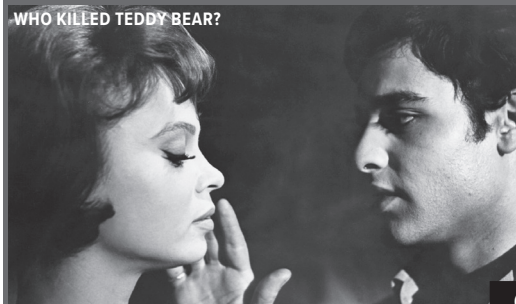


FILM FORUM

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

INDEPENDENT PREMIERES & CLASSICS

JUNE / JULY 2023



WHO KILLED TEDDY BEAR?



THE BAND WAGON



A MAN CALLED ADAM

CONTINUING THROUGH JUNE 8

THE CITY: REAL AND IMAGINED

Presented in association with the Museum of the City of New York's centennial exhibition
This Is New York: 100 Years of the City in Art and Pop Culture

FESTIVAL CONTINUES WITH

**DOG DAY AFTERNOON THE PRODUCERS THE BAND WAGON THE BIG BREAK A MAN CALLED ADAM
WHO KILLED TEDDY BEAR? SHADOWS JUST ANOTHER GIRL ON THE I.R.T. SERPICO and more**

Select titles in this series presented with support from the Robert Jolin Osborne Fund for American Classic Cinema of the 1930s, '40s, and '50s

OPENS WEDNESDAY, JUNE 7

SQUARING THE CIRCLE (THE STORY OF HIPGNOSIS)

DIRECTED BY ANTON CORBIJN

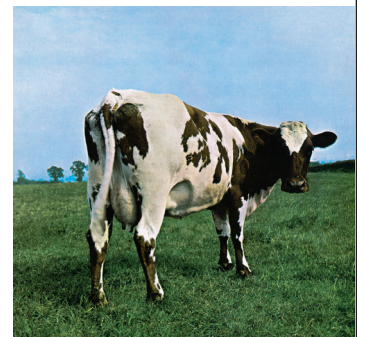


"Only Hipgnosis could shoot a photo of a cow against a blue sky, put it on an (album) cover and make it look like an act of mysterious profundity on a level with the greatest works of Magritte." — Chris Willman, *Variety*. Hipgnosis was the brainchild of famously tetchy graphic designer Storm Thorgerson (1944-2013) and ingenious photographer Aubrey "Po" Powell, a collaboration born of London's swinging '60s scene. Together they created some of the most iconic album covers in rock history (*The Dark Side of the Moon*, *Houses of the Holy*, *Band on the Run*). **SQUARING THE CIRCLE** — directed by filmmaker/music photographer Anton Corbijn (CONTROL) — immerses us in the audacious visual concepts that were their signature.

Featuring dishy interviews with Paul McCartney, Led Zeppelin's Jimmy Page and Robert Plant, the three surviving members of Pink Floyd, Peter Dinklage, and more. And yes, the businessman pictured on fire on Pink Floyd's *Wish You Were Here* is actually *on fire*. Pre-photoshop artistry meets global cultural seismic change.

101 MIN. UK UTOPIA

With support from the Roy Lichtenstein Foundation Fund



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Council on the Arts

NYC Cultural Affairs



JUNE 9 - 29 THREE WEEKS

OZU 120

PRESENTED IN ASSOCIATION WITH JAPAN FOUNDATION 

Though the most honored director in his own country, **Yasujiro Ozu** (1903 – 1963) achieved acclaim in the West only after his death. For most of his career, this greatest of world filmmakers worked in the uniquely Japanese *shomin-geki* genre: stories about ordinary families, fathers, and the remembered joys of childhood and college life — little of which he experienced himself. Ozu's techniques are among the most eccentric and austere in cinema history: little-to-no camera movement, straight cutting from scene to scene, the unvarying low camera angle, unpeopled “still life” shots bridging sequences — a deceptively simple style, yet one that no other director has ever been able to replicate. Commemorating both the 120th anniversary of Ozu's birth and the 60th anniversary of his death, this is a complete retrospective of the director's extant work, from the silent era to his late masterpieces.

The films of Yasujiro Ozu are distributed by JANUS FILMS. Presented with generous support from Japan Foundation Select titles with support from the Ada Katz Fund for Literature in Film

LATE SPRING



THE RECORD OF A TENEMENT GENTLEMAN



I WAS BORN, BUT...



TOKYO STORY



PASSING FANCY



Over 30 films, most in 35mm, including TOKYO STORY | LATE SPRING | I WAS BORN, BUT... | DRAGNET GIRL | PASSING FANCY | GOOD MORNING | A HEN IN THE WIND | EARLY SUMMER | TOKYO TWILIGHT | END OF SUMMER | THE RECORD OF A TENEMENT GENTLEMAN | THE FLAVOR OF GREEN TEA OVER RICE | THE STORY OF FLOATING WEEDS | THE ONLY SON | EQUINOX FLOWER and many more

OPENS JUNE 23

DESPERATE SOULS, DARK CITY AND THE LEGEND OF MIDNIGHT COWBOY

DIRECTED BY NANCY BUIRSKI



John Schlesinger's legendary **MIDNIGHT COWBOY**, released in 1969 with an X rating, won three Oscars, including Best Picture. *The New York Times* called Dustin Hoffman as Ratso Rizzo: “something found under an old door in a vacant lot,” and Jon Voight as Joe Buck “a tall, handsome young man whose

open face manages to register the fuzziest of conflicting emotions within a very dim mind.” A documentary that is as much about the '60s counterculture as it is about the making of this brilliant movie. The mean streets of New York (the hellscape that was Times Square before its family-friendly reinvention) never looked sleazier, or more sexually audacious. Schlesinger's foray into the world of lost souls remains equal parts funny and tragic. Its homoerotic subtext is both tender and surprising, especially for having been realized more than 50 years ago. With Bob Balaban, Brenda Vaccaro, Lucy Sante, Ian Buruma, Jennifer Salt, and Brian De Palma.

101 MIN. USA ZEITGEIST FILMS IN ASSOC. WITH KINO LORBER

With support from the R.G. Rifkind Foundation Endowment for Queer Cinema, the Roy Lichtenstein Foundation Fund, and the Ada Katz Fund for Literature in Film



OPENS JUNE 23

MIDNIGHT COWBOY

DIRECTED BY JOHN SCHLESINGER

A 4K restoration will play daily (separate admission). Knockout performances by Dustin Hoffman and Jon Voight, supported by Brenda Vaccaro, Sylvia Miles, Bob Balaban, and Viva.

113 MIN. USA PARK CIRCUS

JUNE 30 – JULY 13 TWO WEEKS

**“SPLENDID, PROPHETIC, VISUALLY RAVISHING.
This pop art masterpiece is still light years ahead of its time.”**

— J. Hoberman, *Vanity Fair*

**JEAN-LUC GODARD'S
CONTEMPT**

Starring BRIGITTE BARDOT MICHEL PICCOLI

U.S. PREMIERE OF 60TH ANNIVERSARY 4K RESTORATION



(1963) Screenwriter Michel Piccoli accepts a lucrative assignment from overbearing American producer Jack Palance: an adaptation of *The Odyssey* for Fritz Lang (the METROPOLIS director playing himself) — a career move that inspires wife Brigitte Bardot to come to terms with her titular feeling for him. Shot by the great Raoul Coutard in lush color and CinemaScope, the director's most sun-splashed production unfolds in the airiest and most fabulous of apartments and villas, against dazzling seascapes,



with a complex retina-searing red color scheme on robes, railings, convertibles, etc. Given international stars, a best-selling novel by Alberto Moravia, two high-maintenance producers (Joseph E. Levine and Carlo Ponti), and the biggest budget of his career, Godard still succeeded in overturning the conventions of mainstream filmmaking. “Thrilling in its stylistic freedom, hilarious in its dry wit and yet infinitely sad in its vision of a media-cluttered modern world cut off from the wholeness and harmony of the Greeks. Remains as vital and challenging as the day it was made.” — Dave Kehr

101 MIN. FRANCE/ITALY **RIALTO PICTURES**

Restored by Studiocanal in 4K, from the original 35mm negative, at Hiventy, with support from the CNC.

With support from the George Fasel Memorial Fund for Classic French Cinema and the Ada Katz Fund for Literature in Film

OPENS JUNE 30

UMBERTO ECO — A LIBRARY OF THE WORLD

DIRECTED BY DAVIDE FERRARIO



“A truly formidable gathering of information delivered playfully by a master manipulating his own invention — in effect, a long, erudite joke” — Anthony Burgess (reviewing Umberto Eco's novel, in *The New York Times*). These words aptly describe this documentary immersion in all things Eco. The Italian journalist, critic, philosopher, professor of semiotics, medievalist, bibliophile, and best-selling novelist, Umberto Eco (1932–2016) takes us on a journey through his Milanese library of 50,000 volumes, and, more impressively, the library of his mind. Best known for his novel, *The Name of the Rose*, Eco is a vastly prolific, witty, and original thinker — and talker — who holds forth on topics from the value of reading low-brow books, the origins of fascism, the psychology of conspiracy theorists, reading on paper versus digitally, the importance of discarding useless memories, great fakes, and brilliant mistakes in history. “To be intellectually curious is to be alive. And believe me, a lot of people are not alive.” — Umberto Eco. Be alive. See this film.

80 MIN. ITALY **CINEMA GUILD**

With support from the Ada Katz Fund for Literature in Film and the Roy Lichtenstein Foundation Fund

**JULY 14 – AUGUST 3
THREE WEEKS**

**WRITTEN & DIRECTED BY
BILLY WILDER**

Over 30 films, most in 35mm, including **SUNSET BLVD.** | **DOUBLE INDEMNITY** | **THE APARTMENT** | **THE LOST WEEKEND**
ACE IN THE HOLE | **BALL OF FIRE** | **SOME LIKE IT HOT** | **SABRINA** | **A FOREIGN AFFAIR** | **THE SEVEN YEAR ITCH** and many more

Select titles with support from the Robert Jolin Osborne Fund for American Classic Cinema of the 1930s, '40s, and '50s and the Ada Katz Fund for Literature in Film



OPENS JULY 14 ONE WEEK ONLY

20 DAYS IN MARIUPOL

DIRECTED, PRODUCED, AND FILMED BY MSTYSLAV CHERNOV

“A miraculous feat” — Tomris Laffly, *Harper’s Bazaar*. February 2022: As Russian troops advance on the Ukrainian city of Mariupol, a small crew of Associated Press reporters are trapped amongst the besieged civilian population. **20 DAYS IN MARIUPOL** — winner of the 2023 Sundance Audience Award for World Cinema Documentary — is the unflinching visual chronicle of this harrowing ordeal. Ukrainian war correspondent Mstyslav Chernov (he directs, shoots, and narrates) and colleagues are the only international correspondents left in the city, witnesses to the first sighting of a “Z” on a Russian tank (a declaration of war), random shelling, the bombing of a maternity hospital, the digging of mass graves, and Russia’s eventual encirclement of the city. Their images of war crimes would soon go viral, potentially exposing Russia’s monstrous lies that deny their targeting of Ukrainian civilians.

89 MIN. USA **PBS DISTRIBUTION**

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

OPENS JULY 28

THE BEASTS DIRECTED BY RODRIGO SOROGOYEN

“A terrific psychological thriller and a brooding, muscular piece of filmmaking.” —Wendy Ide, *Screen*. An intimate, haunting true-crime drama — part noir thriller, part social realism — set in a Galician farming village (the “wild west” of Spain), a region that’s as sweepingly idyllic as it is economically depressed. A bourgeois French couple, organic farmers, settles uneasily among the poor Spanish farmers who’ve struggled for generations to earn a living from this land. They clash over whether to sell their land to foreign interests who’ve offered fast money to develop wind power. Two glowering brothers, characters who seem to have stepped directly from the nastiest scenes in *DELIVERANCE*, take on the idealistic pair. On the surface there are victims and perpetrators, but the screenplay by Rodrigo Sorogoyen and Isabel Peña resists oversimplifying the complex dynamics of gentrification — the privilege of imposing progressive values and the tragedy of fear-turned-to-hate. Winner of 9 Goya Awards (Spain’s Oscar® equivalent), including Best Picture.

137 MIN. SPAIN/France **GREENWICH ENTERTAINMENT**

Presented with support from the Robert E. Appel Fund for Spanish and Portuguese Language Films

