

INDIECOLLECT

Restoration of F.T.A. by Francine Parker delivers on IndieCollect's promise to reactivate important American indie films!



Open Nationwide on March 5 via Kino Marquee

IndieCollect Celebrates Women's History Month by shining a light on strong women directors and producers whose films have been "hiding in plain sight." Funding from the Hollywood Foreign Press Association enabled IndieCollect to shine a spotlight on this historic documentary by Francine Parker (pictured above), produced by Jane Fonda.

Now critics around the country are chiming in to validate release of this long-buried film which asks us to reconsider antiwar sentiment within the U.S. military during our involvement in Vietnam and in the context of today.



Watch Jane Fonda on [Stephen Colbert](#) talking about F.T.A

Watch Jane Fonda's [new intro to F.T.A](#)

Watch Jane Fonda [stirring acceptance speech at Golden Globes](#)

[The New York Times](#)

"...the movie is a genuine, powerful and even stirring expression of the antipathy engendered by a war that — as the author Thomas Powers recently wrote — 'refused to be won, or lost, or understood' and scarred the psyches of those who lived through it." — J. Hoberman

[The Guardian](#)

With 20/20 hindsight, we can see that it was specifically because [Fonda] and her comrades loved the country that they devoted their energies and risked their reputations to better it, their criticisms the ultimate act of patriotism. — Charles Bramesco

[Movie Nation](#)

"Funny, biting and tuneful, it takes you right back there if you lived through it, and might be an eye-opener for activist "Ok, Boomer" millennials." — Roger Moore

[Alliance of Women Film Journalists / Cinema Citizen](#)

"This is a film that records history, and it is history. It's very good that *F.T.A* can now be seen because history seems to be repeating itself." — Jennifer Merin

[WBUR's The Artery](#)

"F.T.A. becomes a fascinating time capsule ...The people we meet are deeply disillusioned draftees in the midst of an incredibly unpopular war that just won't seem to end no matter how many politicians say they want it over."

New Releases



The IndieCollect restoration of *F.T.A* by Francine Parker, starring Jane Fonda and Donald Sutherland, is coming to virtual theatres!

Thanks to Kino Lorber's Kino Marquee, starting March 5 you will be able to support your local theatre by buying a ticket to stream the film.

[Watch F.T.A on Kino Marquee](#)

In the Press

News of the *F.T.A.* restoring release has been announced in a host of great articles, including:

[New York Times](#)

[The Guardian](#)

[Chicago Sun-Times](#)

[Boston Globe](#)

[Hyperallergic](#)

[Variety](#)

[Baltimore Sun](#)

[Chicago Tribune](#)

[Women and Hollywood](#)

[Capital Gazette](#)

[MSN](#)

[Yahoo](#)

In the Pipeline



We are very excited that our restoration of *Hairstory*, directed by LaTanya Richardson-Jackson, is nearly completed.

Last week, LaTanya was interviewed in the New York Times about Douglas Turner Ward, founder of Negro Ensemble Company.

[Read LaTanya's Interview](#)

A Note from Sandra Schulberg...

The Hollywood Foreign Press is taking a lot of heat these days. I have an alternate view.

In the early days of the indie film movement our movies were welcomed in the U.S. only after they'd been applauded overseas — and even that was no guarantee. When the directors and I presented *Alambasta* and *Northern Lights* at the 1978 and 1979 Cannes Film Festivals, both films won the Camera d'Or Award and I was able to license them around the world. The foreign press lauded them — in one case as "Hollywood without make-up" — and it was on the wings of those reviews that our movies and those of my colleagues played thousands of foreign arthouse cinemas, cementing the reputations of indie directors before they found favor stateside. Back home we were shut out by U.S. distributors and often had to book the films into theaters ourselves — one of the main reasons I founded the IFP (now Film Independent and the Gotham Film & Media Institute).

I've had a huge appreciation for foreign film journalists ever since. They are cinephiles with taste and passion who work awfully hard — usually, like nearly all members of the press, for very little money. Indie cinema wouldn't exist without their support.

That's why I'm vexed when members of the Hollywood Foreign Press are dismissed out of hand. Many of them are highly respected and influential in the countries where their work is published.

The view I'm expressing may be considered biased because IndieCollect is a beneficiary of the HFPA's philanthropy. It's true that without the HFPA's support, we could not have restored *F.T.A.* and other films by women, African Americans and directors who identify as LGBTQ+. We are extremely grateful because the number of institutions that fund film restoration and exhibition is tiny.

It's said that cinema is an international language, and that's true, but our films — whether new or newly-restored — still have to be interpreted and promoted for them to be seen and appreciated by overseas audiences.

Americans can be awfully myopic. Let's not be myopic on this point. The HFPA's philanthropy is gravy compared with the invaluable work their members do to bring American films to the attention of film lovers everywhere.

Speaking of cinephilia, cinemas are re-opening tonight in New York! Hope you enjoy *F.T.A.* online or in person. We are so happy to kick off Women's History Month with this movie by Francine Parker and Jane Fonda!

Our Jane Fonda Fund for Women Directors needs your support. Donate here to bring more films by women to the screen. Thank you!



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