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 whisked 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
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

**DANCING THE TWIST IN BAMAKO**

**DIRECTED BY ROBERT GUÉDIGUAN**

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

**THE SORROW AND THE PITY**

**MARCEL OPHULS’**


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
**OPEN 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

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**MARCH 3 – 16 TWO WEEKS**

**JEANNE MOREAU, ACTRICE**

Two-week retrospective, including *JULES AND JIM*, *ELEVATOR TO THE GALLOWS*, *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


FRANCE KINO LORBER

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

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**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
DIRECTED BY AMANDA KIM

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

MARCH 31 – APRIL 6 ONE WEEK

MIKKO NISKANEN’S EIGHT DEADLY SHOTS

(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).

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.