

FILM FORUM

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

INDEPENDENT PREMIERES & CLASSICS JUNE/JULY 2021

LIMITED
RUN

OPENS JUNE 4

THE ANCIENT WOODS

DIRECTED AND PHOTOGRAPHED BY MINDAUGAS SURVILA

In Lithuania, **ONE OF EUROPE'S LAST REMAINING OLD GROWTH FORESTS** is the setting



of this lyrical, often surprising cine-poem, elegantly shot over a 10-year period. Wolves trot through the snow; snakes slither and attack mice; eagles, ravens, and, most startlingly, owls (whose majestic wingspread we see in slow-motion) compete, eat, feed their young, mate, and preen. Ants, bees, and spiders live side-by-side with a yawning dormouse who looks ready for

cartoon stardom. Nature's mysterious, cruel, and shockingly beautiful moments are recorded to the natural sounds of this deep, dark forest — frightening and seductive, the perfect fairy tale setting.

86 MINS.

WITH
MAESTRO

DIRECTED BY ILLOGIC

An animated concert under the baton of an exacting squirrel.

2 MINS.



JUNE 4-10

"EXTRAVAGANTLY FUNNY"

— Pauline Kael

ALEC GUINNESS in

THE LADYKILLERS

NEW 4K RESTORATION

(1955, Alexander Mackendrick) After the swag from their payroll heist goes flying through the parlor, buck-toothed Alec Guinness and his "string quartet" — including a young Peter Sellers — decides it's time to silence sweet little old landlady Katie Johnson (at age 76, winner of BAFTA's Best Actress award). One of the high points of Britain's famed Ealing Studios comedies — and their swan song. From the director of SWEET SMELL OF SUCCESS! "Even after 65 years, it still kills. Subversive, hilarious and as English as Elgar. A mixture of cynicism with guileless innocence." — Peter Bradshaw, *The Guardian*

4K DCP 91 MINS. RIALTO PICTURES

RESTORED BY STUDIOCANAL

LIMITED
RUN

OPENS JUNE 11

ASIA

WRITTEN & DIRECTED BY RUTHY PRIBAR

WITH HER HUGE EYES AND DELICATE PHYSIQUE, SHIRA HAAS MADE AN INDELIBLE IMPRESSION as the Emmy-nominated lead in the recent TV series *Unorthodox*. Here

she stars as a Russian émigré to Israel, navigating (with her single mother) her teenage years, burdened by a largely undefined illness that makes all of her decisions infinitely more poignant. First-time writer-director Ruthy Pribar does an exquisite job of defining the complexities of a mother-daughter relationship that eschews clichés and sentimentality. Both actresses (Alena Yiv as the mother) give riveting, yet understated performances that explore the inevitable chasm that divides the generations and creates barriers between the healthy and the sick — while limning a universal and timeless story of maternal love and loss.



85 MINS. MENEMSHA FILMS

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

FOR SCREEN TIMES, TO BUY TICKETS & MORE DETAILS: filmforum.org



JUNE 11-24

**"A MASTERPIECE WITH THE
AUDACITY OF ORSON WELLES"**

— J. Hoberman, *Village Voice*

DISTANT JOURNEY

NEW 4K RESTORATION

(1948, ALFRÉD RADOK) In 1941 Prague, Jewish doctor Blanka Waleská is sent to Theresienstadt concentration camp, despite her marriage to a Gentile colleague. Part Hollywood-style love story, part no-holds-barred indictment of Czech anti-Semitism,

with a revolutionary use of newsreel footage and Nazi propaganda. Effectively banned by the Stalinist regime after just a few screenings — then embraced by the Czech New Wave filmmakers of the 1960s. "Filled with looming angles and outsize shadows. However boldly stylized, Radok's nightmare is grounded in reality." — J. Hoberman, *Artforum*

DCP 103 MINS. JANUS FILMS

RESTORATION OVERSEEN BY THE CZECH FILM ARCHIVE

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

OPENS JUNE 18

LIMITED
RUN

TRUMAN & TENNESSEE: AN INTIMATE CONVERSATION

DIRECTED BY LISA IMMORDINO VREELAND



**TRUMAN CAPOTE AND TENNESSEE WILLIAMS:
BRILLIANT, TORTURED MID-CENTURY WRITERS**

with much in common. They were Southerners, gay, afflicted by traumatic childhoods and substance addictions. Both were magnified in the mainstream cultural imagination as icons and anti-heroes via award-winning movie adaptations and confessional talk show appearances. Filmmaker Vreeland immerses the viewer in the words of Capote and Williams (voiced by Jim Parsons and Zachary Quinto respectively): witty, fearlessly candid, and decidedly unconventional. Seamlessly collages excerpts from letters, literary works, and diaries with clips from TV interviews (Dick Cavett, David Frost) and film adaptations: Williams's *A STREETCAR NAMED DESIRE*, *CAT ON A HOT TIN ROOF*, and *THE GLASS MENAGERIE*; Capote's *BREAKFAST AT TIFFANY'S* and *IN COLD BLOOD*.

86 MINS. KINO LORBER

With support from the R.G. Rikind Foundation Endowment for Queer Cinema and the Roy Lichtenstein Foundation Fund

LIMITED
RUN

OPENS JUNE 25

LOURDES

DIRECTED BY ALBAN TEURLAI AND THIERRY DEMAIZIERE

LOURDES: A STUNNINGLY BEAUTIFUL MOUNTAINOUS VILLAGE

in the Southwest foothills of the Pyrenees, went from a sleepy scenic town to a sacred wonder after 1858, when a 14-year-old peasant girl claimed to have seen the Virgin Mary in a remote grotto. Today, the town is second only to Paris in the number of annual visitors (6 million), part venerated shrine, part Disneyland (shops selling bottled holy water and Virgin Mary-related tchotchkes). Vast processions of people seeking a miracle fuel a small army of care-givers who accompany them. These pilgrims are a surprising cross-section of humanity: accident victims, the terminally ill, an overweight and bullied teenager, a contingent of aging Paris prostitutes, et alia. *LOURDES* is an insightful meditation on the human capacity for empathy and hope, and the mystery of religious faith in the face of profound tribulation.

91 MINS. DISTRIB FILMS



JUNE 25 - JULY 8

**"AN EXCITING AND UNUSUAL EVENT... THE KIND OF EXPERIENCE THAT
MAKES YOU GLAD MOVIES EXIST."** — A.O. Scott, *The New York Times*

JEAN-PIERRE MELVILLE'S **LE CERCLE ROUGE** NEW 4K RESTORATION

(1970) Impassive faces, snap-brim hats, dangling cigarettes, sunglasses after dark, raincoats without rain — unmistakably the milieu of Melville, prince of the fate-haunted gangster picture. Brings together four archetypal tough guys — escaped con Gian Maria Volonté (*CHRIST STOPPED AT EBOLI*), Inspector André Bourvil, ex-cop Yves Montand, and super-cool Alain Delon — for a meticulously-orchestrated jewel heist. *Complete uncut version*. "The existential doom is so thick you could spread it on a baguette." — J. Hoberman, *Village Voice*

DCP 140 MINS. RIALTO PICTURES RESTORED BY STUDIOCANAL AT HIVENTY, WITH SUPPORT OF CNC

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



LIMITED
RUN

OPENS JULY 2

BEING A HUMAN PERSON

DIRECTED BY FRED SCOTT



Swedish director Roy Andersson is “renowned for his **BRILLIANT TRAGICOMIC VISUAL GAGS AND DREAMLIKE VISIONS**, with hints of Beckett, Fellini and Monty Python” (*The Guardian*). His “living trilogy” — *SONGS FROM THE SECOND FLOOR* (2000), *YOU, THE LIVING* (2007), and *A PIGEON SAT ON A BRANCH...* (2014) — ruminates on the small pleasures and mordantly funny pains of life. *BEING A HUMAN PERSON* chronicles the making of his latest, *ABOUT ENDLESSNESS*, providing a privileged glimpse inside his Stockholm studio, where his films are entirely constructed and shot: a funhouse of meticulously crafted *trompe l’oeil* set designs, actors (often plucked from the street) caked in grey makeup, and teeming with artisans who realize Andersson’s unique, painterly vision. An empathetic portrait of an artist in crisis that explores the high cost of the creative process. “Funny and wistful. A film about filmmaking to stand alongside *HEARTS OF DARKNESS* and *BURDEN OF DREAMS*.” — Phil de Semlyen, *Time Out* 90 MINS.

With support from the Roy Lichtenstein Foundation Fund

LIMITED
RUN

OPENS JULY 9

THE WITCHES OF THE ORIENT

DIRECTED BY JULIEN FARAUT

HOW DOES A JAPANESE WOMEN’S VOLLEYBALL TEAM FROM THE LATE 1950s BECOME AN INTERNATIONAL SENSATION, feminist role models, the subject of a wildly popular comic book and a still-influential anime? This stranger-than-fiction story is dynamically told by Julien Faraut (JOHN MCENROE: IN THE REALM OF PERFECTION), with an ironic twist on the original demeaning moniker, *Oriental Witches*. A group of Osaka textile workers are transformed into a fiercely competitive volleyball team by their astonishingly ruthless coach whose unconventional techniques emphasize speed and aggression. A record-setting winning streak and a dramatic 1964 Tokyo Olympics triumph follow. Wonderful archival footage of the women in training and on the court, animated versions of their championship games, and moving interviews with the women today are set to a pulsating electronic score.



100 MINS. KIMSTIM

THANK YOU PUBLIC FUNDERS

NATIONAL ENDOWMENT FOR THE ARTS NEW YORK STATE COUNCIL ON THE ARTS
NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS
NEW YORK CITY COUNCIL SPEAKER COREY JOHNSON



JULY 9-15

“A STUNNING DEBUT, TAKING CHANCES AND WINNING AT THEM.”

— Roger Ebert

PAUL SCHRADER’S

BLUE COLLAR IN 35mm

(1978) Fed up with management and their own union, Detroit auto workers (in the factory that made NYC’s storied Checker cabs) Richard Pryor, Harvey Keitel, and Yaphet Kotto knock over union headquarters, netting a lousy 600 bucks — along with a ledger detailing mob link-ups that gets them in steadily deeper waters. “Like *ON THE WATERFRONT*, both an indictment and an entertainment. It took a special filmmaking gift to make it burst with humor, humanity, and suspense as well.” — Roger Ebert “Mr. Keitel’s Jerry is all itchy ignorance. Mr. Kotto is cool and self-assured. The center of the film is Mr. Pryor, who for the first time makes use of the wit and fury that distinguish his comedy routines.” — Vincent Canby, *The New York Times*

35MM. 114 MINS. UNIVERSAL PICTURES

LIMITED
RUN

OPENS JULY 16

CAN YOU BRING IT: BILL T. JONES AND D-MAN IN THE WATERS

DIRECTED BY ROSALYNDE LEBLANC AND TOM HURWITZ

THE NEW YORK TIMES'S RAVE REVIEW FOR BILL T. JONES'S 1989 DANCE, *D-Man in the Waters*, termed it "a new work that marks a new lease on inspired creativity... the kind of piece that sets audiences cheering" (Anna Kisselgoff). Created to celebrate dancer Demian Acquavella, diagnosed with AIDS, it was presented by the Bill T. Jones/Arnie Zane Dance Company just a year after Zane's death from AIDS at age 39. Jones describes their relationship: "Arnie and I were a couple. We were a continent of two." CAN YOU BRING IT, made by Rosalynde LeBlanc, a former dancer with their company, and Tom Hurwitz, son of influential Martha Graham dancer Jane Dudley, is a smart, inspired portrait of the brilliant, charismatic dancer/choreographer. Built around a current production of *D-Man* (directed by LeBlanc), the film records the struggle of today's young dancers to interpret the emotional anguish of the early AIDS epidemic era, from which Jones's creation sprung.

90 MINS. KINO LORBER

With support from the R.G. Rifkind Foundation Endowment for Queer Cinema and the Roy Lichtenstein Foundation Fund



LIMITED
RUN

OPENS JULY 23

EYIMOFÉ (THIS IS MY DESIRE)

DIRECTED BY ARIE ESIRI AND CHUKO ESIRI

PEACE, WISDOM, BLESSING, AND PRECIOUS are some of the names given Nigerian children — perhaps in the hope that their lives will partake in the qualities their parents could only bestow in terms of nomenclature. This stunning debut drama, set in colorful, chaotic Lagos, the Nigerian capital, is made by twin brothers, Arie and Chuko Esiri. Not unlike many working class Americans, the two main characters are just one piece of bad news away from a precipitous fall into poverty. Both are scrambling to overcome Kafkaesque obstacles placed in the way of obtaining passports to quit Nigeria for Europe. "With hints of Ozu, Claire Denis and Robert Altman's *SHORT CUTS*... From the tiny dwellings of its two protagonists...to the larger domains of landlords and mob bosses, to the high-end bars and luxury hotels where businessmen and expats live like minor kings... A love-hate letter to a great and flawed city." — Jordan Mintzer, *The Hollywood Reporter*

110 MINS. JANUS FILMS



FOR SCREEN TIMES, TICKETS & MORE
filmforum.org



JULY 16 - AUG 5

**"ALL HE HAS TO DO
TO DOMINATE A SCENE
IS TO ENTER IT."**

— Raymond Chandler

BOGART

15 HARDBOILED CLASSICS
IN 35mm & RESTORED DCPs

CASABLANCA

THE MALTESE FALCON

THE TREASURE OF

THE SIERRA MADRE

THE BIG SLEEP

HIGH SIERRA

THE PETRIFIED FOREST

ANGELS WITH DIRTY GUNS

THEY DRIVE BY NIGHT

TO HAVE AND HAVE NOT

DARK PASSAGE

KEY LARGO

**BEAT THE DEVIL
IN A LONELY PLACE**

...and more!

*With support from the Robert Jolin
Osborne Endowed Fund for American Classic
Cinema of the '30s, '40s, and '50s*

OPENS JULY 30

LIMITED
RUN

SABAYA

DIRECTED BY HOGIR HIRORI

A RIVETING AND SHOCKING DOCUMENTARY, SABAYA follows a group of volunteers who risk their lives to rescue Yazidi women and girls (a religious minority) held captive in one of the world's most dangerous refugee camps. The Al-hol Camp, bordering Syria and Iraq, shelters 73,000 ISIS supporters. Hidden among them are thousands of Yazidis who've been forced into sexual slavery (termed *sabaya*). Mahmud

and Ziyad launch carefully plotted, perilous late-night rescue missions, armed only with pistols and unreliable cell phones. Kurdish director Hogir Hirori courageously goes along for this white-knuckle ride, literally dodging bullets as the group makes their escape. "Gripping, harrowing, superb." — Jessica Kiang, *Variety*

90 MINS. MTV DOCUMENTARY FILMS

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

