

FILM FORUM

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filmforum.org

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PREMIERES

APRIL • MAY • JUNE 2024

Premieres calendar programmed by **SONYA CHUNG** and **MIKE MAGGIORE**

OPENS APRIL 5

THE OLD OAK

Directed by **KEN LOACH**

The 28th feature directed by master of social realism Ken Loach, *THE OLD OAK* follows a once-vibrant mining town's response to the arrival of a group of Syrian refugees. TJ, the amiable proprietor of the titular pub — the last meeting point left in town — struggles to keep his more narrow-minded local clientele as he befriends these new residents, in particular a Syrian photographer, Yara. Loach once again gives compassionate voice to the oppressed — both the Syrian migrants and the out-of-work locals — in this, the concluding chapter of his Northeast England trilogy (following *I, DANIEL BLAKE* and *SORRY WE MISSED YOU*) and his self-proclaimed final film. "A film as fired up and human as any you'll see this year." — Phil de Semlyen, *Time Out*

113 MIN. UK ZEITGEIST FILMS IN ASSOCIATION WITH KINO LORBER

Film Forum presents a 20+-film Ken Loach retrospective beginning April 19. See page 4.



OPENS APRIL 19

WE GROWN NOW

Written and directed by **MINHAL BAIG**

WE GROWN NOW tells the story of two best friends growing up in the 90s in the infamous (and now-demolished) Chicago housing project, Cabrini-Green. 12-year-olds Malik and Eric are inseparable — they idolize Michael Jordan, compete in jumping contests, and play hooky at the Art Institute. But when a shooting hits too close to home, the hard realities of safety confront Malik's mother (Jurnee Smollett), and she must make a difficult decision about her family's future. This warmly photographed, beautifully acted drama was nominated for three Independent Spirit Awards, including Best Feature.

93 MIN. USA SONY PICTURES CLASSICS



OPENS APRIL 26

TERRESTRIAL VERSES

Written and directed by ALI ASGARI AND ALIREZA KHATAMI

In Tehran, a new father seeks to register the name (insufficiently Islamic, he is told) of his newborn son; a 20-something rideshare driver caught on camera without a hijab attempts to retrieve her impounded car; a man with poem tattoos applies for a driver's license; an elderly woman pleads with the police for the return of her beloved dog. Written and filmed in the wake of Mahsa Amini's death and the mass protest movement it sparked, this taut, pulsing drama — composed of nine deceptively simple, single-take vignettes, each featuring an ordinary Iranian citizen facing an unseen bureaucrat — brilliantly incarnates the absurdity, hypocrisy, and seeds of defiance that belie authoritarian control. "A thoroughly modern work of bracing concision, elegance and blistering deadpan humor." — Sheri Linden, *The Hollywood Reporter*

77 MIN. IRAN IN FARSI WITH ENGLISH SUBTITLES KIMSTIM

OPENS MAY 3

EVIL DOES NOT EXIST

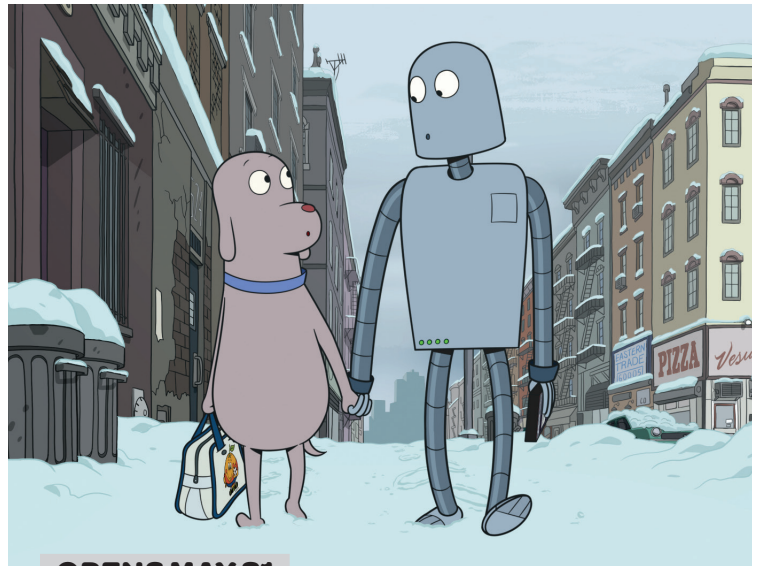
Written and directed by
RYŪSUKE HAMAGUCHI

Oscar®-winning auteur Hamaguchi (*DRIVE MY CAR*) sets his newest feature in an idyllic forest community outside Tokyo, where corporate invaders have bought choice land for a glamping site. Taciturn widower Takumi gathers wild wasabi and stream water for a local udon restaurant, splits wood with Zen precision, and forgets to fetch his 8 year-old daughter from school, while shots of deer hunters echo through nearby fields. He and two company reps become comically unlikely bedfellows, and ultimately confront the disquieting forces of both nature and human nature. A mesmerizing immersion in Hamaguchi's artistry, with long tracking shots fixed skyward and a lush, hypnotic score. "A work of undeniable power."

— David Rooney, *The Hollywood Reporter*

GRAND JURY PRIZE WINNER — 2023 VENICE FILM FESTIVAL

106 MIN. JAPAN IN JAPANESE WITH ENGLISH SUBTITLES
SIDESHOW / JANUS



OPENS MAY 31

ROBOT DREAMS

Written and directed by PABLO BERGER

Based on the graphic novel by SARA VARON

2024 ACADEMY AWARD® NOMINEE, BEST ANIMATED FEATURE

A tender, affecting tale of friendship, the animated *ROBOT DREAMS* is set in a 1980s NYC populated solely by pigs, birds, cats, and other animal clans. Dog leads a lonely existence, eating TV dinners in his East Village walkup. When he sees an infomercial for a robot-building kit, he seizes the chance for the perfect city buddy: Dog and Robot eat hot dogs together on 5th Avenue, roller skate in Central Park, venture to Coney Island — to the groove of their song, Earth, Wind & Fire's "September." But when Robot gets stranded at the beach, Dog is helpless to rescue him; and, as the seasons change, they endure a separation that will change them forever.

102 MIN. SPAIN / FRANCE NEON

OPENS JUNE 7

BANEL & ADAMA

Written and directed by RAMATA-TOULAYE SY

A great romance, a West African dreamscape, a tragic fable, a feminist paean. Young, fiery Banel loves her soft-hearted husband Adama with singular passion. She also hates to do chores with other village women, slings stones at small creatures, and fantasizes a liberated life of cattle-herding outside the village in the dunes. Adama is next in line for village chief but resists the responsibility. When a catastrophic drought hits, the curse weighs on his sense of duty, and the chasm between them drives Banel into a feverish, mystical chaos. Senegal's official submission to the 2024 Oscars®, it was the only first feature in Cannes' Official Competition in 2023. "A striking debut that puts Sy on the map as a purveyor of deceptively gorgeous visions." — Sophie Monks Kaufman, *IndieWire*

87 MIN. SENEGAL / FRANCE / MALI IN PULAAR AND FRENCH WITH ENGLISH SUBTITLES
KINO LORBER



OPENS JUNE 21

GREEN BORDER

Directed by AGNIESZKA HOLLAND

Winner of the Special Jury Prize at the 2023 Venice Film Festival, *GREEN BORDER* immediately drew controversy from the Polish government for its depiction of the European migrant crisis on the Poland-Belarus border. Shot in stark black-and-white, this riveting thriller explores the intractable conflict from multiple perspectives: a Syrian family fleeing ISIS caught between cruel border guards in both countries; young guards instructed to brutally reject the migrants; and activists who, at great risk, aid the refugees. Holland (*EUROPA EUROPA*) brings an unflinching eye and deep compassion to this blistering critique of a humanitarian calamity that continues to unfold.

152 MIN. POLAND/France/CZECH REPUBLIC/BELGIUM
IN POLISH, ARABIC, ENGLISH & FRENCH WITH ENGLISH SUBTITLES KINO LORBER



OPENS JUNE 28

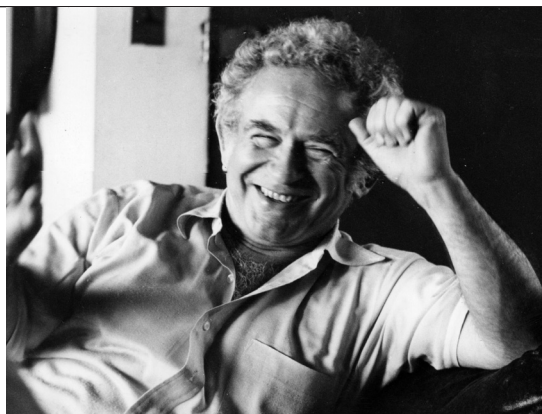
HOW TO COME ALIVE

Directed by JEFF ZIMBALIST

With Norman Mailer

"There is no greater impotence in all the world like knowing you are right and that the wave of the world is wrong, yet the wave crashes upon you." "The mark of mediocrity is to look for precedent." Such were the mantras and motivations, for better or worse, of Norman Mailer—hailed as the new Tolstoy at age 25, author of 11 best-sellers, winner of multiple Pulitzers and a National Book Award, and canonized as the last major American public intellectual. Infamous for stabbing his second wife (of six) and ensuing psychiatric treatment, running unsuccessfully for mayor of NYC, antagonizing feminists, and courting Hollywood fame with his directorial flop *MAIDSTONE*, Mailer's life and work are compellingly interwoven in this intimate documentary portrait that probes his spectacular flaws, along with his passion for rigorously staking out unpopular positions. With never-before-seen archival material (including a legendary on-set row involving Mailer, Rip Torn, and a hammer) and interviews with ex-wives, children, and luminaries who knew him including Oliver Stone, John Waters, and James Wolcott.

102 MIN. USA ZEITGEIST FILMS IN ASSOCIATION WITH KINO LORBER



With support from the Ada Katz Fund for Literature in Film

Repertory calendar programmed by **BRUCE GOLDSTEIN**

MARCH 29 – APRIL 11 | TWO WEEKS

“THE EPITOME OF FRENCH COOL.” — *Time Out*

JEAN-PIERRE MELVILLE'S LE SAMOURAI

Starring **ALAIN DELON**



(1967) Professional killer Alain Delon lies fully-clothed in his threadbare monochromed apartment, then goes off to a day at the office: stealing a car, killing a man in a nightclub, setting up an ironclad alibi, and outsmarting the cops. The pinnacle of the French *policier*: blacker than noir in its silence, isolation, and stylization,

and unrelenting in its suspense. The masterly set-pieces — two highly dissimilar car thefts; the line-up; the police tail on the *Métro*; and the hit itself — have been quarried by other moviemakers for decades.

APPROX. 105 MIN. FRANCE IN FRENCH WITH ENGLISH SUBTITLES **JANUS FILMS**

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

Restored in 4K by Pathé and The Criterion Collection at L'Immagine Ritrovata, from the original 35mm negative.



APRIL 12 – 18 | ONE WEEK

DELON

11 classics starring international icon **ALAIN DELON**

Including

PURPLE NOON, LA PISCINE, THE LEOPARD, MR. KLEIN, L'ECLISSE, and RED SUN

With support from the George Fasel Memorial Fund for Classic French Cinema and the Joan S. Constantiner Fund for Jewish and Holocaust Films



LA PISCINE



THE LEOPARD



KES

APRIL 19 – MAY 2 | TWO WEEKS

“If change is to come, it must come from the working class. That’s why telling their story is important. That’s why knowing our history is important.”

— Ken Loach

KEN LOACH

Over 20 films, including

KES | **RIFF-RAFF** | **LADYBIRD, LADYBIRD** | **POOR COW**
I, DANIEL BLAKE | **SWEET SIXTEEN** | **LOOKING FOR ERIC**
THE WIND THAT SHAKES THE BARLEY and many more

THE OLD OAK, Ken Loach’s latest and final film, will have its U.S. premiere at Film Forum on Friday, April 5. See page 1.

MAY 3 – MAY 9 | ONE WEEK

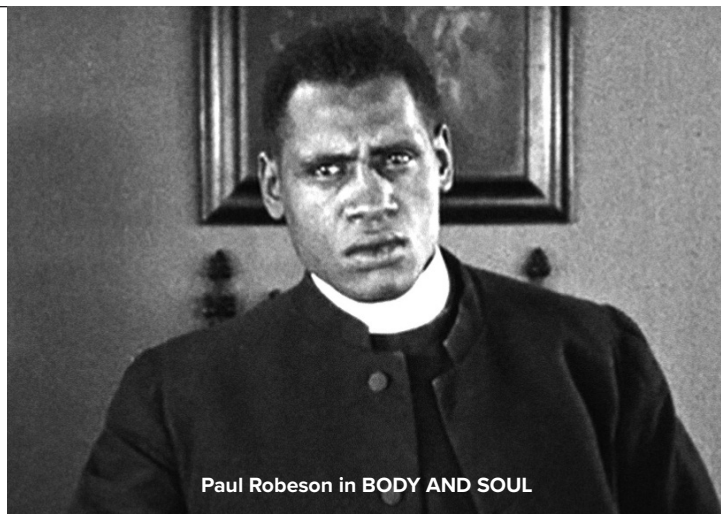
“Micheaux [1884-1951] heralded a new idea: that Black movies could be for the mass Black audience... He also left behind his own sweeping legend.”

— Donald Bogle

OSCAR MICHEAUX AND THE BIRTH OF BLACK INDEPENDENT CINEMA

18-FILM FESTIVAL, INCLUDING 7 NEW RESTORATIONS

The films of Oscar Micheaux are released by Kino Lorber, in partnership with the Library of Congress. This series is supported in part by the National Endowment for the Arts.



Paul Robeson in **BODY AND SOUL**



**NEW 4K
RESTORATION**

MAY 10 – MAY 16 | ONE WEEK

“THE ARCHETYPAL EALING COMEDY.” — *Time Out*

CHARLES CRICHTON’S

THE LAVENDER HILL MOB

Starring **ALEC GUINNESS**

(1951) “It’s a good job we’re both honest men,” remarks Cockney hustler Stanley Holloway as he gets the gist of fastidious bank clerk Alec Guinness’ scheme: to conceal gold bullion in tacky Eiffel Tower souvenirs. One of the highlights of the golden years of British comedy from the famed Ealing Studios, an international smash hit that won an Oscar for screenwriter T.E.B. Clarke and a nomination for Guinness. Its *dénouement* atop the real *Tour Eiffel* features the most dizzying comedy chase... ever. With a brief appearance by then-unknown Audrey Hepburn. Director Charles Crichton made a comeback 37 years later with the hit comedy *A FISH CALLED WANDA*.

APPROX. 81 MIN. UNITED KINGDOM **RIALTO PICTURES**

MAY 17 – JUNE 13 | FOUR WEEKS

“OUT OF THE 80s”

Over 40 movies, including

BLUE VELVET | THE LONG GOOD FRIDAY | BRAZIL | DO THE RIGHT THING
FAST TIMES AT RIDGEMONT HIGH | THE THING | DRESSED TO KILL
STRANGER THAN PARADISE | WILD STYLE and much more.

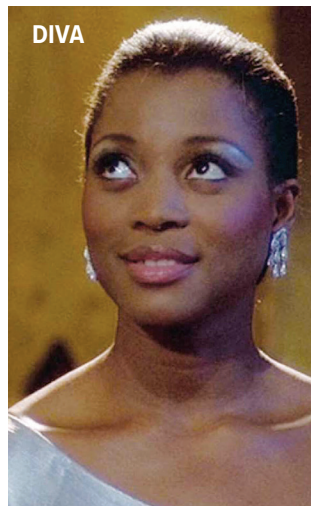
BLUE
VELVET



BRAZIL



DIVA



Including the New York premiere of

FILM GEEK

Richard Shepard's very personal feature-length memoir (chock-ablock with film clips) of his glory days of NYC moviegoing in the 1970s and 1980s, at cherished moviehouses like Theatre 80 St. Marks, the New Yorker, and the Thalia.



“Belongs on the same shelf with the great personal essays on cinema like LOS ANGELES PLAYS ITSELF, ROCK HUDSON'S HOME MOVIES, and Elvis Mitchell's IS THAT BLACK ENOUGH FOR YOU? Except FILM GEEK is much warmer and more emotional.”
— Larry Karaszewski (co-screenwriter of ED WOOD, THE PEOPLE VS. LARRY FLYNT)

JUNE 14 – 27 | TWO WEEKS

“IF PEOPLE CAN'T FEEL *SHOESHINE*, WHAT CAN THEY FEEL?” — Pauline Kael

VITTORIO DE SICA'S SHOESHINE

(1946) *Sciucsià* boys Franco Interlenghi (later adult star of Fellini's *I VITELLONI*) and Rinaldo Smordoni polish the boots of occupying American GIs and dabble in the black market to make a bare living, but what they're really scrimping for is the hour of horseback riding at the Villa Borghese stables — but what if somehow they could own a horse of their own? De Sica and frequent screenwriting collaborator Cesare Zavattini (*THE BICYCLE THIEF*) shadowed real kids through the streets and prisons for a year: their first work of pure neo-realism, a smash hit worldwide, and winner of a special Academy Award.



APPROX. 91 MIN. ITALY IN ITALIAN WITH ENGLISH SUBTITLES JANUS FILMS
Restored in 4K by The Film Foundation and Fondazione Cineteca di Bologna at L'Immagine Ritrovata, in association with Orium S.A. Restoration.
Funding provided by the Hobson/Lucas Family Foundation.

NEW 4K
RESTORATION

NEW 4K
RESTORATION



JUNE 28 – JULY 4 | ONE WEEK

POWELL AND PRESSBURGER'S THE SMALL BACK ROOM

(1949) Classically romantic suspense, as bomb disposal expert David Farrar, embittered by a tin leg courtesy of an on-the-job snafu, battles the bottle (giving P&P the opportunity for a bizarre DT fantasy sequence) until faced with the ultimate challenge: a German bomb sporting an unbeatable boob trap. “A surprisingly intimate and even domestic work.... Despite the sombreness of many of its scenes, it finally emerges as one of Powell's most optimistic works, a rarity in his best British films.”
— *Senses of Cinema*

APPROX. 105 MIN. U.K. RIALTO PICTURES