

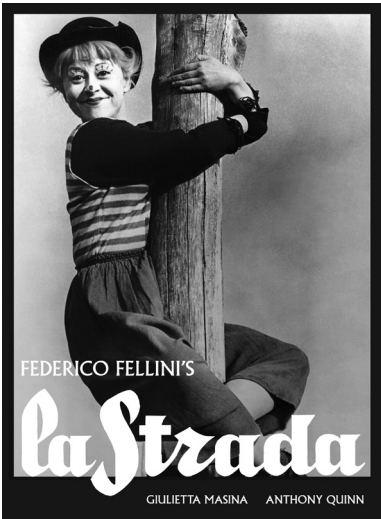
FILM FORUM

(RE)OPENING APRIL 2

A NON-PROFIT CINEMA SINCE 1970

209 WEST HOUSTON ST. NEW YORK, NY 10014

BOX OFFICE: (212) 727-8110



OPENS APRIL 2

Federico Fellini's
LA STRADA

New 4K Restoration

“HAS DEFIED TIME. ONE OF
THE INDELIBLE FOREIGN
FILMS OF THE 1950s.”

— Kenneth Turan, *Los Angeles Times*

(1954) Sold by her parents to Anthony Quinn’s brutish strongman “Zampanò,” Giulietta Masina’s simple-minded peasant Gelsomina is taught a haunting tune by a dreamy aerialist and assured that she too has a place in the world. Academy Award, Best Foreign Language film.

Restored by the Criterion Collection and the Film Foundation at L'Imagine Ritrovata laboratory, Bologna. Restoration funding provided by the Hollywood Foreign Press Association.

DCP. 108 MINS. JANUS FILMS

OPENS APRIL 2

**THE TRUFFLE
HUNTERS**

DIRECTED BY MICHAEL DWECK &
GREGORY KERSHAW

“Watch the opening moments and try not to fall hard for the **IMMEDIATE FLAVORS OF JOY.** With a breathtaking Northern Italy setting that teases the five senses...this delicate treat oozes a cinematic perfume both delightful and distinctive. (With) a luxuriant palette that demands to be savored. The human characters and their impossibly cute and clever dogs go on about their daily routines amid these scrumptious tableaux. Charms and disarms with an innocent and melancholic quality.” — *Variety*

84 MINS. SONY PICTURES CLASSICS



OPENS APRIL 2

Pedro Almodóvar's
THE HUMAN VOICE

“**LUMINOUS.** Freely based on a Jean Cocteau play from 1928. Stars an otherworldly Tilda Swinton — a cross between David Bowie and Deborah Kerr. Almodóvar not only fills the screen with a myriad of references to his films and the women who’ve starred in them, he drenches it in bursting colours, music and emotions, like a much-needed flickering feast. Swinton is filmed mainly during a final phone conversation with her ex-lover, riding a carousel of mixed emotions — exasperated, calm, hurt, strong, fierce, scared — as she tried in vain to anticipate what he may want to hear.” — *Sight + Sound*

30 MINS. SONY PICTURES CLASSICS



Playing with **Almódovar's** 1988 comedy

WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN

88 MINS. SONY PICTURES CLASSICS

OPENS APRIL 9

Alfred Hitchcock's **REAR WINDOW**

“A BRILLIANT EXERCISE IN SUSPENSE”

— *The New York Times*



(1954) Laid up with a broken leg in his “low rent district” flat (in the West Village!), James Stewart wiles away the sweaty summertime hours between visits from chic girlfriend Grace Kelly by using

that telephoto lens to zero in on the human comedy across his courtyard — but, hey, what’s Raymond Burr up to? “The enormous glamour of Stewart and Kelly remains as fresh and attractive as ever.” — Vincent Canby, *The New York Times*.

4K DCP. 112 MINS. UNIVERSAL PICTURES

OPENS APRIL 16

SAM POLLARD PRESENTS

BILL TRAYLOR: CHASING GHOSTS

DIRECTED BY JEFFREY WOLF

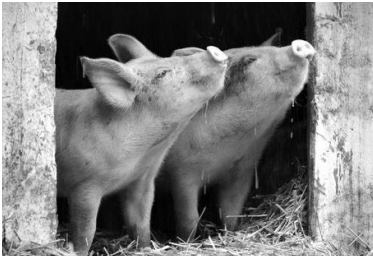
“**AN EXTRAORDINARY ARTIST,** making magnetically beautiful, dramatic, and utterly original drawings on found scraps of cardboard... Traylor’s style has something very old, like prehistoric cave paintings and something spanking new. Songlike rhythms, evoking the time’s jazz and blues, and a feel for scale, in how the forms relate to the space that contains them, give majestic presence to even the smallest images.” — Peter Schjeldahl, *The New Yorker*

75 MINS.
KINO LORBER



THANK YOU
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NEW YORK CITY DEPARTMENT OF CULTURAL AFFAIRS
NEW YORK CITY COUNCIL SPEAKER COREY JOHNSON



OPENS APRIL 16

GUNDA

DIRECTED BY VICTOR KOSSAKOVSKY
EXECUTIVE PRODUCED BY JOAQUIN PHOENIX

“THE ASTONISHING DOCUMENTARY

GUNDA offers another way of looking at animals. Sublimely beautiful and profoundly moving, it offers you the opportunity to look — at animals, yes, but also at qualities that are often subordinated in narratively driven movies, at textures, shapes and light... The results are spellbinding... Kossakovsky isn’t waving any flags, but GUNDA is a reminder that the resistance to showing animals in most movies reflects how we no longer look at them, to borrow a thought from the critic John Berger. It also speaks to our unwillingness to acknowledge our abuse of other creatures and, by extension, the natural world...” — Manohla Dargis, *The New York Times*.

93 MINS. NEON



OPENS APRIL 16

KIND HEARTS AND CORONETS

4K Restoration

“A MERCILESS MASTERPIECE”

— *The New York Times*

(1949, Robert Hamer) Dennis Price coolly narrates from prison his ascent to the peerage by bumping off his establishment relations, the D’Ascoynes — including an arrogant playboy, a bullet-headed general, a formidable dowager, and five more, all played by Alec Guinness. “The question is not whether making the trip to Film Forum to see it is worth your while. The question is how stiff a penalty should be levied upon you by the city of New York should you fail to do so. My personal view is that a brief prison sentence would not be too harsh. There really is no excuse.” — Anthony Lane, *The New Yorker*.

106 MINS. RIALTO PICTURES

OPENS APRIL 16

HOPE

WRITTEN & DIRECTED BY MARIA SØDAHL

“BELIEVE THE ACCOLADES: Maria Sødahl’s perceptive, heartfelt HOPE richly deserves all the attention it’s gotten at festivals and award ceremonies...



Teases out the unexpected byways where hope is not just crushed but nurtured... The rewards here are great, not just for the multi-layered screenplay but the impeccable performances by Andrea Bræin Hovig and Stellan Skarsgård.” — *Variety*.

125 MINS. KIMSTIM

OPENS APRIL 23

Vittorio De Sica’s IL BOOM



“A BITTERSWEET SATIRE OF THE WIFE-SWAPPING, TWIST-DANCING, GET-RICH-QUICK LIFESTYLE”

— *Sight & Sound*

(1963) Amidst Italy’s economic miracle (“il boom”) of the early 1960s, everyone’s getting filthy rich — everyone except Alberto Sordi (Fellini’s *The White Sheik*, *I Vitelloni*), who’s in hock to his eyeballs. But then a wealthy couple offers him a way out of debt — in exchange for ... Never released on home video or via streaming. “Among the most savage and surreal of Italian comedies... Vibrant, funny and disturbing.” — *Bilge Ebiri. Village Voice*

DCP restoration 88 MINS. RIALTO PICTURES

OPENS APRIL 30

King Hu’s RAINING IN THE MOUNTAIN

“SPECTACULAR, EXHILARATING ENTERTAINMENT.”

— *The New York Times*

(1979) In Ming Dynasty China, corrupt monks conspire against each other for that plum job — Head Guy — and control of the ultimate MacGuffin: a crumbling Buddhist scroll. And then the carefully-choreographed action begins. Starring Taiwan/Hong Kong female super-star Hsu Feng. “Scrupulously restored by the Taiwan Film Institute, the subtle widescreen color looks glorious.” — *Sight & Sound*.



DCP restoration. 120 MINS. FILM MOVEMENT

OPENS APRIL 30

ABOUT ENDLESSNESS

WRITTEN & DIRECTED BY ROY ANDERSSON



“MIRACULOUS. Miniature comedies and tragedies...filled with deadpan humor and haunting bleakness...that all suggest the presiding spirit of Edward Hopper. The random cruelty of the COVID-19 pandemic (renders) Andersson’s vision of humans’ vulnerability and life’s absurdity all the more trenchant and his glints of hopefulness all the more welcome. Bone-dry black humor that is as Scandinavian as pickled herring.” — Imogen Sara Smith, *Film Comment*.

76 MINS. MAGNOLIA PICTURES

BILL TRAYLOR and GUNDA with support from the Richard Brick, Geri Ashur & Sara Bershtel Fund for Social Justice Documentaries

REAR WINDOW with support from the Robert Jolin Osborne Endowed Fund for American Classic Cinema

BILL TRAYLOR with support from the Roy Lichtenstein Foundation Fund & the Helen Frankenthaler Endowed Fund for Films on Art