“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”)

(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

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

OPENS OCTOBER 6

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**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
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

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 contempororization 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

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

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

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


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

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

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101 MIN. UK RIALTO PICTURES