(1981) In pre-WWII Bourkassa, a fictional one-cow outpost in French colonial Senegal, spineless lawman Philippe Noiret is humiliated by wife Stéphane Audran, pushed around by two local pimps, and bullied by the military commandant in Dakar... though he still finds time for some hanky panky with the new schoolteacher and more-than-willing married woman Isabelle Huppert. But then the worm turns, as he opts for a “clean slate.” Blackly comic adaptation of Jim Thompson’s 1964 American pulp novel Pop. 1280.

APPROX. 128 MIN. FRANCE IN FRENCH WITH ENGLISH SUBTITLES

RESTORED IN 4K FROM THE ORIGINAL NEGATIVE BY STUDiocanal AT L’IMAGE RETROUVEE, WITH COLOR CORRECTION BY JEAN ACHACHE ON BEHALF OF BERTRAND TAVERNIER. FUNDING BY THE CNC.

For two decades, China has implemented high-tech security and surveillance to monitor its citizens. In this fascinating and chilling documentary, Jialing Zhang (co-director of ONE CHILD NATION) immerses us in this daily reality: half a billion cameras pointed at the populace, invasive neighborhood watch programs (“Sharp Eyes”), employees monitored for stress levels, and a “social credit” point system that rewards for community service and penalizes perceived societal infractions. Zhang focuses on three courageous women fighting for civil liberties and justice, including independent journalist Sophia Xueqin Huang, one of the first Chinese reporters to investigate #MeToo accusations.

A bracing portrait of a society for whom privacy is all but extinct and a warning for democracies employing surveillance tools in unprecedented ways.

97 MIN. GERMANY / THE NETHERLANDS IN MANDARIN WITH ENGLISH SUBTITLES

“Stylishly well-crafted and thoroughly entertaining... embellished with black wit.” — Geoff Andrew, Time Out

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INDEPENDENT PREMIERES & CLASSICS  DEC 2023 / JAN 2024

OPENED DECEMBER 15

GODARD CINEMA  DIRECTED BY CYRIL LEUTHY  100 MIN.  FRANCE

TRAILER OF A FILM THAT WILL NEVER EXIST: PHONY WARS
DIRECTED BY JEAN-LUC GODARD  20 MIN.  FRANCE / SWITZERLAND

Over 60 years and 140 films, no filmmaker evokes the essence of cinema more than Jean-Luc Godard (1930–2022): artistic rebel, political provocateur, theorist, enigmatic misanthrope. In six parts that move dynamically through Godard’s extraordinary and sometimes confounding evolution — from BREATHLESS (1960) to his Maoist militant period, to his mainstream return with EVERY MAN FOR HIMSELF, and his magnum opus, HISTOIRE(S) DU CINEMA — this rich portrait draws from new interviews with family, frenemies, and muses (Nathalie Baye, Julie Delpy, Hanna Schygulla). Packed with iconic scenes from his oeuvre, and archival footage featuring off-script moments with both Godard the filmmaker and Godard the man. Preceded by Trailer of a Film That Will Never Exist: Phony Wars. Although the film was never produced, Godard’s preparatory essay-trailer — a beautifully confounding collage of history and politics, text and image, sound and silence — stands as his final work.

120 MIN. TOTAL  IN FRENCH WITH ENGLISH SUBTITLES  KINO LORBER

With support from the Roy Lichtenstein Foundation Fund

OPENED DECEMBER 25

OCCUPIED CITY
DIRECTED BY STEVE McQUEEN

From 1940–1945, Nazis occupied the magnificent city of Amsterdam, which suffered mass deportations, a general strike uprising, and a crippling blockade that resulted in the “Hunger Winter” famine of 1944–45. Informed by historian/filmmaker Bianca Stigter’s Atlas of an Occupied City, Amsterdam 1940–1945, and eschewing the conventions of WWII documentaries, OCCUPIED CITY is a monumental excavation of the city’s wartime history. Academy Award®-winner Steve McQueen (12 YEARS A SLAVE) presents only contemporary footage of the city, along with hauntingly matter-of-fact narration, to trace the effects of the occupation on human lives block by block, address by address. Shot during the early days of COVID, McQueen captures a city under its first curfew since the war and beset by protests of the government’s handling of the pandemic, climate change, and racial injustice. His audacious approach evokes how the history of atrocities — as well as acts of heroism — hover over the freedoms of modern citizens.

262 MIN. (including 15-min. intermission)  UK  IN ENGLISH  A24

DECEMBER 22 – 28  ONE WEEK

100th ANNIVERSARY
CHARLES CHAPLIN’S
A WOMAN OF PARIS
Starring  EDNA PURVIANCE  ADOLPHE MENJOU

(1923) “The first serious drama written and directed by myself,” reads the opening title. For his premiere release for United Artists, Charlie Chaplin chose a sophisticated drama sans himself (apart from a heavily-disguised cameo), with erstwhile leading lady Edna Purviance as the title femme kept by philanderer Adolphe Menjou. Chaplin’s subtle use of innuendo and objects to reveal relationships was a major influence on moviemakers.

APPROX. 78 MIN.  USA  JANUS FILMS

Restored in 4K by Fondazione Cineteca di Bologna at L’Immagine Ritrovata Laboratory.

Music by Chaplin, newly restored, orchestrated and conducted by Timothy Brock.

Also showing this week:
CITY LIGHTS (1931)
MODERN TIMES (1936)
THE GREAT DICTATOR (1940)
THE GOLD RUSH (1925)
THE KID (1921)
THE CIRCUS (1928)
MONSIEUR VERDOUX (1947)
**DECEMBER 29 – JANUARY 4 ONE WEEK**

**CAROL REED’S THE THIRD MAN** IN 35mm

*Starring Joseph Cotten, Alida Valli, Orson Welles*

**75th ANNIVERSARY**

(1949) Orson Welles’ Harry Lime rises from the dead, only to give pulp novelist buddy Joseph Cotten the slip in chaotic post-war Vienna, as zithers play and atmosphere drips from the screen. Cannes Grand Prize; Oscar® winner for Robert Krasker’s cinematography; and on top 100 lists of British and American films (#1 for the Brits).

APPROX. 103 MIN.     UK     RIALTO PICTURES

**JANUARY 5 – 11 ONE WEEK**

**ARTIE SHAW: TIME IS ALL YOU’VE GOT**

*Academy Award® Best Documentary Feature 1986*

A film by BRIGITTE BERMAN, director of BIX

(1985) “Beware of what you wish for... you may be so unfortunate as to get it.” — Artie Shaw. Anchored by an incisive interview with its subject (at age 72, looking back on his five-decade career), a portrait of the outspoken clarinetist and bandleader Artie Shaw (born Arthur Arshawsky on the Lower East Side), one of the most popular figures of the Swing era, whose restlessness (he was married five times) and intellectual curiosity led him to shun celebrity. “Shaw comes alive for you in ways that go beyond his physical presence... Berman makes history live.” — Los Angeles Times

APPROX. 114 MIN.     CANADA

**JANUARY 5 – 11 ONE WEEK**

**INSHALLAH A BOY**

*Directed by AMJAD AL-RASHEED*

The sudden death of her husband leaves a young Arab woman and her daughter without rights or property under Islamic law — and at the mercy of male relatives. Both her own brother and brother-in-law at first show sympathy. But soon it's clear that any whiff of assertion — I paid for half this house; I will keep my job; I will raise my daughter as I see fit — is met with the forces of patriarchy. Amjad Al-Rasheed’s gripping, taut debut immerses us in the tangled impossibilities for a woman who simply wants to keep her home and protect her daughter, without a husband or male heir to legitimize her. Her acts of resistance (including necessary deception) enmesh multiple players in a complex web of risk and hope — reminiscent of Asghar Farhadi’s masterpiece A SEPARATION — as we root and fear for her at every turn.

113 MIN.     JORDAN     IN ARABIC WITH ENGLISH SUBTITLES

**NEW 4K RESTORATION**

**JANUARY 5 – 11 ONE WEEK**

**LEON ICHASO POET OF LATIN NEW YORK**

An émigré from revolutionary Cuba at age 14, the late Leon Ichaso (1948–2023) eventually settled in New York City, where he felt “a sense of abandon and pure joy” for the first time. Early stints in advertising gave him the itch to become a filmmaker, realized with his acclaimed low-budget debut comedy EL SUPER, hailed by the Miami Herald as “the ultimate Cuban exile film.” Shot entirely in NYC, on the streets and in real apartments, EL SUPER explored both the city and themes of exile, outsiders, and assimilation — with the Latin music explosion added to the mix of later films starring Rubén Blades, Marc Anthony, Jennifer Lopez, Elizabeth Peña, and Benjamin Bratt.

**OPENS JANUARY 12**

**INSHALAH A BOY**

*Directed by AMJAD AL-RASHEED*

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113 MIN.     JORDAN     IN ARABIC WITH ENGLISH SUBTITLES

**GREENWICH ENTERTAINMENT**

Special thanks to Leon’s sister Mari Rodriguez Ichaso and his friends and colleagues Manuel Arce and David Tedeschi.

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

Including:

EL SUPER (1979)
CROSSOVER DREAMS (1985)
PIÑERO (2001)
EL CANTANTE (2006)
OPENS JANUARY 26

TÓTEM  DIRECTED BY LILA AVILÉS

“Exuberantly lovely. A dazzling, vibrant child’s-eye view of jubilation and tragedy” (Jessica Kiang, Sight and Sound). Lila Avilés’ radiant follow-up to her debut, THE CHAMBERMAID (a 2019 Film Forum premiere), TÓTEM follows 7-year-old Sol helping her aunts prepare for her father’s surprise birthday party, as the house grows increasingly boisterous and her dad’s absence increasingly mysterious. “There isn’t a false note in the tender Mexican drama TÓTEM… With intricate staging, lapidary camerawork and an expressionistically warm palette — along with charming appearances from the natural world — the writer-director Lila Avilés creates a richly textured, deeply compassionate portrait of a family that’s falling apart as one of the youngest members comes into consciousness. TÓTEM is only Avilés’ second feature... but it’s also one of the finest movies you’ll see this year.” — Manohla Dargis, The New York Times

95 MIN. MEXICO / DENMARK / FRANCE IN SPANISH WITH ENGLISH SUBTITLES

SIDESHOW / JANUS FILMS

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

JANUARY 12 – 25 TWO WEEKS

COMMENORATING THE JAMES BALDWIN CENTENNIAL

I HEARD IT THROUGH THE GRAPEVINE
A film by DICK FONTAINE

(1982) “James Baldwin retraces his time in the South during the Civil Rights Movement, reflecting with his trademark brilliance and insight on the passage of more than two decades. From Selma to Birmingham, Atlanta to the battleground beaches of St. Augustine, Florida, accompanied by Nigerian novelist Chinua Achebe, and back north for a visit to Newark with Amiri Baraka, Baldwin lays bare the fiction of progress in post-Civil Rights America — wondering ‘what happened to those who did not die, but whose lives were smashed on Freedom Road.’” — Rich Blint

APPROX. 102 MIN. USA / UK THE FILM DESK

Restored by Harvard Film Archive. Special thanks to Guguletuthu Mseleku, Smokey Fontaine, and the late Dick Fontaine.

With support from the Richard Brick, Geri Ashur, and Sara Bershtel Fund for Social Justice Documentaries and the Ada Katz Fund for Literature in Film

Also showing:
MEETING THE MAN: JAMES BALDWIN IN PARIS (1970)
JAMES BALDWIN: FROM ANOTHER PLACE (1973)
RAOUL PECK’S I AM NOT YOUR NEGRO (2016) and more

JANUARY 12 – FEBRUARY 1 ONE WEEK

WINNER OF 3 ACADEMY AWARDS® BEST DIRECTOR, BEST ACTOR, BEST SCREENPLAY
PALME D’OR, CANNES FILM FESTIVAL

ROMAN POLANSKI’S
THE PIANIST Starring ADRIEN BRODY

(2002) “An adaptation of concert pianist Władysław Szpilman’s memoirs about his experiences in Nazi-occupied Warsaw, Polanski’s cinematic return to the ravaged world of his childhood starts inauspiciously... Once Szpilman is left behind, however... his struggle simply to survive is rendered with increasing subtlety, and Brody’s [Oscar®-winning] lead performance steadily comes into its own. Old-fashioned in both visual and narrative style and in its overall restraint, the film clearly benefits from the director’s first-hand knowledge of the territory.” — Geoff Andrew, Time Out. “A tour de force of claustrophobia and surreal desperation.” — A.O. Scott, The New York Times

APPROX. 150 MIN. FRANCE / GERMANY / POLAND / UK RIALTO PICTURES

With support from the Joan S. Constantiner Fund for Jewish and Holocaust Films, donated by Leon Constantiner and Family

Restored in 4K from the original camera negative by StudioCanal in collaboration with Di Factory at Di Factory and reKino laboratory.

Funding provided by StudioCanal and the Polish Film Institute.