

FILM FORUM

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

INDEPENDENT PREMIERES & CLASSICS OCT/NOV 2021

OPENS OCTOBER 1

KAREN DALTON: IN MY OWN TIME

DIRECTED BY
ROBERT YAPKOWITZ AND RICHARD PEETE
EXECUTIVE PRODUCER: WIM WENDERS

Folk singer Karen Dalton (1937–1993): her raw, sublime talent, singular, sultry voice and hauntingly soulful performances were “elemental and wrenchingly true, as unadorned as the plains of Dalton’s native Oklahoma” — *The Hollywood Reporter*. Her music captivated the likes of Bob Dylan (“She had a voice like Billie Holiday’s and played guitar like Jimmy Reed”), Nick Cave, and Tim Hardin. Interweaving excerpts from her poetry and journals with moving interviews and rare archival performance clips, the filmmakers convey how Dalton’s fidelity to her music was as abiding as her aversion to commercialism or promotion. IN MY OWN TIME ensures the preservation of her musical legacy: “It introduces a one-of-a-kind artist to the uninitiated and celebrates her for aficionados. Above all it *listens* — and invites us to do the same.” — *The Hollywood Reporter*

85 MINS. USA GREENWICH ENTERTAINMENT
With support from the Roy Lichtenstein Foundation Fund



LIMITED
RUN



OCTOBER 8 - 21

From the director of
CHRIST STOPPED AT EBOLI
FRANCESCO ROSI'S
**ILLUSTRIOUS
CORPSES**

NEW 4K RESTORATION

(1976) Amid strikes and demonstrations, after an eerie tour of Palermo’s catacombs, with its 8,000 skeletons and mummified bodies, a judge is shot dead in broad daylight. But inspector Lino Ventura is on the case, and as judges keep dropping, he sees a pattern. Could this be a railroaded man’s vengeance? And after demotion and his own wiretapping, Ventura confronts the startling philosophy of Supreme Court judge Max von Sydow. “What impresses most are scenes displaying Rosi’s bravura: an obsessive judge shot in his tomb-like mansion; a party calculatedly shocking in its lavishness... The photography serves perfectly the growing sense of unease, and Ventura is as quietly excellent as ever.” — *Time Out*

2 HOURS ITALY PARK CIRCUS

Restored by the Cineteca di Bologna at L’immagine Ritrovata laboratory and the Film Foundation,
with funding provided by the George Lucas Family Foundation

LIMITED
RUN

OPENS OCTOBER 13

THE VELVET UNDERGROUND

DIRECTED BY TODD HAYNES

“The first Velvet Underground album only sold 10,000 copies, but everyone who bought it formed a band.” — Brian Eno. The quintessential 1960s New York art-rock group, The Velvet Underground — Lou Reed, John Cale, Sterling Morrison, and Maureen Tucker — oozed cool, from their expressionless stage presence to their trancelike music and lyrics evoking sex, drugs, kink, and all things transgressive. With songs like “I’m Waiting for the Man,” “Venus in Furs,” and “Sister Ray,” they were a gritty riposte to hippiedom and an influence on rock for decades to come. Todd Haynes (who previously explored the many guises of Bob Dylan in I’M NOT THERE and glam rock in VELVET GOLDMINE) traces their origins, assembling a mind-boggling collage of underground movies (Stan Brakhage, Kenneth Anger, Tony Conrad) and Lower East Side performance art. Andy Warhol, the band’s Svengali, discovered Nico, the blond chanteuse whose deadpan beauty added to their mystique. “Fabulously entertaining.” — *The Hollywood Reporter*



2 HOURS USA APPLE ORIGINAL FILMS With support from the Roy Lichtenstein Foundation Fund

OPENS OCTOBER 15

WHEEL OF FORTUNE AND FANTASY

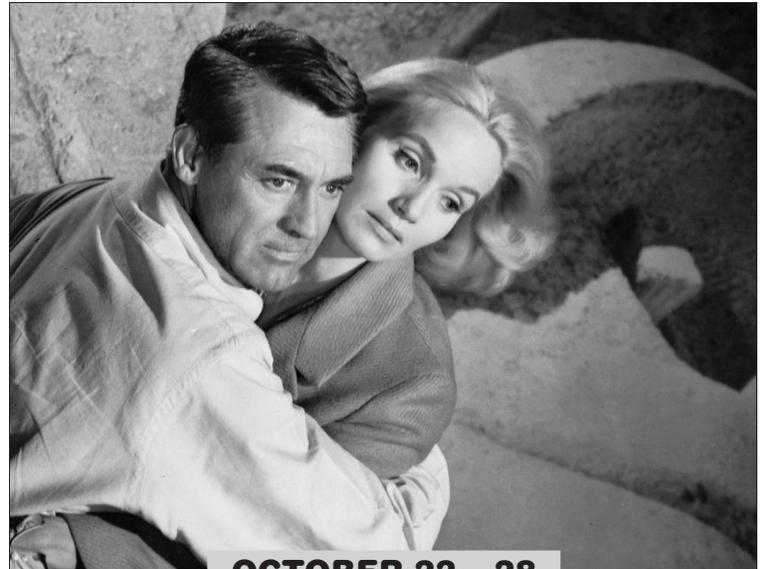
LIMITED RUN

DIRECTED BY RYŪSUKU HAMAGUCHI

In this evocative triptych — three taut stories set in Tokyo about the mysteries and depths of women’s desires — coincidence seems as natural as the passing of time, and both are depicted in equal measure as whimsical and sharp: A fashion model discovers her friend is dating the ex who may have been her true love; a college student attempts to avenge humiliation by enlisting his lover to lure his sadistic professor into a “Me Too” situation; two middle-aged women make a poignant, enigmatic connection. Filmmaker Ryūsuke Hamaguchi homes in on deceptively simple moments, finely sketched to reveal the strangeness of true intimacy — unexpected, palpable, fleeting. “Seen individually, these moments feel like strange quirks of the universe, but the way they ripple across Hamaguchi’s three stories suggests nothing less than the fullness of life pushing through.” — IndieWire

2 HOURS JAPAN FILM MOVEMENT

We are also premiering Hamaguchi’s **DRIVE MY CAR** on Nov 24.



OCTOBER 22 - 28

ALFRED HITCHCOCK'S NORTH BY NORTHWEST

4K RESTORATION

(1959) “*Crop dustin’ where there ain’t no crops,*” the Mount Rushmore duel, the train going into the tunnel. Classic Hitchcock set-pieces just keep coming as Cary Grant’s Roger O. Thornhill (initials ROT) finds a simple case of mistaken identity snowballing into a breakneck chase across the country, menaced by James Mason and his goon squad, and aided, teased, and thwarted by Eva Marie Saint’s double (or triple?) agent. “Hitchcock’s sleek, wry, paranoid thriller caught the 50s zeitgeist perfectly: Cold War shadiness, secret agents of power, urbane modernism, the ant-like bustle of city life, and a hint of dread behind the sharp suits of affluence.” — *Time Out*

136 MINS. WARNER BROS.

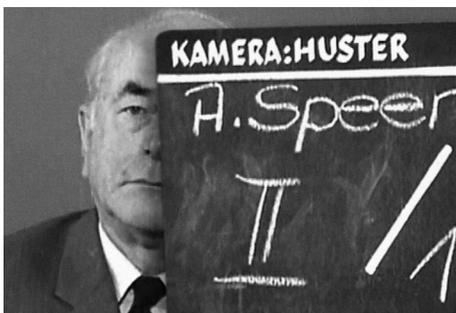
With support from the Robert Jolin Osborne Endowed Fund for American Classic Cinema

LIMITED RUN

OPENS OCTOBER 29

SPEER GOES TO HOLLYWOOD

DIRECTED BY VANESSA LAPA



Albert Speer (1905-1981) was Minister of Armaments and War Production in Nazi Germany, but was better known simply as “Hitler’s architect.” One of two dozen major war criminals who sat in the docket at the Nuremberg Trials, he was convicted of “crimes against humanity” for using slave labor and narrowly avoided execution; Speer spent 20 years in Spandau prison where he smuggled out writings that became *Inside the Third Reich*, a phenomenal worldwide bestseller. Well-educated, handsome, charismatic, and unfailingly narcissistic, he remarked to an international scrum of reporters, upon leaving prison: “You can see after 20 years, I’m still good-looking.” Vanessa Lapa (whose documentary on Himmler, *THE DECENT ONE*, we opened in 2014) picks up the story in 1971 as British screenwriter Andrew Birkin records 40 hours of audio tapes, detailing

Speer’s delusional retelling of his life, with the aim of selling the story to Paramount Pictures. *SPEER GOES TO HOLLYWOOD* is a case study in monstrous denial, an example of how intelligence and self-awareness need have nothing in common.

97 MINS. ISRAEL

With support from the Joan S. Constantiner Fund for Jewish and Holocaust Films

OCTOBER 29 – NOVEMBER 11

MOHAMMAD REZA ASLANI'S
CHESS OF THE WIND

NEW 4K RESTORATION



(1976) In an ornate, candlelit mansion in 1920s Tehran, the heirs to a family fortune vie for control of their matriarch's estate — erupting in a ferocious final act. Screened publicly just once before it was banned, then lost for decades. "The opulent, claustrophobic interiors are reminiscent of Persian miniatures... The influence of European cinematic masters like Pasolini, Visconti and Bresson is also apparent.

The sound design also stands out: wolves howl and dogs bay as they circle the house, ratcheting up the sense of menace; crows caw, jangling the nerves; heavy breathing makes the characters' isolation in this haunted house increasingly oppressive. The soundtrack — an early work by trailblazing female composer Sheyda Gharachedaghi — takes inspiration from traditional Iranian music, and sounds like demented jazz." — *The Guardian*

93 MINS. IRAN JANUS FILMS

Restored in 4K in 2020 by The Film Foundation's World Cinema Project and Fondazione Cineteca di Bologna from the original 35mm camera and sound negatives at L'Image Retrouvée laboratory (Paris) in collaboration with Mohammad Reza Aslani and Gita Aslani Shahrestani.

SELECTED SCREENINGS IN NOVEMBER

**NINA MAE
McKINNEY**



Nina Mae McKinney (1912-1967) was still a teenager when chosen to star in King Vidor's all-Black musical HALLELUJAH! (1929) at MGM. Following rave reviews, the studio touted her among its galaxy of stars, a first for an African American artist. But leading roles for Black actresses were virtually non-existent. We celebrate her all-too-brief career with the NY premiere of a new 4K restoration of HALLELUJAH! from the Library of Congress and the Film Foundation, along with her appearances in SAFE IN HELL (1931), PIE, PIE BLACKBIRD (1932), SANDERS OF THE RIVER (1935), THE BLACK NETWORK (1936), PINKY (1949), and other films.

With support from the Robert Jolin Osborne Endowed Fund for American Classic Cinema

FILM FORUM

SUNDAYS 11 AM
filmforum.org

NOVEMBER 12 – DECEMBER 2 THREE WEEKS

ROAD MOVIES
38 FREEWHEELING CLASSICS

including Terrence Malick's **BADLANDS**,
Wong Kar-Wai's **HAPPY TOGETHER**,
Ida Lupino's **THE HITCH-HIKER**,
Spike Lee's **GET ON THE BUS**,
Nicholas Ray's **THEY LIVE BY NIGHT**,
Ingmar Bergman's **WILD STRAWBERRIES**,
Steven Spielberg's **DUEL**,
Jean-Luc Godard's **PIERROT LE FOU**,
Alfonso Cuarón's **Y TU MAMÁ TAMBIÉN**,
Gus Van Sant's **MY OWN PRIVATE IDAHO**, and many others

Selected titles supported by the Robert E. Appel Fund for Spanish and Portuguese Language Films, the George Fasel Memorial Fund for French Classic Cinema, and the Robert Jolin Osborne Endowed Fund for American Classic Cinema





LIMITED RUN

OPENS NOVEMBER 5

HIVE

DIRECTED BY BLERTA BASHOLLI

A multiple prize-winner in Sundance. In a small Kosovan village, years after her husband went missing during wartime, Fahrije awaits corporeal evidence of his death. Without it,

not only is she unable to mourn, but the hovering patriarchy deems it disrespectful, morally loose even, to move forward: to get a job, a driver's license — or do anything to address her family's poverty. Stoically determined, with inspiring pluck and humor, Fahrije openly drives around town and begins a business selling *ajvar* (roasted red pepper paste). Based on one woman's true story, it's also a universal tale of quiet, potent resistance. "Fahrije's steely determination is beautifully conveyed by Yllka Gashi. An outstanding debut feature... that successfully immerses the viewer in an expertly told and moving tale." — *Screen International*

84 MINS. KOSOVO / SWITZERLAND / MACEDONIA / ALBANIA
ZEITGEIST FILMS IN ASSOCIATION WITH KINO LORBER



LIMITED RUN

OPENS NOVEMBER 19

BAD LUCK BANGING OR LOONY PORN

DIRECTED BY RADU JUDE

A *cri de coeur* that unfolds like a mashup of Luis Buñuel, Jean-Luc Godard, and John Waters. Winner of the top prize at the 2021 Berlin Film Festival, BAD LUCK BANGING is "a riotously bonkers film that throws decorum in the trash to reveal the hypocrisy of the powerful as the true vulgarity" — *Sight & Sound*. When a sex tape produced by a school teacher gets leaked to the internet, it engenders hysterical outrage from her colleagues. Director Radu Jude, shooting on the streets of Bucharest during the pandemic, eviscerates common assumptions regarding obscenity. His references include the myth of Medusa and Perseus, the predations of Romanian tyrant Ceausescu, and the words of the nation's beloved poet, Mihai Eminescu.

106 MINS. ROMANIA / LUXEMBOURG / CROATIA / CZECH REPUBLIC **MAGNOLIA PICTURES**

Warning: Contains several scenes with explicit sexual content. But it's a comedy.

LIMITED RUN

OPENS NOVEMBER 24

DRIVE MY CAR

DIRECTED BY RYŪSUKU HAMAGUCHI

A film about language, sexuality, trust, and infidelity "adapted by auteur Ryūsuke Hamaguchi from a short story by Haruki Murakami. DRIVE MY CAR is a head-on collision between an emerging filmmaker fascinated by the interior lives of women, and a famous author who...is not. But these two wildly disparate storytellers aren't the only people vying for control of the wheel in this beguiling gem, as a third major player is soon introduced — legendary playwright Anton Chekhov. A low-key but lingeringly resonant tale. An intimate stage whisper of a film in which every scene feels like a secret." — *IndieWire*

3 HOURS JAPAN



LIMITED RUN

OPENS NOVEMBER 26

WRITING WITH FIRE

DIRECTED BY RINTU THOMAS AND SUSHMIT GHOSH



Prominent Indian journalists are regularly being arrested and jailed for "spreading disaffection against the Indian state." WRITING WITH FIRE, a documentary on *Khabar Lahariya*, a newspaper staffed entirely by Dalit women ("Untouchables"), is nothing less than jaw-dropping. A handful of young women, empowered by outrage and a few smartphones (which they're just learning to use), interview marginalized voices around the country, including rape victims whom the police ignore. This is investigative reporting at its most vital: bringing to account systemic sexist violence, corruption, and cynicism.

93 MINS. INDIA **MUSIC BOX FILMS**

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