

# FILM FORUM

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

INDEPENDENT PREMIERES & CLASSICS

**FEB / MAR 2023**



**FEBRUARY 3 – 16 TWO WEEKS**

BY THE DIRECTOR OF IL SORPASSO NEVER BEFORE RELEASED IN THE U.S.

## DINO RISI'S UNA VITA DIFFICILE

STARRING ALBERTO SORDI LEA MASSARI  
NEW TRANSLATION & SUBTITLES NEW 4K RESTORATION

(1961) Lake Como, Northern Italy, 1944. Partisan Alberto Sordi (Fellini's I VITELLONI and THE WHITE SHEIK), on the run from the Germans, is sheltered, nursed, and romanced in an abandoned mill by local innkeeper's daughter Lea Massari (MURMUR OF THE HEART, L'AVVENTURA), then

whisks her to Rome after the war to share his shabby flat. The story of an on-again, off-again, then on-again relationship, told against 17 years of Italian history, as Sordi's commitment to the Cause gets in the way of his earning a decent living for Massari and their newborn son. A classic of *commedia all'italiana* by the director often called "Italy's Billy Wilder," though inexplicably never released in the U.S. Showcasing Sordi's full range as a comic actor, the many highlights include a Banquet from Hell and a riotous sequence at Cinecittà, with guest appearances by superstars Vittorio Gassman and Silvana Mangano. "A Masterpiece... Risi unfolds twenty years of national life in an unforgettable picture that was hailed by Italian critics." — archivist/historian Lorenzo Codelli

120 MIN. ITALY RIALTO PICTURES

**OPENS FEBRUARY 10**

## THE BLUE CAFTAN DIRECTED BY MARYAM TOUZANI

The medina of Salé, one of the oldest in Morocco, is the setting for **THE BLUE CAFTAN**, the nuanced story of a husband and wife who create elegant, hand-embroidered robes (caftans or djellabas) in one of the city's small, traditional shops. This subtle tale of romantic intrigue between two men (the tailor and his assistant), surprisingly focuses on the emotional life of the wife, played by Lubna Azabal (INCENDIES). With a delicate touch and exquisite eye for detail, director Maryam Touzani (who wrote the script with her partner, filmmaker Nabil Ayouch), illuminates both the precise craft of caftan-making (the garment is lovingly perfected throughout the film) and the unspoken yet deeply felt attraction between two men — in a country that criminalizes same-sex relationships. "A film of exquisite sensuality... transfixing delicacy and restraint... its supple rhythms hypnotic, its atmosphere potent and its prevailing hushed tone and intimate camerawork affording us the closest possible access to three characters who in turn are constantly studying one another... A film of overwhelming tenderness — in exchanged glances or tactile moments as fleeting as one hand lightly touching another." — David Rooney, *The Hollywood Reporter*



122 MIN. FRANCE / MOROCCO / BELGIUM / DENMARK STRAND RELEASING

With support from the R.G. Rifkind Foundation Endowment for Queer Cinema

FILM FORUM IS PUBLISHED 6 TIMES A YEAR.

FEBRUARY 2023 VOL. 3 NO. 1 ©2023

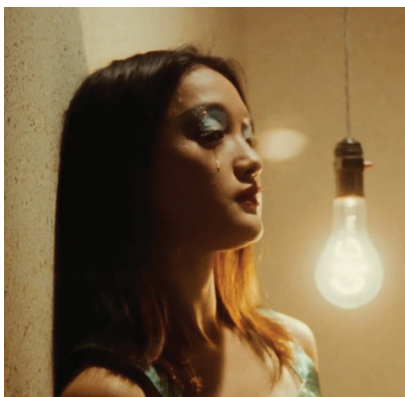
FILM FORUM, 209 WEST HOUSTON ST  
NEW YORK, NY 10014

Programming is made possible, in part, by the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature, and the New York City Department of Cultural Affairs in partnership with the City Council.



Council on  
the Arts

**NYC** Cultural  
Affairs


**FEBRUARY 17 – 23 ONE WEEK**
**LOU YE'S SUZHOU RIVER** NEW 4K RESTORATION

(2000) “A fitfully employed videographer in Shanghai, who never appears on-screen, gets involved with a go-go dancer and then meets a motorcycle courier who’s convinced that the dancer is actually his girlfriend, who has vanished mysteriously after jumping off a bridge. This moody Chinese independent draws on not only Hitchcock and CHUNGKING EXPRESS but also Hollywood noir and Hans Christian Andersen to create something relatively fresh from the confluence: a postmodern fairy tale about romantic obsession.” — Jonathan Rosenbaum. “As he makes his way through the shadowy criminal demimonde at the river’s edge, [the videographer] is drawn, like a character in a Borges story or a Paul Auster novel, into a looking-glass world of crossed destinies, urban legends

and mistaken identities.... Here, as in VERTIGO, one actress plays two women whom an obsessive lover is unable, or unwilling, to tell apart. The actress is the stunning Zhou Xun, who seems able to metamorphose in a single take from schoolgirl to femme fatale to mythical aquatic temptress.” — A.O. Scott, *The New York Times*

83 MIN. CHINA STRAND RELEASING
**OPENS FEBRUARY 24**
**DANCING THE TWIST IN BAMAKO**
DIRECTED BY ROBERT GUÉDIGUIAN

The 1960s were a time of change everywhere, and that includes Bamako, the capital city of Mali, a nation only recently independent from French colonial rule. DANCING THE TWIST IN BAMAKO is a romance fraught with the drama of political change, infused with the musical energy of that decade. Samba, a young, idealistic socialist, works toward creating a more just nation by day and dances with girlfriend Lara to the Beach Boys, Otis Redding, and the Supremes by night. The film’s sensibility is inspired by the vibrant images, patterns, and compositions of famed Malian photographer, Malick Sidibé. Lara’s orange silk dress and Samba’s dazzling white suit, shot against the striped backdrop of their dance club and the black and white checked dance floor they cut up — all suggest that change is coming rapidly, and that life is for living.

129 MIN. FRANCE / SENEGAL / CANADA ARTMATTAN FILMS

**FEBRUARY 24 – MARCH 2 ONE WEEK**
**“A WORK OF HISTORY THAT CHANGED THE COURSE OF HISTORY.”**
— Richard Brody, *The New Yorker*
**MARCEL OPHULS' THE SORROW AND THE PITY**


(1969) “Through profound revelation and catharsis, THE SORROW AND THE PITY personalized the harrowing Nazi occupation of France, delving into the psyches of a few fascinating participants. In analyzing the web of collaborators, resistance fighters and apathetic onlookers, and how they haunted — and still haunt — a nation, Ophuls elevated the documentary to a higher art form.” — Bill Desowitz, *The New York Times*. “Less concerned with provable guilt or innocence than the awesome possibilities of human behavior, with the mysterious processes that can as easily produce a hero as a traitor. An unsentimental inquiry into the nature of man besieged.” — Vincent Canby, *The New York Times*

251 MIN. FRANCE / SWITZERLAND / WEST GERMANY MILESTONE FILMS / KINO LORBER
*With support from the George Fasel Memorial Fund for Classic French Cinema and the Joan S. Constantiner Fund for Jewish and Holocaust Films*

OPENS MARCH 3

## LA CIVIL

DIRECTED BY TEODORA ANA MIHAI

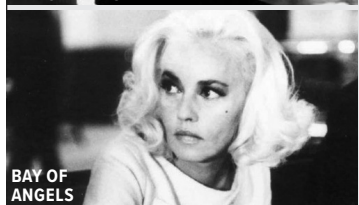
**“A gripping thriller that balances tension with a nuanced portrait of the culture of violence that has come to define modern Mexico”** — Allan Hunter, *Screen*. *LA CIVIL* unfolds with documentary-like precision as it details the human impact of drug cartels in Northern Mexico. Cielo (Arcelia Ramírez, in a galvanizing performance) learns her daughter Laura has been kidnapped when a baby-faced teenager orders her to pay 150,000 pesos if she wants to see Laura again. With no police support, Cielo embarks on her own investigation, peeling back layers of Mexico’s societal corruption in an increasingly desperate effort to save her child. Inspired by true events, Belgian-Romanian director Teodora Ana Mihai delivers a bold and suspenseful debut feature, collaborating with Mexican co-screenwriter Habacuc Antonio De Rosario and world-renowned co-producers Jean-Pierre & Luc Dardenne, Cristian Mungiu, and Michel Franco.

135 MIN. BELGIUM / ROMANIA / MEXICO ZEITGEIST FILMS IN ASSOC WITH KINO LORBER

*With support from the Robert E. Appel Fund for Spanish and Portuguese Language Film*



ELEVATOR TO THE GALLOWES



BAY OF ANGELS



THE LOVERS

MARCH 3 – 16 TWO WEEKS

## JEANNE MOREAU, ACTRICE

Two-week retrospective, including *JULES AND JIM*, *ELEVATOR TO THE GALLOWES*, *THE LOVERS*, *LA NOTTE*, *BAY OF ANGELS*, *DIARY OF A CHAMBERMAID*, *THE BRIDE WORE BLACK*, *QUERELLE*, and many more, including films by Truffaut, Malle, Demy, Antonioni, Buñuel, Fassbinder, Losey, Duras, and others.

MARCH 17 – 23 ONE WEEK

## JEANNE MOREAU, CINÉASTE

NEW RESTORATIONS OF 3 RARELY-SEEN FILMS DIRECTED BY MOREAU

**LUMIERE** (1976, 135 MIN.) **THE ADOLESCENT** (1979, 93 MIN.)

**LILLIAN GISH** (1984, 58 MIN.)

FRANCE KINO LORBER

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

OPENS MARCH 17 ONE WEEK ONLY

## THE SPIRIT OF '45

WRITTEN AND DIRECTED BY KEN LOACH

William Blake’s reference to “these dark Satanic Mills” ends with an exhortation to “build Jerusalem in England’s green & pleasant land.” Ken Loach features these words in his powerful, unabashedly pro-socialist documentary of England’s postwar transformation from a working-class hellscape in the 1930s. Endemic poverty and Dickensian squalor (children sleeping five to a vermin-infested bed, with only cereal to eat) are upended by Clement Attlee’s 1945 Labour Party landslide over the patrician Winston Churchill. What follows is the nationalization of the mines, railways, and postal service. Most significantly, the jewel in the crown is the National Health Service, which made medical care free of charge. Every story needs a good villain, and Margaret Thatcher’s 1979 election does the trick. Loach masterfully collages first-person accounts with archival footage that exposes the disparity between everyday reality and the myth of the Greatest Empire on Earth.

94 MIN. UK FILM DESK

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





MARCH 24 – 30 ONE WEEK

“A KALEIDOSCOPE OF ’60s KITSCH AND KINETIC ENERGY!”

— *The Hollywood Reporter*

## BOB FOSSE’S SWEET CHARITY

STARRING SHIRLEY MACLAINE CHITA RIVERA SAMMY DAVIS JR.

NEW 4K RESTORATION OF COMPLETE ROADSHOW VERSION

(1969) “Shirley MacLaine is splendidly funny as the ‘extremely open, honest and stupid broad’ who earns a dubious living as a taxi-dancer at the Fandango Ballroom, meanwhile overflowing with innocent love for everybody and everything and being left short of the altar by a succession of men.” — *Time Out*. Adapted from his own Broadway musical smash (book by Neil Simon, based on Fellini’s NIGHTS OF CABIRIA), Fosse transitioned from stage to screen with his film directing debut, featuring some of cinema’s most dazzling musical numbers. Screenplay by Peter Stone (CHARADE, THE TAKING OF PELHAM ONE TWO THREE).

160 MIN. USA UNIVERSAL



OPENS MARCH 24

## NAM JUNE PAIK: MOON IS THE OLDEST TV

DIRECTED BY AMANDA KIM

“A gargantuan tower of televisions... a majestic beast of an artwork — captivating, ingenious, exhilarating, and kind of hilarious”: Nam June Paik’s chef d’oeuvre, *The More the Better*, as described by Andrew Russeth (*Artforum*’s Best of 2022). The Korean-born, German-educated, life-long New Yorker Nam June Paik (1932-2006) coined the phrase “the electronic superhighway” long before the Internet was born. A consummate shape-shifter — classical composer, subversive trickster, pioneer of experimental “interventions” (he called “action music”) and, according to friends, speaker of nine languages (all badly). Paik’s influences ranged from Hegel to Schoenberg, from traditional Korean dance to Buddhism, space travel, and beyond. Debut filmmaker Amanda Kim’s captivating, kinetic documentary — narrated by actor Steven Yeun (MINARI, BURNING) — uses archival footage and clips from the artist’s work to recount his collaborations and fascinations with Joseph Beuys, Charlotte Moorman (the topless cellist), David Bowie, Philip Glass, Laurie Anderson, Allen Ginsberg, Merce Cunningham, and his great mentor and friend, John Cage.

107 MIN. USA GREENWICH ENTERTAINMENT

With support from the Roy Lichtenstein Foundation Fund

MARCH 31 – APRIL 6 ONE WEEK

“ONE OF THE MASTERPIECES OF EUROPEAN CINEMA” — Aki Kaurismäki

## MIKKO NISKANEN’S EIGHT DEADLY SHOTS

(1972) In a remote part of Finland, a poor farmer (played by writer/director Niskanen) struggles to eke out a bare living for his wife and four children, working his land with archaic equipment and supplementing his meager income with odd jobs — and with moonshine cooked up deep in the woods. But run-ins with the authorities and ever-deepening poverty turn his good-natured carousing into violent fits of despair, crescendoing in a final deadly confrontation.... Inspired by actual events. “Largely free of overt sentimentality or moralizing, a work whose lyrical naturalism and sprawling but precise construction link it to classic traditions of European cinema, both Scandinavian and Eastern European... Naskenen uses the space afforded by the mini-series format not for repetition or embellishment but for long, detailed scenes of country life and folkways that feel like a series of revelations.” — Mike Hale, *The New York Times*

FINLAND JANUS FILMS



EIGHT DEADLY SHOTS is presented in two parts (separate admission for each part). PART ONE: Approx. 154 MIN. PART TWO: Approx. 156 MIN.

Restored by The Film Foundation’s World Cinema Project, Yleisradio Oy, Fiction Finland ry, and Fondazione Cineteca di Bologna at L’Immagine Ritrovata laboratory.

Funding provided by the Hobson/Lucas Family Foundation.