

FILM FORUM

209 WEST HOUSTON ST. NEW YORK, NY 10014

BOX OFFICE: (212) 727-8110

filmforum.org

INDEPENDENT PREMIERES & CLASSICS

OCT/NOV 2023

OPENS OCTOBER 6

JOAN BAEZ I AM A NOISE

DIRECTED AND PRODUCED BY MIRI NAVASKY AND KAREN O'CONNOR DIRECTED AND EDITED BY MAEVE O'BOYLE

"I am not a saint, I am a noise," wrote 13-year-old Joan Baez in her journal, reflecting on a discordance between her outer and inner lives that would only deepen. Icon of '60s folk music and activism, Baez made the cover of TIME at 21, her relationship with Bob Dylan was widely publicized, and she famously performed "We Shall Overcome" at the March on Washington. What the public didn't know: she was subject to racist taunts as a child (her father was Mexican), suffered intense anxiety, and harbored long-simmering questions about unacknowledged family trauma. An intimate, revelatory portrait of an artist looking back on a six-decade career, crafted from a wealth of never-before-seen home movies, diaries, and audio recordings, while following Baez during her 2018 farewell tour. "Whether you've followed her career for decades or are just now discovering [Baez], the life under scrutiny is undeniably impressive and ceaselessly engaging." — Todd McCarthy, Deadline

113 MIN. USA MAGNOLIA PICTURES With support from The Roy Lichtenstein Foundation Fund



OCTOBER 6 - 12 ONE WEEK

"ONE OF THE 25 BEST FOREIGN LANGUAGE MOVIE MUSICALS EVER MADE..."

The musical sequences are raw, beautiful, and riveting... Fernández was a visionary populist filmmaker who took the stuff of pulpy potboilers and created works of surprising depth." — Bilge Ebiri, Vulture

EMILIO FERNÁNDEZ'S VICTIMS OF SIN ("VÍCTIMAS DEL PECADO")

Cinematography by GABRIEL FIGUEROA NEW 4K RESTORATION



(1951) Vintage Mexican musical Noir, with Cuban-born superstar Ninón Sevilla as a dancer headlining the divey "Cabaret Changoo," who rescues, then mothers, an abandoned baby from a literal garbage can to the ire of zoot-suited, low-life pimp Rodolfo Acosta. Self-sacrifice, prostitution, the slammer, wedlock, a kidnapping, two murders, and much more ensue, all jammed into just 90 minutes. One of many collaborations of director Fernández (nicknamed "El Indio" because of his Kickapoo ancestry), considered the greatest director of Mexican cinema's Golden Age (and Cannes Palme d'Or winner in 1946), and Figueroa, its greatest cinematographer. Magnificently staged musical numbers include an appearance by legendary mambo king Pérez Prado. "Fernández embraced the emerging genre of *rumberas* films — cabaret melodramas centered on Afro-Caribbean music — fashioning this showcase for its greatest star, the incandescent Ninón Sevilla." — Museum of Modern Art notes

85 MIN. MEXICO JANUS FILMS

FILM FORUM IS PUBLISHED 6 TIMES A YEAR.

OCTOBER 2023 VOL. 3 NO. 5 ©2023

FILM FORUM, 209 WEST HOUSTON ST

NEW YORK, NY 10014

Programming is made possible, in part, by the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, and the New York City Department of Cultural Affairs in partnership with the City Council.



Council on the Arts

NYC Cultural Affairs



OCTOBER 13 – NOVEMBER 9 FOUR WEEKS

“50 FROM THE '50s”

The early 1950s were a time of crisis for the movie business, faced with McCarthy’s witch hunts and the Hollywood blacklist, the loss of lucrative theater chains, and the biggest threat of all: TV. In high-defense mode, the major studios ballyhooed new technologies (3-D and CinemaScope chief among them), loosened censorship, and introduced a whole new generation of iconic actors. This 50-film festival was inspired by Foster Hirsch’s new book *Hollywood and the Movies of the Fifties: The Collapse of the Studio System, the Thrill of Cinerama, and the Invasion of the Ultimate Body Snatcher — Television* (Knopf) .

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



REBEL WITHOUT A CAUSE • SUDDEN FEAR • CARMEN JONES • BABY DOLL • THE WILD ONE • ALL ABOUT EVE
 INVASION OF THE BODY SNATCHERS • CREATURE FROM THE BLACK LAGOON • GENTLEMEN PREFER BLONDES • HIGH NOON
 THE SEARCHERS • A PLACE IN THE SUN • THE ASPHALT JUNGLE • ON THE WATERFRONT and much, much more

OPENS OCTOBER 20

TO KILL A TIGER

WRITTEN, DIRECTED & PRODUCED BY NISHA PAHUJA



In a small village in Jharkhand, India, 2017, a farmer becomes embroiled in conflict when he and his wife report to the police a horrific crime — after a family wedding, three village men dragged their 13-year-old daughter into the woods and raped her. Village leaders launch a campaign not for justice but for the father to drop charges and marry his daughter off to one of her arrested rapists — an “honorable” solution to preserve the community’s dignity. With intimate access to both father and daughter through the ordeal (emotional, legal, financial), along with candid interviews with neighbors, the village ward, and NGO activists, Nisha Pahuja reveals a riveting story of one family’s inspiring, courageous battle, and the survival instincts of a society entrenched in toxic patriarchy.

125 MIN. CANADA / INDIA IN HINDI WITH ENGLISH SUBTITLES
 NOTICE PICTURES / NATIONAL FILM BOARD OF CANADA

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



OPENS NOVEMBER 3

GOING TO MARS: THE NIKKI GIOVANNI PROJECT

PRODUCED & DIRECTED BY JOE BREWSTER & MICHÈLE STEPHENSON

“I say, the trip to Mars can only be understood through Black Americans /... When we go to Mars... / It’s Middle Passage.” Poet and activist Nikki Giovanni — witty, no-nonsense, brilliant — resists the conventional in life and art, more than ever at age 80. Promoting a new poetry collection while fighting breast cancer and reconciling with her son, Giovanni also resists the straightforward documentary probe — “I remember what is important and I make up the rest.” Filmmakers Joe Brewster and Michèle Stephenson (*AMERICAN PROMISE*) craft a rich, inventive portrait imbued with Giovanni’s poetry (voiced by Taraji P. Henson), intercut with hilariously spiky speaking gig highlights (re: her mastectomy + new hearing aid, “I took a tit off and added an ear”) and archival clips, including Giovanni’s legendary 1971 conversation with James Baldwin. Winner of the 2023 Sundance Grand Jury Prize (U.S. Documentary).

102 MIN. USA

With support from the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries and the Ada Katz Fund for Literature in Film



NOVEMBER 10 – 16 ONE WEEK

HITCHCOCK’S ‘50s

Nine masterworks, including

**VERTIGO REAR WINDOW TO CATCH A THIEF
NORTH BY NORTHWEST STRANGERS ON A TRAIN
DIAL M FOR MURDER in 3-D**

and U.S. PREMIERE of NEW 4K RESTORATION of
THE MAN WHO KNEW TOO MUCH

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 NOVEMBER 10

ORLANDO, MY POLITICAL BIOGRAPHY

DIRECTED BY PAUL B. PRECIADO



“[A] delightful, hybrid work full of metamorphoses and gender identity crash-tests” (Fabien Lemercier, *Cineuropa*), *ORLANDO, MY POLITICAL BIOGRAPHY* is also an incisive contemporization of Virginia Woolf’s 1928 novel — which follows a British aristocrat as he changes sex and meets literary legends across the centuries. Philosopher and trans activist Paul B. Preciado asks, “Who are the contemporary Orlandos?” A diverse cast of over two dozen trans and non-binary people exuberantly claim their Orlando-ness, (re)interpreting scenes from the novel and reflecting on their own identities. Far from an academic exercise, *ORLANDO, MY POLITICAL BIOGRAPHY* playfully links Woolf’s prescience to the experiences of trans people today. “A beguiling, dazzling gem of a film” (Ezra Winton, *POV Magazine*). Winner of four prizes at the 2023 Berlin Film Festival.

98 MIN. FRANCE **JANUS / SIDESHOW** IN ENGLISH AND FRENCH WITH ENGLISH SUBTITLES

With support from the R.G. Rifkind Foundation Endowment for Queer Cinema, the Ada Katz Fund for Literature in Film, and the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries



NOVEMBER 17 – 23 ONE WEEK

“ITALIAN NEO-REALISM INFECTED BY THE CUTTING OF EISENSTEIN AND THE AUDACITY OF THE FRENCH NEW WAVE.” — Derek Malcolm, *The Guardian*

GLAUBER ROCHA'S **BLACK GOD, WHITE DEVIL**

NEW 4K RESTORATION

“This ecstatic panorama of furious visions and revolutionary dreams in the vast, violent landscape of rural Brazil, made by the twenty-four-year-old director, is one of the founding works of modern Brazilian cinema. Manuel (Geraldo Del Rey), a young cowherd, kills a wealthy rancher who cheated him, and flees home, along with his wife, to join a pilgrimage led by a self-proclaimed saint with a utopian, gory gospel. The Catholic Church and the government send a hired gun, Antonio das Mortes, to stop the procession — and the revolutionary bandit Corisco plans to stop Antonio. Rocha’s hectic drama is, in effect, a political Western that rages at Brazil’s governmental corruption and plutocratic oppression... [with] raw, grand, urgent images.” — Richard Brody, *The New Yorker*

Restored by Metropoles Productions from original 35mm materials preserved by the Cinemateca Brasileira. Restoration by CineColor Digital and JLS Studios.

120 MIN. BRAZIL JANUS FILMS

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

OPENS WEDNESDAY, NOVEMBER 22

MENUS-PLAISIRS LES TROISGROS DIRECTED & EDITED BY FREDERICK WISEMAN

Frederick Wiseman’s 44th documentary takes us to Central France and Troisgros — a Michelin 3-star restaurant owned and operated by the same family for four generations, and destination for gastronomes from around the world. Behind the scenes, we are privy to passionate debates among the head chefs (a father and his two sons) about texture, color, and depth of flavors; visits to a bounteous produce farm, a local vineyard, and a massive cheese cave (where “each cheese has its moment of truth”); and waitstaff meetings focused on individualized customer preferences and food plating at a performance-art level. In his trademark style, Wiseman patiently illuminates the restless creativity of this culinary family as they experiment with dishes, methods, and ingredients — keeping their haute cuisine anchored in tradition while brilliantly evolving.

240 MIN. USA / FRANCE ZIPPORAH FILMS IN FRENCH WITH ENGLISH SUBTITLES



NOVEMBER 24 – NOVEMBER 30 ONE WEEK

“POWELL’S MASTERPIECE... A SEDUCTIVE, BRIGHTLY COLORED THRILLER ABOUT THE SUB-ROSA FASCINATION OF THE CINEMA.”

— Dave Kehr

“PEEPING TOM AND 8 1/2 SAY EVERYTHING THAT CAN BE SAID ABOUT FILMMAKING.” — Martin Scorsese

MICHAEL POWELL’S **PEEPING TOM** NEW 4K RESTORATION



(1960) Shy movie studio hand Carl Boehm moonlights as a photographer of scantily clad women, while obsessively working on his own perverse movie with the world’s most lethal tripod. An uncharacteristic thriller-slash-horror movie by the co-director of *THE RED SHOES* (whose prima ballerina, Moira Shearer, is featured here) that was critically savaged on first release, effectively ending Powell’s career. Today it’s relished by cinephiles for its unsettling mayhem, blackly playful variations on “seeing” and identity, jangling piano-and-bongo score, and garish color design. “A consciously nightmarish inspiration for a new generation of American filmmakers.” — Andrew Sarris “[A] film of many layers and masks... creates a magic space for its fiction somewhere between the camera’s lens and the projector’s beam of light.” — Laura Mulvey

101 MIN. UK RIALTO PICTURES

Restored by The Film Foundation and BFI National Archive in association with STUDIOCANAL. Funding provided by The Film Foundation.

Special thanks to Martin Scorsese and Thelma Schoonmaker for their consultation.