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.

MAESTRO
DIRECTED BY ILOGIC
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

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
DISTANT JOURNEY
NEW 4K RESTORATION
(1948, ALFRED 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

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
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
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. UNIVERSE PICTURES

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

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

With support from the Roy Lichtenstein Foundation Fund

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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 16 – AUG 5

“ALL HE HAS TO DO TO DOMINATE A SCENE IS TO ENTER.”
— 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 FACES
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