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IN COOPERATION WITH  
**AMC THEATRES**  
*presents*

THE 32ND ANNUAL  
**MOLLY SCHLICH**  
INDEPENDENT-INTERNATIONAL  
**FILM SERIES**

**JANUARY 14-MARCH 5, 2024**

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**windows!**  
by Susan Day



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**WELCOME** to the 32nd annual Molly Schlich International/Independent Film Series presented by the Springfield Art Association in support of the Michael Victor II Art Library. We have chosen eight award-winning international and independent films from the last year that have not been shown on the big screen here in Springfield. This series is a wonderful way to experience foreign lands and gain understanding of different cultures. There is no viewing experience like being in a dark theater with no distractions and like-minded viewers. These films are worth the effort to make it to the theater.

Molly Schlich was an amazing woman who was dedicated to sharing the bounty and wisdom of films from all over the world. Many of you have been enjoying this series for all or most of its 32 years. We appreciate your ongoing support. We also want to extend a warm welcome to all of you who are new to this series, thank you for trying something new and giving us a chance.

This series could not exist without the extreme dedication and assistance of Jim Huston and Steve Meyer who spend the entire year reading reviews and lists of international award winners, seeking out and watching dozens of films, and ultimately generating a short list from which to choose the final eight. Thanks to them you will see a carefully curated group of films. Thank you to Dave Leonatti who brought Fred Koschmann and his film *The Interaction Cowboy* to our attention. His father Tim was well known in Springfield, perhaps you knew him.

Thank you to our returning sponsors, Exciting Windows by Susan Say, The Corkscrew, and 5/3 Wealth Management. We appreciate their ongoing support of this event.

We hope that you enjoy the films, that they make you think, and that they broaden your world view.

Sincerely, Betsy Dollar, Executive Director of the Springfield Art Association.

## WHERE

**AMC CLASSIC**  
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**3141 Mercantile Drive**  
**Springfield 62711**

# WHEN

**Jan 14–March 5, 2024**

**All films begin at  
1:00pm and 4:00pm on  
Sunday, and 7:00pm on  
Tuesday**

## TICKETS

**\$10 adults**  
**\$5 students with ID**  
*Available at the door*

# PASSES

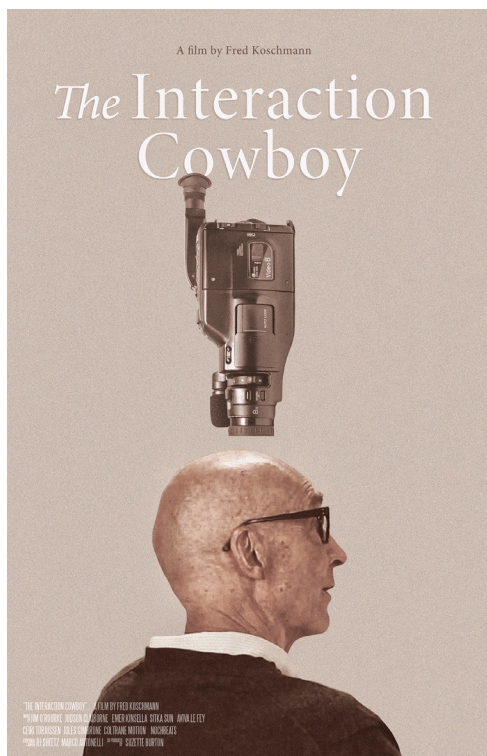
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## Visual Art Center

The Springfield Art Association (SAA), a community-based, non-profit organization, promotes and supports the visual arts, provides art education opportunities for the greater Springfield area and preserves and interprets historic Edwards Place and the collections of the SAA.



## Join us for the Film Series

## PREVIEW PARTY!

with film trailers and a screening of  
**The Interaction Cowboy**

**WEDNESDAY | JAN 10 | 7PM AT THE SAA**

***The Interaction Cowboy*** follows Tim Koschmann, who went from being a struggling student in school to a dedicated life-longer learner and a leading expert in a little-known field of sociology that studies interaction. But he never stopped questioning the school system, and he ended up, perhaps surprisingly, at the center of a fight to reform our education.

While following his pursuits, moving between various schools and jobs in small towns throughout the Midwest, he was also trying to help raise a family, and his work found a base in 1988 at the Southern Illinois University School of Medicine in Springfield, where he worked until his retirement in 2017.

It is also a personal story for the filmmaker Fred Koschmann (who graduated from SHS in 2000), as he didn't know much about his dad's background growing up, and an attempt to get outside of his own experience and explore the education system in the US.

**THIS EVENT IS FREE & OPEN TO THE PUBLIC.**

The Interaction Cowboy is presented by  
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JANUARY 14 & 16



## OTHER PEOPLE'S CHILDREN

LES ENFANTS DES AUTRES

Rachel, a forty-year-old teacher, is single and without children or familial obligations. She enjoys her career, her freedom and her relationships. But then she begins dating a man with a young and adorable daughter. Rachel begins to reconsider her single status. And then her gynecologist tells her that time—her biological clock—is running out.

By all appearances, Rachel seems to lead a charmed life. After all, it's Paris with hearty friendships and rewarding pleasures. Rachel is committed to the classroom and the welfare of her students. She's great at what she does. What more could one want? But the latest romance comes with that four-year-old girl, an enchantress. Then her sister becomes pregnant. Is motherhood a role too long put on hold? It's the dilemma that resonates with career minded women today, one that is both unfair and often delayed.

This comedy drama is highlighted by the central performance of Virginie Efira as Rachel. Her quiet energy, radiant smile and confident independence are compromised by the choices she has to make.

*Other People's Children* is the fifth movie feature of Rebecca Zlotowski. She is one of six women film directors in these year's SAA series. Yes, six women, three men, and most of these women wrote their own screenplays. The times they are a changin'.

There's a certain kind of French movie that's a quintessentially French movie: stylish, intellectually engaged, alert to adult emotions and problems. *Other People Children's* is that kind of movie.

—Ann Hornaday, *Washington Post*

...by the end, with delicacy and with a sympathetic if unsentimental gaze, Zlotowski (the director) has gathered together the story's seemingly disparate, charming and aching pieces - and turned these fragments of life into life, one that's as worth living as it is watching.

—Manohla Dargis, *New York Times*

NOTE: The great documentarian Frederick Wiseman appears in this film as Rachel's gynecologist and he's given the name Dr. Wiseman.

Director: Rebecca Zlotowski  
Performers: Virginie Efira, Roschdy Zem, Callie Ferreira-Goncalves, Chiara Mastroianni  
France, 2022/104 mins/ In French with English subtitles  
Not Rated

JANUARY 21 & 23



## TURN EVERY PAGE: THE ADVENTURES OF ROBERT CARO AND ROBERT GOTTLIEB

Here, in a double portrait, is an examination of the working relationship of two men, renowned for a publishing partnership of fifty years. What looms ahead of them is the completion of the fifth and final volume of the life of Lyndon Johnson. Will they live so long? At the time of this film's release, one was 91, the other was 86.

Author Robert Caro and editor Robert Gottlieb began their association with the Pulitzer Prize-winning *The Power Broker: Robert Moses and the Fall of New York* in 1974. The first four volumes of the LBJ biography appeared in 1982, 1990, 2002 and 2012. The world awaits the final installment. While this acclaimed documentary may appear to be a rarified topic, if you read the *New York Times*, watch "60 Minutes" or listen to "Fresh Air," you know this topic has been hashed over many times. The regard for these two men is that enduring. And if these names are unknown to you, you are invited to witness the industry and joy and commitment to craft among two very senior members of the book trade. They are a delight. Gottlieb has been estimated to have edited between 600 and 700 books. Caro has been described as one of the most influential biographers of the past century. The term "Caro-esque" characterizes exhaustive and extensive research ("turn every page," indeed).

...a fascinating look at these two men, their separate careers, and their shared goals. It's also a glimpse of a world long gone, a world where there was more time to build careers as opposed to creating brands, and where a relationship like this one could be allowed to flourish.

—Sheila O'Malley, *rogerebert.com*

NOTE: The director Lizzie Gottlieb is Robert Gottlieb's daughter and she had a challenge ahead of her in trying to get the two men to agree to this project. They consider their work private. For all the years of the collaboration, she had never met Robert Caro until her father's 80th birthday. Sadly, Robert Gottlieb died on June 14, 2023. He was 92 years old.

Director: Lizzie Gottlieb  
Featuring: Robert Caro, Robert Gottlieb, Ina Caro, Maria Tucci  
United States, 2022/113 mins  
Rated PG



JANUARY 28 & 30



## THE QUIET GIRL

AN CAILIN CIUIN

A nine-year-old girl, one with many siblings in an impoverished family, is sent to live with relatives during her mother's latest pregnancy. Set in 1981 in rural Ireland, the girl, Cait, struggles with school and acceptance from anyone. When she arrives at her summer destination, she is left without luggage by her neglectful father. But the farm and her chores and her childless foster family allow her to blossom ever so slowly in her shy and tentative way.

*The Quiet Girl* is based on a 2010 short story—just 88 pages—by Claire Keegan and titled *Foster*. In the book, the story is told by an unnamed narrator, ever worried that the calm and nourishing environment with her foster family could change on any day—just like at home. Every glance and every overheard conversation are the fragments of how an uncertain child perceives the world around her. But in the movie, there is no narrator. We observe her and observe with her and as one who has never known a thoughtful adult previously. It has been said that “even one witness to a neglected child’s misery can make all the difference in that child’s future prospects.” Even the small cookie placed on a table in *The Quiet Girl* can open a door to understanding.

The director of *The Quiet Girl* is Colm Bairéad who also wrote the screenplay. Bairéad has said that while Keegan’s story was written in English, he always felt the movie should be in Irish. Certainly, in 1981, in the rural and agricultural areas of the country the working language would be Irish and how wonderful today that the Irish people could go to their local cinemas and hear their native tongue.

The late film critic Roger Ebert once wrote, “what moves me emotionally is more often goodness than sadness.” It’s a sentiment I’ve always shared, and I thought about it again while watching the beautifully crafted Irish drama *The Quiet Girl*. —Justin Chang, *NPR*

NOTE: In 2023, *The Quiet Girl* became the first Irish-language film to be nominated for an Academy Award in the category of Best International Feature.

Director: Colm Bairéad  
Performers: Catherine Clinch, Carrie Crowley, Andrew Bennett, Michael Patric, Kate Nic Chonaonaigh  
Ireland, 2022 / 94 mins / In Irish with English subtitles  
Rated PG-13

FEBRUARY 4 & 6



## THE EIGHT MOUNTAINS

LE OTTO MONTAGNE

*My father considered a walk among the mountains as the equivalent of churchgoing.* —Aldous Huxley

The mountains in *The Eight Mountains* are located in Nepal and Italy and they are like a character in a story. It’s a bittersweet story of a friendship between two men who knew one another in youth and who meet again in the place—an Italian mountainside—of their first encounter. At the beginning, the year is 1984 and they are eleven-years of age. One is from the city and becomes a writer. The other is from the rural region and excels in the manual trades. Each is unfulfilled in his own way. They are the opposites in so many ways. But it is their friendship that is constant—and platonic.

Based on the rookie and prize-winning novel by Paolo Cognetti, the screenplay is by the husband-and-wife team of Felix van Groeningen and Charlotte Vandermeersch who also co-directed the movie. They are faithful to the book, patiently chronicling the confusions and dreams of youth as well as the divergent paths of work, marriage and parenthood of the adult years. And as a movie, these details are rendered against the majestic isolation and loftiness of the Italian Alps. The viewer is immersed in a world that is both human and topographical in a way that is often best achieved in literature, that world of words. But from page to screen, it works wondrously. In the languid, thoughtful pacing of this journey, we witness an evolving friendship, one “that costs both men so much but gives them even more.”

*The Eight Mountains* is a reminder of how rare it is to see a film about male friendships that doesn’t involve crime or hangover-like shenanigans. ...The film works because of its slowness and patience, not despite it. A film like this needs time to establish the building blocks of the relationship and allow the breathing room necessary.

—Sheila O’Malley, *rogerebert.com*

Notes: *The Eight Mountains* refers to a Nepalese legend of eight mountains separated by eight seas with another mountain, the tallest, at the center. One might ask who has learned more: one who has been to all eight mountains or one who reached the summit of the tallest mountain at the center. In its way, it is a metaphor for this story of a boy’s journey into adulthood.

Directors: Felix van Groeningen, Charlotte Vandermeersch  
Performers: Luca Marinelli, Alessandro Borghi, Filippo Timi, Elena Lietti  
Italy, 2022 / 147 mins / In Italian with English subtitles  
Not Rated

FEBRUARY 11 & 13



## THE BLUE CAFTAN

LA BLEU DU CAFTAN

A husband and wife run a caftan store in an old Arab quarter of their city. He sews. She's behind the counter to keep their business afloat. But she is ill. A young apprentice is hired and resulting developments complicate and humanize the very meaning of their marriage.

Halim, the husband, is a master in the family tradition of tailoring in which everything is handsewn rather than machine stitched. It's labor intensive. While her husband is stoical and behind the scenes, it's Mina, the wife, who runs the operation with determination and authority. She orders and displays the silks to tempt the customers and addresses their impatience when work is unfinished or delayed. It is clear that the couple share a deep love for one another along with the pride in a dying trade. Adding to the drama, Halim is gay which Mina understands, with reluctance and then acceptance. And like the art of fine sewing, the movie displays—with hands seen gliding over silk—both nuance and sensuality while taking its time to tell a tale.

Appropriately enough, *The Blue Caftan* is “full of elegantly woven narrative and emotional threads, giving the work a delicately rendered cumulative effect.” What at first appears to be a struggle about secret lives and betrayal becomes a subtle portrait of unconventional love. There is also the story of the eponymous blue caftan, a symbol that is introduced in the beginning and remains in the narrative till the end.

Consider the paradox facing the movie's maalem: As Morocco modernizes, Halim's field seems increasingly outdated. But so long as the country remains conservative about aspects of homosexuality, he cannot love whom he wants. *The Blue Caftan* dares to imagine a world where there's room for both appreciation of the old ways and room to evolve.

—Peter Debruge, *Variety*

NOTE: *The Blue Caftan* is Maryam Touzani's second feature film as a writer-director. Her earlier work, *Adam* (2019), also sought acceptance on a social issue. It is the story of an unwed pregnant woman looking for work and who is taken in by a widowed baker.

Director: Mayam Touzani  
Performers: Lubna Azabal, Saleh Bakr, Ayoub Missioui  
Morocco, 2022 / 123 mins / In Arabic with English subtitles  
Not Rated

FEBRUARY 18 & 20



## PAST LIVES

This film begins with a shot of three people sitting together at a New York bar. Two of them, a man and a woman, are of Asian descent and are chatting with one another. The third person, a white man, looks on. We then hear voices offscreen also in the bar, observers who are wondering about the connection between the three.

The connection. The story begins with the two Asians who were childhood friends in Seoul, South Korea. They competed in class but walked home from school together. Reluctant but earnest sweethearts. Just kids. Then the girl's family moved to Canada and all contact was lost. Twelve years later they rediscover one another through social media. It would be another twelve years until that scene at the bar. The white guy is a husband.

On one level, *Past Lives* is a story of youthful connections that break as careers lead people to opportunities halfway around the world. The two Koreans, Nora and Hae Sang, follow their ambitions. Nora, an aspiring playwright, ends up in New York and married. Hae Sang, however, remains in Korea and single, working on an engineering degree. But they still share a common culture and language. The word *inyun* often pops up in conversations. It is a Korean concept that references the strings of providence or fate that connect people throughout their lives as well as their past lives.

Critics have made much of this movie, Celine Song's first feature film. There is an autobiographical element in the storyline—she is first of all Korean and a playwright—but the movie itself is a remarkably skillful and assured piece of filmmaking from a novice. Song uses the opportunity to examine the immigrant experience in what is left behind and what is not intended to be. She manages this sense of loss in conversations in which little is said and in facial expressions that tell a story, one in which those childhood memories only grow more distant.

...a transcendent debut, this romantic drama is a masterclass in slow, simmering storytelling. It will stay with you maybe even into your next life. —Nick De Semlyen, *empireonline.com*

NOTE: Winner of the 2023 New York Film Critics Circle award for Best First Film, and the 2023 Gotham Film & Media Institute award for Best Feature.

Director: Celine Song  
Performers: Greta Lee, Teo Yoo, John Magaro  
United States, 2022 / 106 mins / in Korean and English with English subtitles  
Rated PG-13



FEBRUARY 25 & 27



## THE INNOCENT

L'INNOCENT

A theater coach teaches in a prison and then marries one of her students. Her son is less than pleased with his mother's amorous pursuits, always suspicious of his step-father's unsavory connections. As you can assume, one thing leads to another in crime but the wacky tone is maintained throughout in this spirited adventure. What men will do for the women they love.

The director, star and co-author of this screwball caper is Louis Garrel. He plays Abel, a 32-year-old widower who is still emotionally numb after his wife's passing. But he has a mother with energy to spare especially when it comes to love. After his mom marries an ex-con, the two lovebirds open a florist shop. Can this be real? What can this roughneck, his new father-in-law, know about flowers? When Abel finds a hidden gun at the store he decides to investigate. And he ends up getting his late wife's best friend—who is always encouraging—to help with the surveillance.

The name of Louis Garrel may not be familiar to many film-goers. But he has had a long career in the French film industry. His grandfather, parents and sister all share theatrical and/or film experience. His godfather is Jean-Pierre Leaud, most famous perhaps as the star of Truffaut's Antoine Doinel series. Garrel was six when he first appeared onscreen. Now 40, he has had a long and continually active career both in front and behind the camera. For US audiences, his face—that nose, that mop of hair—may be recognized as Professor Bhaer, Jo's admirer and future husband in Greta Gerwig's 2019 adaptation of *Little Women*.

*The Innocent* is a delicious hybrid, like Garrel's other films—a drama, because the emotions are played straight; a romance, because the characters are looking for love; and above all a comedy, because Garrel pushes it quietly towards logical mayhem. This produces a lovely sort of surrealism in which situations are constantly reversed and inverted, as in French farce. —Paul Byrnes, *The Sydney Morning Herald*

NOTE: The French do love their comedies. At the 2023 César Awards, *The Innocent* received eleven nominations, winning for screenplay and supporting actress (Noémie Merlant).

Director: Louis Garrel  
Performers: Louis Garrel, Roschdy Zem, Noémie Merlant, Anouk Grinberg  
France, 2022 / 100 mins / In French with English subtitles  
Not Rated

MARCH 3 & 5



## REVOIR PARIS

In traumatic events, some people move on without remembering while others must find answers and recover their memories to continue living. The inspiration for *Revoir Paris* were the victims of a terrorist attack in Paris in 2015.

In this fictional account, Mia, a translator, is in a bistro when the attack occurs and where she is found injured and disoriented. In the months that follow, and after medical care and therapy, she has grown distant from her work as well as from her boyfriend. She becomes a stranger not only to herself but to the city she loves. Troubled by survivor's guilt, she rides all over the city on her motorcycle trying to piece together the events and the people from that tragic night. As a result, Mia connects with strangers she may never have met otherwise. Her curiosity also brings into view the cultural and economic diversity of the city of light.

There is also a mystery at the heart of this story. Mia remembers there was a man who helped her make it through the attack. Who was he?

So, rest assured. Yes, violence happens. But *Revoir Paris* is about recovery, connections and survival. And it is built around the quietly compelling performance of Virginie Efira as Mia. You may remember Efira as Rachel in *Other People's Children*, the movie which initiated this year's SAA series. Both films were from 2022 but it was for this performance that she received the César, the national film award in France.

...the film is propelled by a tremendous leading turn from Virginie Efira. It's such calibrated work that sees Efira conveying so much feeling not just through her dialogue but also her expression and body language. She's a key reason the movie works so well.

—Keith Carlington, [keithcarlingtonandthemovies.com](http://keithcarlingtonandthemovies.com)

NOTE: The story is all the more personal to writer-director Alice Winour whose brother survived the 2015 Bataclan concert hall massacre. It was one of six targeted sites by ISIS extremists, with the result of 130 deaths and hundreds more injured.

Director: Alice Winour  
Performers: Virginie Efira, Benoit Magimel, Gregoire Colin, Maya Sansa, Amadou Mbow  
France, 2022 / 105 mins / in French with English subtitles  
Not Rated

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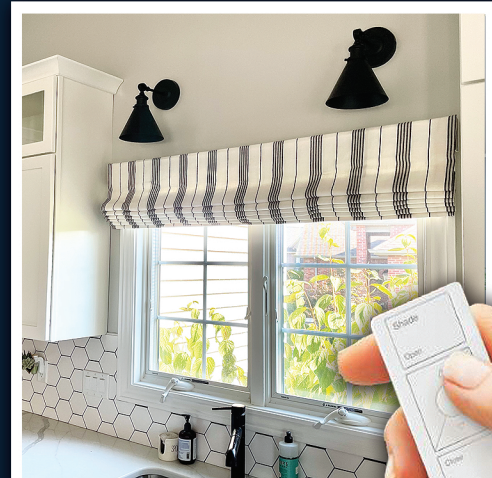


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