE MAGGIORE



NOVEMBER 21 – DECEMBER 4

2 WEEKS

¡LAS SANDINISTAS!

DIRECTED BY JENNY MURRAY

NICARAGUA/US

2018

96 MINS.

IN ENGLISH AND SPANISH WITH ENGLISH SUBTITLES

FILM SALES CO.

The young Sandinista revolutionaries defeated Somoza, a notoriously despotic and corrupt tyrant, in 1979, taking control of Nicaragua until 1990. For nearly a decade they fought a civil war with the US-backed “Contras,” lost a 1990 election, and then resurfaced in 2006. While up to 30% of the rebel combatants were female (peasants, housewives, and intellectuals), women were systematically denied meaningful roles in the newly formed government. Today, they testify to staggering levels of violence against women in Nicaragua. ¡LAS SANDINISTAS! gives vibrant voice to their story: combining archival footage of teenage girls toting AK-47s with the women they’ve become who declare unequivocally: “We have to make the revolution all over again.”

12:30, 2:35, 4:45, 7:00, 9:10

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

DECEMBER 5 – 18

2 WEEKS

THE CHARMER

DIRECTED BY MILAD ALAMI

DENMARK/SWEDEN

2017

102 MINS.

IN DANISH AND PERSIAN WITH ENGLISH SUBTITLES

FILM MOVEMENT

Esmail is a darkly handsome Iranian immigrant to Denmark, on the verge of being thrown out of the country if he can’t find a Danish woman to marry. He dresses well and frequents posh bars, easily ingratiating himself with attractive Danes who are seduced by his good looks, gentle manners, and apparent decency. But he’s a man caught between his self-interest and self-respect. Things get a lot more complicated when he meets a beautiful fellow countryman (Iranian singer Soho Rezanejad) who immediately grasps his game plan, but finds herself attracted to him nonetheless. THE CHARMER is a debut movie by a director who understands that a psychological thriller need not focus on violent crime. Rather it wraps its head around the notion that small, seemingly insignificant acts may cause pain and trauma to those who become players in our lives.

12:30, 2:35, 4:45, 7:00, 9:10



OPENS FRIDAY, DECEMBER 14

CAPERNAUM

DIRECTED BY NADINE LABAKI

LEBANON

2018

120 MINS.

IN ARABIC AND AMHARIC WITH ENGLISH SUBTITLES

SONY PICTURES CLASSICS

Winner of the Jury Prize at the most recent Cannes Film Festival and recipient of an 8-minute standing ovation, CAPERNAUM (the word is a French reference to hell) centers on a 12-year-old Beirut street urchin (Zain) who sues his parents in court for bringing him into a world of desperate poverty. Disgusted by his parents — who sell his sister in exchange for some chickens — Zain teams up with Rahil, a young Ethiopian refugee whose infant becomes his companion. Director Nadine Labaki’s neo-realism has been compared to that of De Sica and Rossellini. She has been lauded as “astonishingly accomplished” (Jay Weissberg, *Variety*) for her vision of a Kafkaesque bureaucracy that ensnarls its subjects with regulations that make their difficult lives nearly impossible. The two young leads in the film, today, live in Norway and France. “A film that already feels like a landmark.” (Robbie Collin, *The Telegraph*, UK)

1:00, 3:45, 7:00, 9:30



OPENS FRIDAY, DECEMBER 21

COLD WAR

DIRECTED BY PAWEŁ PAWLIKOWSKI

POLAND

2018

90 MINS.

IN POLISH AND FRENCH WITH ENGLISH SUBTITLES

AMAZON STUDIOS

From the director of IDA, winner of the Oscar for Best Foreign Language Film (2014), comes a passionate drama of Wiktor and Zula, star-crossed lovers (based on the filmmaker’s parents), who move from Soviet-dominated Poland to the jazz clubs of Paris and back again over a 15-year period, beginning in 1949. Writes Jonathan Romney: “COLD WAR revels in cinematic glamour. As Wiktor, Tomasz Kot embodies a stormy-browed artistic masculinity, while as the mercurial, powerfully sexual Zula, too earthy and complex to be an off-the-peg femme fatale, Joanna Kulig... gives a vibrant performance that many critics have suggested with more than a sigh of nostalgia, marks her out as a new Jeanne Moreau.” (*Sight & Sound*)

12:30, 2:25, 4:20, 6:15, 8:10, 10:10



JANUARY 16 – 29

2 WEEKS

THE HEIRESSES

DIRECTED BY MARCELO MARTINESSI

PARAGUAY/GERMANY/BRAZIL/URUGUAY/NORWAY/France

2018

98 MINS.

IN SPANISH WITH ENGLISH SUBTITLES

DISTRIB FILMS US

Chela and Chiquita have been partners for decades, lifelong members of Paraguay’s moneyed elite — until the money runs out. Now they spend their days selling their furniture, glassware, and silver to whoever will make them an offer. When Chiquita, the more garrulous and resilient of the two women, is sent to prison, Chela has to cope with loneliness and incipient poverty. Then a new option develops. The movie is anchored by two extraordinary, magnetic performances (Ana Brun as Chela won the Best Actress prize in Berlin) that suggest the untold inner resources of its principal characters. The director credits Rainer Werner Fassbinder’s THE BITTER TEARS OF PETRA VON KANT as an important influence, describing THE HEIRESSES as “a coming-of-age film for a 60-year-old woman.”

12:30, 2:40, 4:50, 7:00, 9:10

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



JANUARY 30 – FEBRUARY 12

2 WEEKS

THE WILD PEAR TREE

DIRECTED AND EDITED BY NURI BILGE CEYLAN

TURKEY/France/GERMANY/BULGARIA

2018

188 MINS.

IN TURKISH WITH ENGLISH SUBTITLES

CINEMA GUILD

Famed Turkish director Nuri Bilge Ceylan (ONCE UPON A TIME IN ANATOLIA) has made a leisurely, expansive, often humorous movie, essentially about a dysfunctional father-son relationship, that posits conflicting personalities against one another: a sybaritic father and his earnest son, a struggling young writer and a popular middle-aged novelist, a literary wanna-be and a would-be corporate patron, two religious figures who parse fate and causality, myth and reality — in what amounts to “a mesmerizing verbal fugue” (Jay Weissberg, *Variety*). These alternately funny and poignant engagements are set within a dream-like world of lush natural settings and disturbing encounters (a vampire-like kiss) and images (a sleeping infant, its face covered with ants).

12:30, 4:00, 7:30



FEBRUARY 13 – 26

2 WEEKS

BIRDS OF PASSAGE

DIRECTED BY CRISTINA GALLEGO AND CIRO GUERRA

COLOMBIA/DENMARK/MEXICO

2018

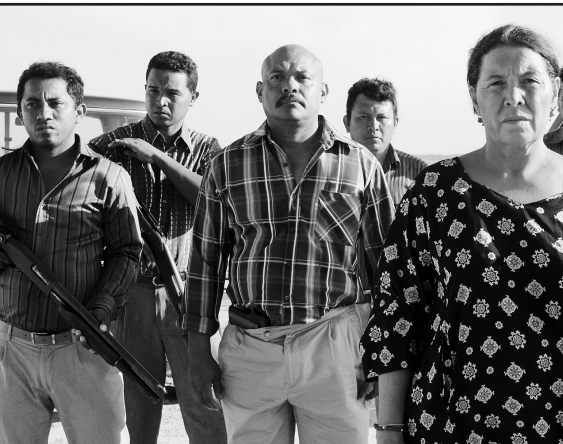
125 MINS.

IN SPANISH AND WAYUU WITH ENGLISH SUBTITLES

THE ORCHARD

“Like an indigenous THE GODFATHER” (*The Hollywood Reporter*), BIRDS OF PASSAGE follows the emergence of the drug trade from the perspective of the narcotic-harvesting tribes of the Colombian Guajira desert. As American demand for marijuana grows in the 1970s, a cash bonanza hits Colombia, quickly turning farmers into hard-nosed businessmen. A Wayuu family discovers the perks of wealth and power, plus the dangers inherent in mixing greed, passion, and honor. A drug-trade fratricidal war puts at risk the family’s new-found status, their ancestral traditions, and their very lives. Directors Ciro Guerra and Cristina Gallego (creators of EMBRACE OF THE SERPENT) lend a vivid, colorful ethnographic grounding to this true story of the South American drug wars. “Superbly crafted. (A) Colombian crime epic. Both ethnographic chronicle and art-house thriller.” — Jordan Mintzer, *The Hollywood Reporter*

1:00, 3:40, 7:00, 9:35



FEBRUARY 27 – MARCH 12

2 WEEKS

STYX

DIRECTED BY WOLFGANG FISCHER

GERMANY/AUSTRIA

2018

94 MINS.

IN ENGLISH AND GERMAN WITH ENGLISH SUBTITLES

FILM MOVEMENT

Reimagine Robert Redford’s adventure in ALL IS LOST with a young woman sailor, a M.D. who intends to fulfill her dream by setting sail alone to a remote island in the Atlantic. She — and her well-equipped, state-of-the-art sailboat — seem ready for anything. But following a violent storm, she finds herself approaching an endangered vessel, overloaded with refugees. Maritime law (report the emergency; then split) conflicts with her Hippocratic oath and her every instinct to help save a boatload of desperate people. “Filmmaking as crisp and slicing as a sea breeze...(an adventure film) with a spinning moral compass and a topical dimension that proves even more gripping than its brilliantly achieved visceral action.” — Jessica Kiang, *Variety*

12:30, 2:30, 4:40, 7:00, 9:10



MARCH 13 – 19

ONE WEEK ONLY

REZO

DIRECTED BY LEO GABRIADZE

RUSSIA/GEORGIA

2017

63 MINS.

IN RUSSIAN WITH ENGLISH SUBTITLES

TALE OF TALES

DIRECTED AND ANIMATED BY YURI NORSTEIN

RUSSIA

1979

30 MINS.

IN RUSSIAN WITH ENGLISH SUBTITLES

Two wonderful Russian animations invoke the pathos of Dostoyevsky and the off-kilter humor of Chekhov. REZO, is a whimsical cartoon based on the life and art of Rezo Gabriadze (the filmmaker’s father), who grew up during the Second World War (his “oasis” was “library #6”) to become a screenwriter, film director, and founder of a beloved puppet theater. With nuance and wit, REZO suggests that the life of an artist provides refuge from a world of brute force and stupidity. Coupled with Yuri Norstein’s legendary TALE OF TALES, a movie justly celebrated as one of the greatest animated films of all time. An adorable wolf, a minotaur, a cat, and a fish populate a small boy’s world in which soldiers leave for never to return, and a baby suckles at his mother’s breast. Snow falls on apple trees as 20 million Russians disappear...

12:30, 2:30, 4:40, 7:00, 9:00

Presented with support from the Helen Frankenthaler Endowed Fund for Films on Art and the Roy Lichtenstein Foundation Fund



OPENS
FRIDAY
NOV 9

CHEF
FLYNN

DIRECTED BY CAMERON YATES PRODUCED BY LAURA COXSON

“LUSCIOUSLY EDIBLE.
One of the most wondrous wunderkinds... self-taught teenage chef Flynn McGarry.”
 –Guy Lodge, VARIETY

KINO LORBER

OPENS
FRIDAY
NOV 23

Becoming
Astrid

DIRECTED BY Pernille Fischer Christensen

The most famed creation of Swedish writer Astrid Lindgren (1907–2002) was the red-haired wild child, Pippi Longstocking.

Pippi was so strong she could carry her pet horse onto the front porch. What kind of woman comes up with that kind of heroine?

Astrid Lindgren.

IN SWEDISH AND DANISH WITH ENGLISH SUBTITLES
 1:00, 3:40, 7:00, 9:30

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No seating after the first 20 minutes of any show. Program subject to change.

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