

FILM FORUM

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filmforum.org

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PREMIERES

OCTOBER • NOVEMBER • DECEMBER 2024

Premieres calendar programmed by **SONYA CHUNG** and **MIKE MAGGIORE**

OPENS OCTOBER 4

INTERCEPTED

Written and Directed by **OKSANA KARPOVYCH**



After the February 2022 invasion, Ukraine released intercepted phone calls from Russian soldiers to their families — sharing their fears,

contempt for Ukrainians, and hopes for a swift victory, while blithely detailing atrocities they perpetrate and goods they pillage. Ukrainian-Canadian filmmaker Karpovych juxtaposes these intimate conversations with eerie images of war-torn Ukrainian homes and villages, evoking a vivid, haunting tableaux of war — and the disconnect between oppressors and the lives they've destroyed. "Terrific...an austere and harrowing chronicle of life, death and indifference." — Manohla Dargis, *The New York Times*

93 MIN. CANADA / FRANCE / UKRAINE **GRASSHOPPER FILM**
IN RUSSIAN WITH ENGLISH SUBTITLES

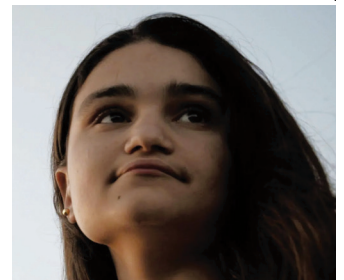
OPENS OCTOBER 11

MEDIHA

Directed by **HASAN OSWALD**

Executive Produced by **EMMA THOMPSON & JASON LOFTUS**

Mediha, a 15-year-old Yazidi girl, roams a refugee camp in Northern Iraq with a camera, making poignant video diaries. Captured by ISIS and sold into sex slavery at age 9, she was traded among four different men, while her mother went missing, her younger brothers were also enslaved, and



her entire community systematically murdered. Filmmaker Hasan Oswald sensitively tracks the devastating aftermath of her escape and survival, empowering Mediha to share her experience through her own eyes and voice, as she seeks legal justice with the help of Yazidi rescuers, mounts a search for her mother, and, most of all, fights for healing.

90 MIN. USA **TOGETHER FILMS**
IN ENGLISH, ARABIC, KURDISH, AND TURKISH WITH ENGLISH SUBTITLES

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

OPENS OCTOBER 25

BLACK BOX DIARIES

Directed by **SHIORI ITÔ**



In 2017, Japanese journalist Shiori Itô publicly accused a prominent media executive of rape, and published a memoir detailing her case — *Black Box*, credited with sparking the #MeToo movement in Japan. **BLACK BOX DIARIES** is a survivor's real-time investigation of her own sexual assault — including raw video diaries, surreptitious audio recordings of police negligence, and vérité footage. Itô documents her courageous struggle to navigate Japan's patriarchal judiciary, antiquated sex crimes laws, and quest for justice. "A stunning, effective tale of reclaiming victimhood...Itô shows us all that it is possible to survive something that feels insurmountable, and we should be grateful for her towering example." — Lex Briscuso, *The Wrap*

103 MIN. JAPAN / USA / UK IN JAPANESE WITH ENGLISH SUBTITLES **MTV DOCUMENTARY FILMS**

With support from the **Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries** and the **Reginald S. Reinhardt, Ling-Makekau Fund for Asia-Pacific Films**

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Council on
the Arts

NYC Cultural
Affairs

OPENS NOVEMBER 1

SOUNDTRACK TO A COUP D'ETAT

Written and Directed by JOHAN GRIMONPREZ

From the Congo to Harlem and back again, this kinetic, urgent documentary delivers the politics of decolonization in jazz form, replete with archival riffs, historical text in the form of Blue Note album covers, and enthralling performances by Louis Armstrong, Dizzy Gillespie, and Nina Simone — who in the '60s doubled as cultural ambassadors to Africa. Their roles as unknowing decoys in the CIA's plot to assassinate Congo's prime minister Patrice Lumumba threads through this deeply researched, densely textured tapestry — which foregrounds powerful women behind the revolution (Simone, Abbey Lincoln, and Lumumba advisor Andrée Blouin), and demands a clear-eyed interrogation of Western powers' murderous collusions in the guise of liberal values. "Crackling with energy, ideas and formal daring... Political history has never felt so energising and dynamically alive as it does here." — Wendy Ide, *Screen International*

150 MIN. BELGIUM / FRANCE / NETHERLANDS IN ENGLISH, FRENCH, DUTCH, AND RUSSIAN WITH ENGLISH SUBTITLES KINO LORBER

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



OPENS NOVEMBER 15

ALL WE IMAGINE AS LIGHT

Written and Directed by PAYAL KAPADIA

Winner of the Grand Prize at the 2024 Cannes Film Festival. In a vast, heaving Mumbai, two nurses — roommates by chance — form a makeshift sisterhood. Proper, practical Prabha grieves her estranged marriage, while holding her teeming desires at bay; youthful, sensuous Anu cherishes secret text messages and steamy trysts with a Muslim boy. Meanwhile, a no-nonsense neighbor recruits the two younger women to her village by the sea — where all three find unlikely refuge in the clarity of shared wanting, if not having. "This is a glorious film... There is a freshness and emotional clarity in [ALL WE IMAGINE AS LIGHT], an enriching humanity and gentleness which coexist with fervent, languorous eroticism." — Peter Bradshaw, *The Guardian* (UK)

118 MIN. FRANCE / INDIA / NETHERLANDS / LUXEMBOURG IN MALAYALAM AND HINDI WITH ENGLISH SUBTITLES SIDESHOW / JANUS FILMS

OPENS NOVEMBER 22

A TRAVELER'S NEEDS

Written and Directed by HONG SANGSOO

Starring ISABELLE HUPPERT

Isabelle Huppert plays Iris, an inscrutable, seemingly dropped-from-the-sky French teacher to two Korean women in "Hong Sangsoo's funniest film in years" (*The Film Stage*). While Iris seems at ease as a stranger in Seoul — trying her osmotic language technique (no textbooks), gamely questioning anyone she meets, and pursuing *makgeolli* (a milky rice wine) — she arouses curiosity and awkward confusion from her clients and the mother of her male roommate. Is she a naif whose enigmatic allure enlightens those she encounters? Or a con artist? "Gleefully hilarious and unmistakably mysterious... Huppert is especially sensational, blending a deft sense of innocence with a hint of mischievousness." — Robert Daniels, *RogerEbert.com*

90 MIN. SOUTH KOREA CINEMA GUILD IN ENGLISH, FRENCH, AND KOREAN WITH ENGLISH SUBTITLES

With support from the Reginald S. Reinhardt, Ling-Makekau Fund for Asia-Pacific Films





OPENS WEDNESDAY, NOVEMBER 27

THE SEED OF THE SACRED FIG

Written and Directed by **MOHAMMAD RASOULOF**

Dissident Iranian filmmaker Mohammad Rasoulof shot his latest, *THE SEED OF THE SACRED FIG* (Special Jury Prize winner, Cannes Film Festival) clandestinely — fleeing the country after receiving an 8-year prison sentence. His new film is a tense familial drama: when Iman is promoted to investigating judge on Tehran’s high court, he and his wife are excited for their elevated social status. But when his government-issued gun goes missing while his daughters are glued to their phones, in sympathy with women-led protests, Iman grows increasingly paranoid. Not only a lacerating critique of a patriarchal regime crumbling from within, but “a thriller of propulsive skill and blunt emotional force, marrying the muscularity of an action film to the psychological intensity of a chamber drama.” — Justin Chang, *The New Yorker*

166 MIN. IRAN / GERMANY / FRANCE IN PERSIAN WITH ENGLISH SUBTITLES **NEON**

OPENS DECEMBER 13

THEATER OF THOUGHT

Directed and Narrated by **WERNER HERZOG**

After 50+ years exploring the far corners of the world, Werner Herzog focuses inward — on the human brain, via the cutting-edge field of neuroscience, with its attendant ethical quandaries. Joined by Columbia professor Rafael Yuste (the film’s science advisor), the two cross the country querying innovators in cerebral research and bioethics: Can computers help people communicate telepathically? How can the brain be stimulated to curb depression, pain, or the effects of Parkinson’s? Is thought control possible? Can fear be located in the brain? And — as only the beguiling Herzog could inquire — will a scientist be able to read his mind and see his film before he’s made it? Herzog’s curiosity is at its peak in this romp through technological advances once only the stuff of science fiction. “One of [Herzog’s] most piercing inquiries yet... A quintessentially Herzogian fusion of hope, horror, humor, and heart.” — Sheri Linden, *The Hollywood Reporter*

108 MIN. USA **ARGOT PICTURES**



Repertory calendar programmed by BRUCE GOLDSTEIN

OCTOBER 4 - 17 TWO WEEKS

“A MASTER CRAFTSMAN TURNED ARTIST.” — Donald Richie

GEORGE STEVENS

Over 20 classics by **George Stevens** (1904-1975), one of Golden Age Hollywood's greatest directors. Festival includes **GIANT**, **SHANE**, **A PLACE IN THE SUN**, **GUNGA DIN**, **THE MORE THE MERRIER**, **WOMAN OF THE YEAR**, **SWING TIME**, **THE TALK OF THE TOWN**, world restoration premiere of George Stevens, Jr.'s **GEORGE STEVENS: A FILMMAKER'S JOURNEY**,



and much more. Selected shows introduced by **George Stevens, Jr.**, (at left with his dad in 1958) on opening week.

With support from the Robert Jolin Osborne Fund for American Classic Cinema of the 1930s, '40s, and '50s



JAMES DEAN
in GIANT

MONDAYS*
OCTOBER 7 - DECEMBER 23

CLARA BOW



16 silents and early talkies starring “It Girl” **Clara Bow** (1905-1965), the hottest star of the Jazz Age, hailed by F. Scott Fitzgerald as “someone to stir every pulse in the nation.”

Live piano accompaniment by **Steve Sterner** for all silents in series. Most shows introduced by **David Stenn**, author of *Clara Bow: Runnin' Wild* (available for sale at our concession).

*except Monday, October 14, with additional screening on Thursday, October 17

OCTOBER 18 - 24 ONE WEEK

“A HAUNTING ELEGIAC REVERIE.”

— Kevin Thomas, *Los Angeles Times*

KON ICHIKAWA'S

THE BURMESE HARP

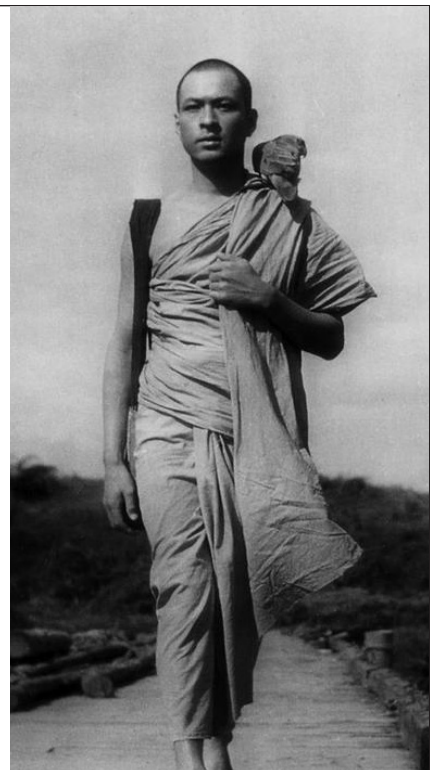
NEW
4K
RESTORATION

(1956) After an Imperial Japanese Army regiment surrenders to British forces in Burma, the platoon's harp player (Shoji Yasui), thought to be dead, disguises himself as a Buddhist monk and stumbles upon spiritual enlightenment. One of the Japanese cinema's most overwhelming antiwar statements, both tender and brutal in its grappling with Japan's wartime legacy.

APPROX. 116 MIN. JAPAN JANUS FILMS

With support from the Reginald S. Reinhardt, Ling-Makekau Fund for Asia-Pacific Films

Restored by Nikkatsu and The Japan Foundation, undertaken by Imagica Entertainment Services Inc.



OCTOBER 25 - 31 ONE WEEK

“BRILLIANT AND AUDACIOUS” — Peter Bradshaw, *The Guardian*

ANDREI TARKOVSKY'S THE SACRIFICE

NEW
4K
RESTORATION

(1986) Tarkovsky's final film unfolds to encompass the director's cosmic view, as, faced with nuclear holocaust, a mystic sacrifice must be offered to restore the world — with unforeseen results. Produced in Sweden with a cast headed by Bergman star Erland Josephson and shot by his cinematographer Sven Nykvist.

APPROX. 146 MIN. SWEDEN / FRANCE / U.K. KINO LORBER

Restored by the Swedish Film Institute.



NOVEMBER 1 – 7
ONE WEEK

BRUCE WEBER'S
LET'S GET LOST

NEW
4K
RESTORATION



(1988) Two visually stunning and musically moving hours with iconic jazz trumpeter Chet Baker in the most romantically erotic jazz documentary ever made, shot in a stark, brooding noirish b&w. "It isn't primarily about Chet Baker the jazz musician; it's about Chet Baker the love object, the fetish. Behind it all is a soundtrack that spans more than three decades — the idealized essence of the man." — Pauline Kael

Restored by Cineric, NYC.

Also screening this week: Weber's **CHOP SUEY** (35mm), **BROKEN NOSES** (35mm), **A LETTER TO TRUE** (35mm), **THE TREASURE OF HIS YOUTH**, NYC premiere of Robert Mitchum doc **NICE GIRLS DON'T STAY FOR BREAKFAST**, and more.

APPROX. 120 MIN. U.S. KINO LORBER / LITTLE BEAR

With support from the Roy Lichtenstein Foundation Fund

PHOTO © WILLIAM CLAXTON AND LITTLE BEAR FILMS, INC.

NOVEMBER 8 – 14 ONE WEEK

MICHELANGELO ANTONIONI'S
IL GRIDO

NEW
4K
RESTORATION

(1957) Deserted by the mother of his child, a factory worker (played by Hollywood tough guy Steve Cochran) wanders through the Po Valley in search of solace

and meaning. Antonioni's rare departure from exploring affluent society is among his most politically trenchant films. Co-starring Alida Valli (*THE THIRD MAN*, *SUSPIRIA*) and American actress Betsy Blair (Oscar nominee for the prior year's *MARTY* and Mrs. Gene Kelly). "Bracing in its calculated, aestheticised pessimism, with wonderfully atmospheric photography by the great Gianni di Venanzo. A major transitional film in Antonioni's career as he

"STUNNINGLY PHOTOGRAPHED AND AGONIZINGLY ACTED."

— J. Hoberman

moved from neorealism to his next picture, *L'AVVENTURA*."

— Philip French, *The Guardian*



APPROX. 116 MIN. ITALY
JANUS FILMS

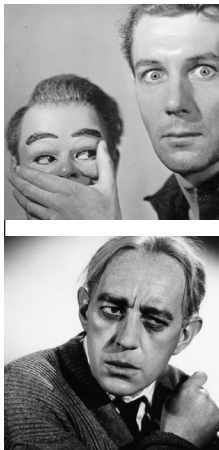
Restored by The Film Foundation and Cineteca di Bologna at L'Immagine Ritrovata laboratory, in association with Compass Film. Funded by Hobson/Lucas Family Foundation

NOVEMBER 15 – 26 12 DAYS

"ONCE MORE WITH EALING"

Movie mogul **Michael Balcon** (discoverer of Hitchcock and grandfather of Daniel Day-Lewis) created, through the family atmosphere he fostered at his suburban London Ealing Studios, a body of work as distinctive as any classic genre: The Ealing Comedy. With the eccentric characterizations of **Alec Guinness**, **Margaret Rutherford**, **Alastair Sim**, et al., Ealing projected for the world a cozy image of post-war, post-empire Britain. But comedy was only a small part of an output that spanned everything from Dickens adaptations and war movies to classic horror and Film Noir.

15 Ealing classics, including **THE LADYKILLERS**, **KIND HEARTS AND CORONETS**, **DEAD OF NIGHT**, **PASSPORT TO PIMLICO**, **IT ALWAYS RAINS ON SUNDAY**, **NICHOLAS NICKLEBY**, **THE LAVENDER HILL MOB**, **THE MAN IN THE WHITE SUIT**, and more.



NOVEMBER 27 - DECEMBER 5 NINE DAYS

"YOU SIT THERE WAITING FOR THE THEATER TO EXPLODE!" — *The New York Times*

HENRI-GEORGES CLOUZOT'S **THE WAGES OF FEAR**

(1953) Yves Montand and Charles Vanel, bottom of the bottle denizens of a nameless, end-of-the-road Central American country, sign up to extinguish a raging oil field fire by driving some dilapidated old trucks loaded with nitroglycerine over hair-raising mountain switchbacks. Both the epitome of the nerve-shredding suspense thriller and existential art film. "No other show in town can match it for the purely gut sensations it prompts." — Vincent Canby, *The New York Times*

APPROX. 147 MIN. FRANCE JANUS FILMS

With support from the George Fasel Memorial Fund for Classic French Cinema

A TF1 presentation, in association with the Cinémathèque Française. Restored by Hiventy.



DECEMBER 6 – 12 ONE WEEK
60th ANNIVERSARY

JACQUES DEMY'S
THE UMBRELLAS OF CHERBOURG

**NEW
 4K
 RESTORATION**



(1964) Rain splashes on cobblestone streets, multi-colored *parapluies* pop up against pastel walls, and ardent lovers Catherine Deneuve and Nino Castelnuovo rendezvous. Nothing like Demy's musical fantasy had ever been seen before — or has since — as the color-splashed production design transformed the actual *rues de Cherbourg* into the most ethereal of

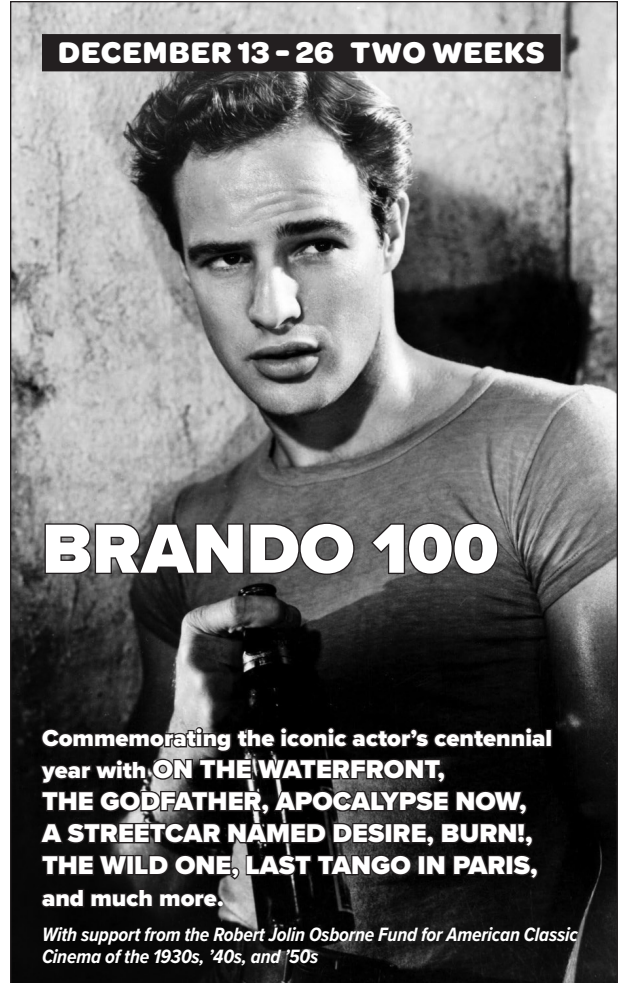
creations; while every word, from small talk to the young lovers' impassioned vows, is sung to Michel Legrand's now-classic score.

APPROX. 92 MIN. FRANCE JANUS FILMS

With support from the George Fasel Memorial Fund for Classic French Cinema

Restored by Ciné-Tamaris by Éclair Classics and L.E. Diapason labs, Paris. Supervised by Rosalie Varda & Mathieu Demy. With support from the CNC, CHANEL, & SACEM.

DECEMBER 13 - 26 TWO WEEKS



BRANDO 100

Commemorating the iconic actor's centennial year with **ON THE WATERFRONT, THE GODFATHER, APOCALYPSE NOW, A STREETCAR NAMED DESIRE, BURN!, THE WILD ONE, LAST TANGO IN PARIS, and much more.**

With support from the Robert Jolin Osborne Fund for American Classic Cinema of the 1930s, '40s, and '50s

DECEMBER 27 – JANUARY 2 ONE WEEK

ACADEMY AWARD®, BEST DIRECTOR

“CAPRA’S FINEST FILM AND THAT MEANS A COMEDY QUITE UNMATCHED ON THE SCREEN.” – Graham Greene

FRANK CAPRA'S **MR. DEEDS GOES TO TOWN** in 35mm

(1936) Gary Cooper's "pixilated" tuba-playing, greeting card versifying Vermonter Longfellow Deeds inherits \$20 million — and then he's whisked from Mandrake Falls to Park Avenue, as wisecracking reporter Jean Arthur dubs him the "Cinderella Man." "The crowning achievement of Capra and screenwriter Robert Riskin... if I were to choose one film to be both the best and most representative of the decade, this would be it." — David Shipman, *The Story of Cinema*

APPROX. 116 MIN. USA SONY PICTURES

With support from the Robert Jolin Osborne Fund for American Classic Cinema of the 1930s, '40s, and '50s



Also Playing This Week
FRANK CAPRA: MR. AMERICA
 NEW YORK PREMIERE