

25



PHILADELPHIA

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F E S T I V A L

2016

OCTOBER 20-30

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PHILADELPHIA STYLE



AKA proudly sponsors the
25th Anniversary of the
Philadelphia Film Festival,
October 20–30, 2016,
with opening night at
AKA Washington Square.

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25

YEARS OF FILM

FESTIVAL FACTS

- 3,542 films and counting!
- First feature film debuts from directors Andrea Arnold, Guillermo del Toro, John Carney, Lisa Cholodenko, Matthew Vaughn and Morgan Spurlock, among others
- Foreign premieres of now-classics like *101 Reykjavik*, *Dekalog* (back for PFF25!), *Europa*, *Hard Boiled*, *Oldboy*, and *Sympathy for Mr. Vengeance*
- Lineups including five Academy Award Winners for Best Picture in the last decade
- Visits from distinguished guests Alexander Payne, Felicity Jones, John Leguizamo, Kerry Washington, Mary-Louise Parker, Morgan Freeman, Paul Rudd, Robert Zemekis, Roy Disney, Susan Sarandon, Todd Haynes, William H. Macy, and many more
- Hosted a wide range of expert jurors spanning all areas of the film industry, from Variety lead critics to key buyers from world-class distributors like The Weinstein Company
- Engagement with 50+ local schools, community groups, arts and culture organizations, social service providers, and other members of communities all across Philadelphia with outreach that expands each year



J. ANDREW GREENBLATT
EXECUTIVE DIRECTOR

MICHAEL LERMAN
ARTISTIC DIRECTOR

25 Festivals. That's a lot of history. Much of it pre-dates us. Our silver anniversary coincides with our 8th year putting the festival together, and while that is only a third of our Festivals, it has been an incredible period for the Philadelphia Film Society and the Philadelphia Film Festival.

From our beginnings as the *Philadelphia Festival of World Cinema* at the International House to the years of growth as the *Philadelphia International Film Festival* under TLA, onward to today's *Philadelphia Film Festival* produced by the Philadelphia Film Society, the Festival began and continues as an annual citywide celebration of the best film from around the world.

Bringing to Philadelphia films ranging from the most highly anticipated of the year to experimental and original American independents, powerful documentaries to controversial and avant-garde international cinema, the Festival has always been an important and exciting part of Philadelphia's arts and culture scene.

Now, we arrive at our milestone 25th Festival. We're so proud of our expanded programming team, who has quite frankly delivered our strongest program ever, complete with some of the year's Oscar contenders — kicking off with our Opening Night stunner *La La Land* — alongside foreign and domestic selections that are bold, unique, and challenging. In this incredibly important election year, we are also very proud to offer a program designed to highlight, educate and inform on some of the critical issues facing our country. Our Festival Lounge is open to all Festival ticket holders for the first time since its inception, and we hope that you will join us there between screenings.

This year, we look forward to our expanded free ticket program, now entitled *PFS on Us* presented by PNC Arts Alive, which, along with support from the Wyncote Foundation and Dolfinger-McMahon Foundation, allows us to offer free tickets to all films in the *American Independents* and *Documentary Showcase* categories as well as this year's *State of the Union* special program. After the Festival, the program will continue at our venues, providing additional free tickets to *Signature Series* screenings throughout the year. We are thrilled to bring back our Festival Field Trip program, which we're all incredibly proud to offer, and to expand student engagement year-round with the launch of the *Alfred M. Greenfield Student Screening Showcase*, starting in 2017.

Before closing, we most certainly need to express our deep gratitude for all of our amazing supporters throughout the years, from founding to existing Board of Directors to all Philadelphia Film Society Members, past and present. We extend thanks to our outstanding and dedicated PFS employees and awesome Festival staff and interns — especially to our volunteers, who have donated countless hours to make this possible. And, of course, thank you to all of the individual donors, foundations, and corporate sponsors whose support has been crucial to making the Festival a reality from 1992 to today, including this year's Presenting and Official Sponsors: AKA, 6ABC, Xfinity, CBS Radio, Dietz & Watson, and Philadelphia Style Magazine. Thank you. Sincerely,

As always, we encourage you to see as many films as you can, take risks, explore, binge on the Festival experience. We look forward to seeing you at the movies!



Proudly Supports The
PHILADELPHIA
FILM SOCIETY



WELCOME TO THE 25TH PHILADELPHIA FILM FESTIVAL

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#PFF25

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ART FOR ALL



PNC ARTS ALIVE **KEEPING THE ARTS THRIVING**

We know what art can do, how it changes perspectives, even changes lives. That's why the PNC Foundation has increased its commitment to the arts with PNC Arts Alive, a multi-year, multi-million dollar initiative designed to support the visual and performing arts in the Greater Philadelphia and South Jersey region. From classical music and film to dance and theater, we're committed to keeping the arts alive.

To learn more, go to pncartsalive.com.



MICHAEL LERMAN

ARTISTIC DIRECTOR



Philadelphia native Michael Lerman is a veteran programmer of film festivals, currently also curating The Toronto International Film Festival and The Palm Springs International Film Festival. He co-runs a production

company called Tiger Industry Films for which he produces, directs, writes, and edits. Previously, he was the Director of Acquisitions for The Film Sales Company and a film journalist.

LANDON ZAKHEIM

SENIOR PROGRAMMER



Landon is a short film programmer for the Sundance Film Festival, Head Shorts Programmer for LA Film Festival, and CEO and co-founder of the interactive gaming company Bottleneck Immersive. He was formerly

Lead Programmer for AFI FEST and served as Director of Programming for an experiential horror festival in Colorado. His short films have played at festivals all over the world.

CHARLOTTE COOK

ASSOCIATE PROGRAMMER



Charlotte Cook co-created Field of Vision, a visual journalism film unit that creates original episodic and individual short-form nonfiction films. She was the Director of Programming at Hot Docs and Head of Film Programming and Training at

The Frontline Club. She has also worked with BBC Storyville, the Channel 4 BritDoc Foundation's Puma Creative Catalyst Fund and the Edinburgh International Film Festival.

J. ANDREW GREENBLATT

EXECUTIVE DIRECTOR



Born and raised in Philadelphia, J. Andrew Greenblatt has been Executive Director/Chief Executive Officer of the Philadelphia Film Society since 2008. Prior to PFS, Greenblatt began his career in

the entertainment industry with Film 101 Productions. He has produced films including *Explicit Ills*, *Café*, *Twelve*, and *Everything Must Go*.

TOM QUINN

PROGRAMMER



Tom Quinn was previously the co-president of Radius, The Weinstein Company's cross-platform film releasing label. Before that he was at Magnolia for eight years, where he was SVP, and Samuel Goldwyn for seven years,

eventually becoming VP of Acquisitions. Quinn's first industry job was working in domestic film publicity for Nancy Willen at Dennis Davidson Associates.

DOUG JONES

ASSOCIATE PROGRAMMER



Doug Jones has curated films for Minneapolis' Oak Street Cinema, the Mill Valley Film Festival in Northern California, the San Francisco Film Society and the San Francisco International Film Festival, and the Los Angeles

Film Festival, where he served as Associate Director of Programming. He is currently Executive Director of Images Cinema in Western Massachusetts.

ALLISON KOEHLER

PROGRAMMING MANAGER



In her four years with PFS, Allison most recently served as Programming Director, developing a creative vision for year-round programming across PFS venues as well as integrated community initiatives. Prior to PFF, Allison spent six years as

Education Director & youthFEST Programmer at the Sarasota Film Festival and worked in event management and marketing strategy as a Senior Account Executive with Auster Agency.

RYAN WERNER

PROGRAMMER



Ryan Werner, recipient of The Hollywood Reporter's "Next Gen Award," is a Senior Executive for Cinetic Media specializing in publicity and marketing. Previously, he was the SVP of Marketing at IFC Entertainment, where he oversaw marketing and

publicity for theatrical and home video releases. Werner has worked at Wellspring, Palm Pictures, Magnolia Pictures, Shooting Gallery, Sundance Channel, IFP, and the Woodstock Film Festival.

TREY SHIELDS

PROGRAMMER



Trey Shields has worn many hats in his four years with PFS, including Membership Coordinator and Festival Venue Manager. Most recently, Trey served as Programs Coordinator, collaborating on year-round curated programming at the

PFS Roxy Theater and other special initiatives. As a Programmer, Trey oversees the Festival submission and screening processes and runs PFS' monthly local Philly Film Showcase.

ADDITIONAL SCREENERS & PROGRAM GUIDE WRITERS



TRAVIS TREW
PROGRAMMING ASSISTANT,
SCREENER, WRITER



SCOTT HUDSON
SCREENER, WRITER



FARIYAH ZAMAN
SCREENER, WRITER



PHILADELPHIA STYLE MAGAZINE IS A
PROUD SUPPORTER OF THE PHILADELPHIA FILM FESTIVAL.
CONGRATULATIONS ON YOUR 25TH!

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10 ATTENDING THE FESTIVAL

TIPS

ORDER TICKETS EARLY: Screenings can sell out quickly — especially Opening, Closing, and Centerpiece films — so get tickets in advance. Tickets are available to everyone on **Wednesday, October 5.**

DON'T BE LATE: All shows begin ON TIME and are not preceded by previews. No one is guaranteed a seat after a screening begins, not even ticket or badge holders. Lines will form 30 minutes before the scheduled screening, so come early.

STAY UPDATED: Stay up-to-date on sell-outs, scheduling changes, special guest appearances, event information and more! Follow us on Twitter (@phillyfilmsoc), like us on Facebook (philafilmsociety), or sign up for our newsletter at www.filmadelphia.org.

FOLLOW THEATER ETIQUETTE: To ensure that everyone can find a seat quickly and that the film starts on time, seats cannot be held. Once the film has started, silence your cell phone and refrain from using it in the theater — a lit screen distracts everyone around you!

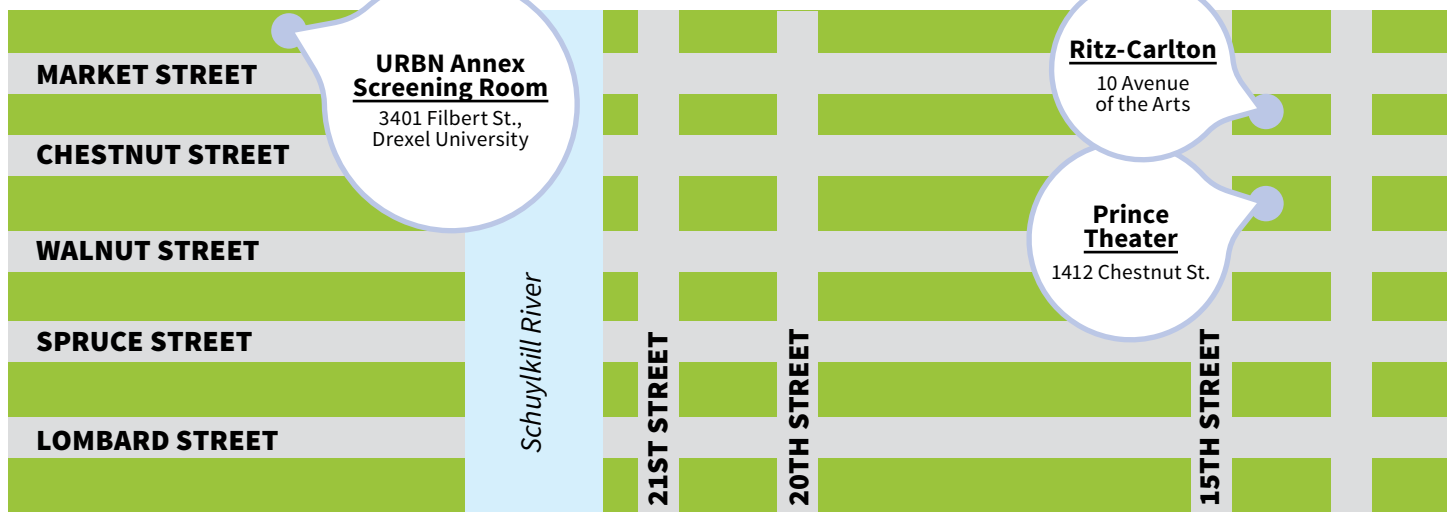
SHARE YOUR THOUGHTS: We want to hear from you! Fill out the Audience Award ballot for each screening to let us know what films stood out this year. And remember to thank your volunteers — we couldn't do this without them!

FREE TICKETS: Admission to many Festival film screenings is free thanks to PFS ON US presented by PNC ARTS ALIVE, with support from the Wyncote Foundation (*American Independents* and *Documentary Showcase* films) and Dolfinger-McMahon Foundation (*State of the Union* films). Seating is first-come, first-served. The best way to ensure your seat is to reserve your ticket ahead of time (or bring your badge) and arrive early!

FESTIVAL LOUNGE: Stop by the Festival Lounge! The Lounge is open daily to ALL ticket and Badge Holders starting Friday, 10/21, through Sunday, 10/30, 12:00 PM-10:00 PM. See pg. 15 for details.

BE PREPARED, RELAX, AND ENJOY! Lines will form outside, so remember to check the weather and dress appropriately. If there is a long line for a screening, don't worry; if you have a ticket and arrive early, you will get in.

VENUES



BADGES

THE IDEAL FESTIVAL EXPERIENCE! As a Badge Holder, you get into screenings just by showing up, receive priority admission, and get access to the Festival Lounge. Whether you're visiting the Festival for a weekend or want to arrive in VIP style every time, we've got a badge for you!

STUDENT FILM BADGE: \$75 (Student ID required to purchase) Philly students can catch PFF25 screenings with the easy and affordable Student Film Badge! Includes free admission and access to the Badge Holder Line for all non-primetime film screenings, plus Rush Line access, with free admission, to any primetime screening. Primetime screenings include all weekend screenings and weekday screenings 5:00 PM-9:00 PM. Excludes Opening, Closing, and Centerpiece films. Non-transferable.

WEEKEND BADGE A/B: \$175 General Public (25% off for PFS Members) Your four-day pass to the Festival, with access to screenings and perks at the Festival Lounge from (A) October 20-23 including Opening Night Film & After Party, or (B) October 27-30 including Closing Night Film & Party. Non-transferable.

SILVER BADGE: \$500 General Public (25% off for PFS Members) Experience the full festival with access to all screenings, Opening Night After Party & Closing Night Party, and perks at the Festival Lounge. Non-transferable.

GOLD BADGE: \$750 General Public (25% off for PFS Members) Share the Festival with a transferable badge you can lend to friends and family! Grants one (1) admission to all screenings, Opening Night After Party & Closing Night Party, and perks at the Festival Lounge.

PLATINUM BADGE: \$2,500 Have it all with the transferable Platinum Badge! Includes access to all screenings, special events, and perks at the Festival Lounge. Plus, Reserved Priority Seating at ALL screenings, and an exclusive invitation to *Shyamaween*, hosted by M. Night Shyamalan. Can be shared by multiple individuals; admits one (1) per screening or event.

NOTES ABOUT BADGES: Priority Admission is guaranteed only if Badge Holder arrives 15 minutes prior to the scheduled showtime. Badge Holders arriving less than 15 minutes before showtime may be required to wait for admittance until after ticket holders have been seated. ALL SALES ARE FINAL. NO REFUNDS, RETURNS, OR EXCHANGES. Festival Badges will be available for pickup at the Prince Theater starting Monday, October 10.

TICKETS ON SALE

PFS MEMBER PRESALE: Friday, September 30, 10:00 AM-Tuesday, October 4, 11:59 PM

PUBLIC ON SALE: Wednesday, October 5, 10:00 AM

HOW TO BUY

Tickets and badges can be purchased in advance online, by phone or at the Prince Theater Box Office. During the Festival, tickets to any screening can be purchased online, by phone, at the Festival Lounge or at any Festival theatrical venue up to 30 minutes before showtime, subject to availability. Thirty minutes prior to showtime, tickets can only be purchased at the specific screening venue. **ALL SALES ARE FINAL. NO REFUNDS, RETURNS, OR EXCHANGES.**

PURCHASE ONLINE: Purchase tickets anytime at Filmadelphia.org/festival. There is a \$1 per ticket convenience fee on all tickets purchased online. Online sales end 30 minutes prior to scheduled showtime.

ORDER BY PHONE: Tickets can be ordered via our Festival Call Center by calling 215-422-4570 Monday-Saturday, 12:00 PM-5:00 PM prior to the festival. During the Festival, tickets can be purchased through the Festival Call Center up to 30 minutes before scheduled showtime, subject to availability. There is a \$1 per ticket convenience fee on all tickets purchased by phone.

BUY IN PERSON: September 30-October 20: Buy Festival Badges, PFS Memberships, and tickets without convenience fees at the Prince Theater Box Office, Monday-Saturday, 12:00 PM-5:00 PM.

October 21-30: Venue Box Offices open 30 minutes before the first scheduled screening of the day and close 15 minutes after the last scheduled screening begins. Tickets can also be purchased at the Festival Lounge 12:00 PM-10:00 PM.

RUSH TICKETS: A limited number of Rush tickets may be released prior to showtime for purchase in person at the screening's Venue Box Office. Remaining seats for a screening are for sale on a first-come, first-served basis to people who line up in the Rush Line to gain access. Rush tickets are cash only. Students with valid ID may buy Rush tickets at a discount of \$7 except when noted. Rush lines form 30 minutes before showtime.

PRICING

INDIVIDUAL TICKET PRICES

Regular screenings\$13 | PFS Members \$10
Weekday matinees (before 5:00 PM)\$8 | PFS Members \$5

OPENING NIGHT: THURSDAY, OCTOBER 20

TICKETS: General Admission \$250 | VIP \$500

Opening Night Tickets include ...

CELEBRATION: AKA Washington Square, 834 Chestnut St., 5:30 PM

FILM: *La La Land*, Prince Theater, 1412 Chestnut St., 8:00 PM

AFTER PARTY: Prince Theater, 1412 Chestnut St.

Festival Badges include access to the Opening Night Film & After Party. Tickets that include the Opening Night Celebration must be purchased separately. Proceeds from Opening Night Celebration tickets support PFS' year-round education and community initiatives. See pg. 13 for details.

CLOSING NIGHT: FRIDAY, OCTOBER 28

TICKETS: General Admission \$50 | PFS Members \$40

Closing Night Tickets include ...

AWARD CEREMONY & FILM: *Arrival*, Prince Theater, 1412 Chestnut St., 8:00 PM

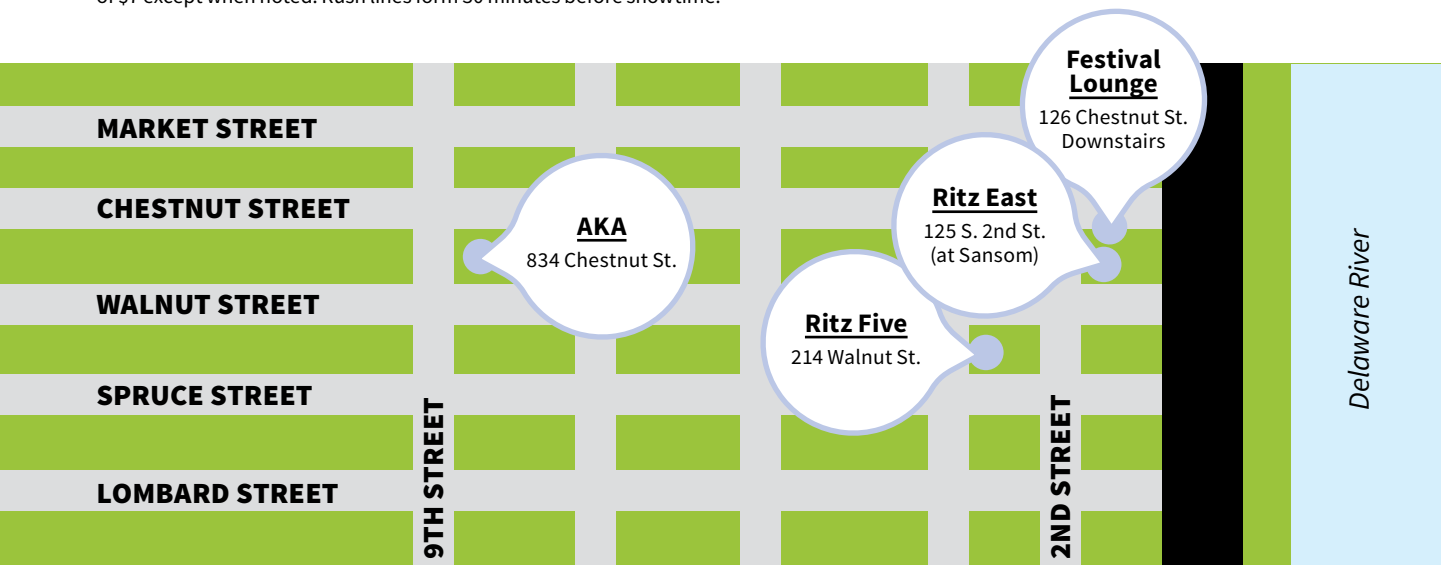
PARTY: Ritz-Carlton Philadelphia, 10 Avenue of the Arts. See pg. 13.

MORE INFORMATION

PFS ON US PRESENTED BY PNC ARTS ALIVE: Thanks to PNC ARTS ALIVE along with support from the Wyncote Foundation, our free ticket program offers tickets to all films in the *American Independents* and *Documentary Showcase* categories as well as this year's *State of the Union* program, with support from the Dolfinger-McMahon Foundation. See pg. 17 and pg. 21 for details. Reserve online, on the phone, or at a Festival Venue Box Office.

FILM VOUCHERS: Film vouchers can only be used for regularly priced screenings (\$13 value or less) and must be exchanged for a ticket prior to getting in line for the film. Vouchers can be redeemed at any Festival Venue Box Office, based on availability.

GROUP SALES: Group sale rate is available for groups of 20+. Please call 215-422-4570 or email pffboxoffice@filmadelphia.org for group inquiries.





We put our energy into the arts.

Arts and culture organizations have an impact of more than \$1 billion on our local economy. Through PECO-sponsored programs we help people of all ages and backgrounds enjoy and experience the arts throughout our region.

PECO proudly supports the 25th annual Philadelphia Film Festival. Thank you for providing access to powerful films from around the world to increase education and understanding in our community for so many years.

Find out more at www.peco.com/community

★ OPENING NIGHT CELEBRATION 13

**THURSDAY,
OCT. 20**

**OPENING NIGHT
CELEBRATION**

Thursday, October 20,
5:30-7:30 PM
AKA Washington Square,
834 Chestnut Street



Start your 2016 Philadelphia Film Festival off in style and join us for a special PFF25 Celebration at AKA Washington Square before the Opening Night film. In the festive spirit, we are proud to present Academy-Award-nominated writer and director **M. Night Shyamalan**, left, with our first ever *Lumière Award*, to honor his significant contributions to contemporary cinema. Following the reception, transportation will be provided to the historic Prince Theater for the screening of our Opening Night film.

Proceeds from the Opening Night Celebration benefit the Film Society's year-round community and education initiatives.

Opening Night Celebration Sponsored by AKA

aka.

★ OPENING NIGHT FILM AND AFTER PARTY

OPENING NIGHT FILM

Ryan Gosling and Emma Stone give career-defining performances in **LA LA LAND**, the smart, nostalgic, and highly anticipated new film from writer and director Damien Chazelle (*Whiplash*).

LA LA LAND

DIR: DAMIEN CHAZELLE
Thursday, October 20, 8:00 PM
See pg. 27 for full film details.

**OPENING NIGHT
AFTER PARTY**

What's a party without an After Party? Following the Opening Night Film, stay for drinks, light fare, and a jazz soiree in our own city of stars.

**SEE PG. 11 FOR
ALL OPENING NIGHT
TICKET INFORMATION**



★ CLOSING NIGHT FESTIVITIES



FRIDAY, OCT. 28

AWARD CEREMONY & CLOSING NIGHT FILM

Prince Theater, 1412 Chestnut Street, 8:00 PM

Join us as we conclude another year of outstanding film and announce the 2016 Grand Jury and Audience award winners. The Awards Ceremony is immediately followed by PFF25 Closing Night Film *Arrival*, the bold, innovative, and deeply moving new drama from award-winning director Denis Villeneuve.

ARRIVAL

DIR: DENIS VILLENEUVE
Friday, October 28, 8:00 PM
See pg. 29 for full film details.

CLOSING NIGHT PARTY

Ritz-Carlton Philadelphia, 10 Avenue of the Arts

After the film, toast this year's Festival and celebrate our winners by raising a glass at our Closing Night Party at the beautiful Ritz-Carlton Philadelphia.



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SEE PG. 11 FOR ALL CLOSING NIGHT TICKET INFORMATION



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FESTIVAL LOUNGE

OCTOBER 21-30: 12:00 PM-10:00 PM*
126 Chestnut Street
Philadelphia, PA 19106

**OPEN TO ALL PFF25 TICKET HOLDERS
AGE 21+ ONLY**

The Festival isn't just about watching movies, it's about sharing experiences. The **Festival Lounge** is a tradition that welcomes all PFF25 ticket holders to pop in, grab a bite and discuss the day's screenings.

Located right around the corner from the Ritz East & Ritz Five theaters, the Festival Lounge is a space exclusive to PFF25 ticket holders, Badge Holders, and Festival guests who are invited to stop by for a little "R&R" between screenings and enjoy special events — and possibly an encounter with a visiting PFF filmmaker! The Lounge offers light bites and special perks for badge holders.

For the latest on special events at the Lounge, visit filmadelphia.org/festivalevents.

**The Lounge will close at 4:00 PM on Friday, October 28, for Closing Night Festivities.*



The Philadelphia Film Festival Lounge is sponsored by Dietz & Watson.

Watch French language movies at home!



AVIS DE MISTRAL

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LA FIDÉLITÉ

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STATE OF THE UNION



SATURDAY, OCTOBER 29, 2:00PM AND 5:00 PM
 SUNDAY, OCTOBER 30, 3:00 PM AND 7:00 PM

DREXEL UNIVERSITY, URBN ANNEX
 SCREENING ROOM, 3401 FILBERT STREET

Located directly behind The URBN Center at 3501 Market Street

From immigration to healthcare, incarceration to policing and national security, *State of the Union* is a special Festival screening and discussion program exploring some of the crucial issues the country is facing during this important election season.

See pg. 90-92 for more information on each film selection plus details on special guest speakers and panelists joining us for post-screening discussions.

All *State of the Union* screenings will take place in Philadelphia's University City neighborhood at Drexel University's URBN Annex Screening Room and are part of PFS on Us presented by PNC ARTS ALIVE with additional support from the Dolfinger-McMahon Foundation. Tickets are FREE but required. See pg. 11 for ticket information.



**CLÍNICA DE MIGRANTES:
 LIFE, LIBERTY, AND THE
 PURSUIT OF HAPPINESS**
 SATURDAY, OCT. 29, 2:00 PM

See pg. 90 for more information about this film.



DO NOT RESIST

SUNDAY, OCT. 30, 7:00 PM

See pg. 91 for more information about this film.



SOLITARY

SATURDAY, OCT. 29, 5:00 PM

See pg. 91 for more information about this film.



ZERO DAYS

SUNDAY, OCT. 30, 3:00 PM

See pg. 92 for more information about this film.

Dolfinger-McMahon Foundation



18 FILM AWARDS



Be sure to vote for this year's Audience Award! Ballots will be given out at the screenings.

NARRATIVE FEATURE COMPETITION

After Love, directed by Joachim Lafosse
The Age of Shadows, directed by Jee-Woon Kim
Illegitimate, directed by Adrian Sitaru
Layla M., directed by Mijke de Jong
My Entire High School Sinking Into the Sea, directed by Dash Shaw
The Rehearsal, directed by Alison Maclean
Zoology, directed by Ivan I. Tverдовsky

DOCUMENTARY FEATURE COMPETITION

Abacus: Small Enough To Jail, directed by Steve James
Best and Most Beautiful Things, directed by Garrett Zevgetis
Do Not Resist, directed by Craig Atkinson
I Am Not Your Negro, directed by Raoul Peck
I Called Him Morgan, directed by Kasper Collin
LoveTrue, directed by Alma Har'el
Peter and the Farm, directed by Tony Stone

ARCHIE AWARD FIRST FEATURE COMPETITION

Another Evil, directed by Carson Mell
Baden Baden, directed by Rachel Lang
Blue Jay, directed by Alex Lehmann
The Dancer, directed by Stéphanie Di Giusto
Donald Cried, directed by Kris Avedisian
The Eyes of My Mother, directed by Nicolas Pesce
The Happiest Day in the Life of Olli Mäki, directed by Juho Kuosmanen
Hedi, directed by Mohamed Ben Attia
Hunter Gatherer, directed by Josh Locy
Lion, directed by Garth Davis
My Entire High School Sinking Into the Sea, directed by Dash Shaw
Parents, directed by Christian Tafdrup
Personal Affairs, directed by Maha Haj
Short Stay, directed by Ted Fendt
Spa Night, directed by Andrew Ahn
Trespass Against Us, directed by Adam Smith
A Woman, A Part, directed by Elisabeth Subrin
Wúlu, directed by Daouda Coulibaly

PINKENSON AWARD LOCAL FEATURE COMPETITION

Backpack Full of Cash, directed by Sarah Mondale
Blue Jay, directed by Alexandre Lehmann
Deuces, directed by Jamal Hill
I Called Him Morgan, directed by Kasper Collin
Short Stay, directed by Ted Fendt
A Woman A Part, directed by Elisabeth Subrin

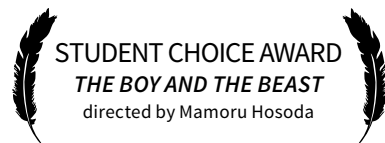
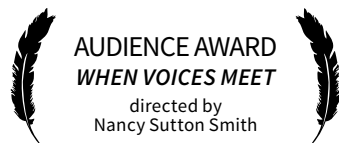
SHORT FILM COMPETITION

Because the World Never Stops, directed by Maximilien Van Aertryck and Axel Danielson
Bisonhead, directed by Elizabeth Lo
The Bloop, directed by Cara Cusumano
Bob Dylan Hates Me, directed by Caveh Zahedi
Chekhov, directed by Jack Dunphy
Deer Flower, directed by Kangmin Kim
Edmond, directed by Nina Gantz
Flowers of the Sky, directed by Janie Geiser
Glove, directed by Alexa Lim Haas and Bernardo Britto
The Itching, directed by Dianne Bellino
Love, directed by Réka Bucsi
MeTube 2: August Sings Carmina Burana, directed by Daniel Moshel
The Procedure, directed by Calvin Reeder
Shiny, directed by Daniel Cloud Campos and Spencer Susser
Summer Camp Island, directed by Julia Pott
*These C*cksucking Tears*, directed by Dan Taberski
Thunder Road, directed by Jim Cummings
Wellington Jr., directed by Cécile Paysant
What Tears Us Apart, directed by Hu Wei

STUDENT CHOICE AWARD COMPETITION

Selected by local young people who participate in the Festival Field Trip program.
Bugs, directed by Andreas Johnsen
Junction 48, directed by Udi Aloni
Layla M., directed by Mijke de Jong
Miss Impossible, directed by Emilie Deleuze
Obit, directed by Vanessa Gould

CONGRATULATIONS TO THE 2015 AWARD WINNERS

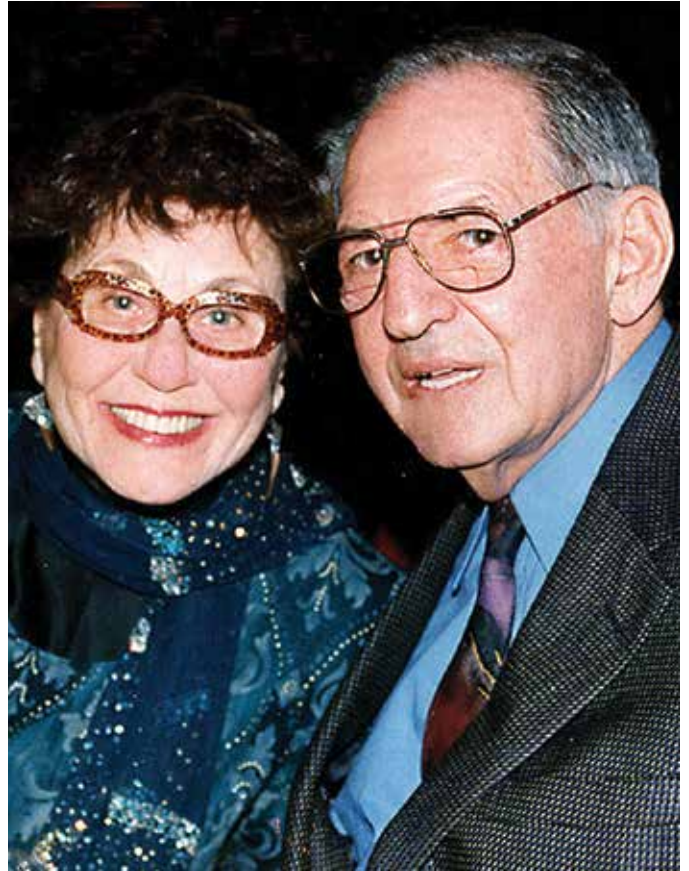


ARCHIE AWARD COMPETITION (FOR BEST FIRST FEATURE)

The Archie Award, named after Archie Perlmutter, will be presented to the best film by a first-time director at the Closing Awards ceremony. For 11 years, the Philadelphia Film Society has celebrated the life of Archie Perlmutter, who was one of the most vibrant stalwarts of the Philadelphia film community. The Archie Award for Best Debut Director will be presented by Archie's wife, Ruth.

Archie, along with Ruth, both pictured at right, was a founding board member of the Philadelphia Film Society in addition to his career as an independent film reviewer and cinema studies instructor. After he graduated from MIT as a chemical engineer, he worked on the Manhattan atom bomb project in Oak Ridge, Tenn. Post-war, he married Ruth and they had three children: Bonnie, David and Sharon. Perlmutter's interest in film was sparked in the early 1970s when Ruth took post-doctoral studies in cinema at New York University. Soon the couple became regulars on the film-festival circuit, scouting movies to write film criticism and features for numerous local and national newspapers and journals. In 1981, the intrepid cinephile founded and co-directed the Philadelphia Jewish Film Festival at the Gershman Y, now in its 34th year. Archie molded the program into an event that combined two things he revered: secular Judaism and film, especially those that promoted the Jewish ethics to mend the world. After his death, Ruth assumed his role until her retirement.

The following films and filmmakers have been recipients of the Archie Award: *Me and You and Everyone We Know* by Miranda July, 2005; *Sweetland* by Ali Selim, 2006; *Red Road* by Andrea Arnold, 2007; *Phoebe in Wonderland* by Daniel Barnz, 2008; *Sita Sings the Blues* by Nina Paley, 2009; *Hesher* by Spencer Susser, 2010; *Michael* by Markus Schleinzer, 2011; *The Woman in the Septic Tank*, by Marlon Rivera, 2012; *Harmony Lessons* by Emir Baigazin, 2013; *The Tribe* by Myroslav Slaboshpytskiy, 2014; and *Mustang* by Deniz Gamze Ergüven, 2015.



SHARON PINKENSON AWARD (FOR BEST LOCAL FEATURE)



For more than 20 years, Sharon Pinkenson has been synonymous with film in Philadelphia. As the first Executive Director of the Greater Philadelphia Film Office (GPFO), Sharon has been responsible for bringing in scores of tremendous films with incredible talent over the years, including highlights such as: *Philadelphia*, *The Sixth Sense*, *National Treasure*, *In Her Shoes*, *Law Abiding Citizen*, *Silver Linings Playbook* and hundreds more!

No one has been more instrumental in developing, strengthening and sustaining the film industry across the Philadelphia region, making it possible for the city and region to become such a desirable place to shoot a film, be it studio or independent. In recognition and tremendous gratitude for her dedication and accomplishments throughout her remarkable career, the Philadelphia Film Society is thrilled to honor Sharon by renaming the annual Greater Filmadelphia award given to best local film in her name, which will now be titled the Sharon Pinkenson Award for Best Local Feature Film.

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PFS ON US PRESENTED BY PNC ARTS ALIVE FREE TICKET PROGRAM



PFS ON US presented by PNC ARTS ALIVE is a free ticketing initiative that makes our programming available to all. Through targeted outreach to area colleges and universities, nonprofit and social service organizations, community groups and more, we put tickets into the hands of people who otherwise may not be able to attend. Tickets are also distributed to the public through a reservation system. PFS ON US allows the Film Society to create opportunities to educate and engage our community at the Festival and throughout the year.

FREE FESTIVAL FILMS

All films in **American Independents** (pg. 62) and **Documentary Showcase** (pg. 66) supported by the Wyncote Foundation; All films in the **State of the Union** program (pg. 90) supported by Dolfiger-McMahon.

FREE TICKETS

Free tickets are available to everyone and reserving yours is easy! Reserve online at Filmadelphia.org, order through the Festival Call Center at 215-422-4570, or reserve in person. Limit 2 tickets per film for each individual reservation. See pg. 11 for more ticket information. Free ticket packages of 10 tickets or more (per film) for community groups, arts, cultural, and social service organizations, college and universities, and more can be reserved by contacting PFSOnUs@filmadelphia.org.

FESTIVAL FIELD TRIPS

Each year, dozens of public, private, and charter school classes from across Philadelphia visit the Film Festival for free weekday morning field trips to the historic Prince Theater. Students have the opportunity to view outstanding, challenging, and inspiring new films, including many independent and international selections, that encourage exploration and critical thinking.

Whenever possible, screenings are followed by interactive Q&As with visiting filmmakers, documentary subjects, and industry professionals, and all field trips include takeaway screening response curriculum and discussion prompts. This opportunity is made possible through continued support from PECO and the Wyncote Foundation.



FOR EDUCATORS

Classes in grades 6-12 are eligible to participate. For program details, including film schedule, age recommendations, and reservation information, visit Filmadelphia.org/student-screenings or contact jharrington@filmadelphia.org. Apply early! Space is limited and seats are filled on a first-come, first-served basis. 2016 Festival Field Trip selections include:



BUGS
WEDNESDAY, OCT. 26
See pg. 70 for more info about this film.



JUNCTION 48
MONDAY, OCT. 24
See pg. 85 for more info about this film.



LAYLA M.
FRIDAY, OCT. 21
See pg. 54 for more info about this film.



MISS IMPOSSIBLE
TUESDAY, OCT. 25
See pg. 86 for more info about this film.



OBIT
FRIDAY, OCT. 28
See pg. 69 for more info about this film.

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22 SCREENING SCHEDULE

KEY	OPENING/CLOSING	AMERICAN INDEPENDENTS	THE GRAVEYARD SHIFT	SPOTLIGHTS
	CENTERPIECES	DOCUMENTARY SHOWCASE	GREATER FILMADELPHIA	STATE OF THE UNION
	MASTERS OF CINEMA	FEAST	NEW FRENCH FILMS	FROM THE VAULTS
	WORLD NARRATIVES		SIGHT AND SOUNDTRACK	















THU 10.20	PRINCE THEATER						8:00 • LA LA LAND (128 min, p. 27)

FRI 10.21	RITZ EAST A	12:30 • NERUDA (108 min, p. 43)	2:50 • BEING 17 (116 min, p. 40)	5:15 • THE HAPPIEST DAY IN THE LIFE ... (92 min, p. 52)	7:35 • BUGS (74 min, p. 70)	9:50 • THE AUTOPSY OF JANE DOE (99 min, p. 72)
	RITZ EAST B	12:00 • HEDI (89 min, p. 53)	2:00 • FIRE AT SEA (109 min, p. 41)	4:20 • THE UNKNOWN GIRL (106 min, p. 46)	6:35 • A WOMAN, A PART (98 min, p. 78)	9:00 • THE AGE OF SHADOWS (140 min, p. 49)
	RITZ FIVE	12:10 • THINGS TO COME (100 min, p. 83)	2:40 • THE COMMUNE (112 min, p. 40)	5:15 • LOVETRUE (82 min, p. 67)	7:35 • MY ENTIRE HIGH SCHOOL ... (77 min, p. 65)	9:45 • ANOTHER EVIL (90 min, p. 62)
	PRINCE THEATER				7:15 • JACKIE (125 min, p. 31)	10:00 • THE OATH (110 min, p. 54)

SAT 10.22	RITZ EAST A	12:10 • FRANTZ (113 min, p. 42)	2:50 • A QUIET PASSION (126 min, p. 45)	5:25 • THE REHEARSAL (102 min, p. 56)	7:40 • INSATIABLE: THE HOMARO CANTU ... (98 min, p. 71)	9:45 • STAYING VERTICAL (100 min, p. 83)
	RITZ EAST B	12:00 • THE HAPPIEST DAY IN THE LIFE ... (92 min, p. 52)	2:15 • GRADUATION (127 min, p. 42)	4:55 • PERSONAL SHOPPER (95 min, p. 45)	7:00 • CHRISTINE (120 min, p. 88)	9:40 • DEATH IN SARAJEVO (85 min, p. 41)
	RITZ FIVE	12:00 • ZOOLOGY (87 min, p. 59)	2:00 • TONI ERDMANN (162 min, p. 35)	5:15 • I AM NOT YOUR NEGRO (93 min, p. 67)	7:35 • DO NOT RESIST (72 min, p. 91)	9:35 • THE EYES OF MY MOTHER (77 min, p. 73)
	PRINCE THEATER	12:00 • NIGHT ON EARTH (128 min, p. 95)	2:55 • ANIMATED SHORTS (94 min, p. 97)	5:10 • BACKPACK FULL OF CASH (95 min, p. 76)	7:30 • MANCHESTER BY THE SEA (137 min, p. 33)	10:15 • THE HANDMAIDEN (145 min, p. 73)

SUN 10.23	RITZ EAST A	12:10 • GOLDSTONE (110 min, p. 51)	2:30 • MISS IMPOSSIBLE (90 min, p. 86)	4:30 • TAMPOPO (114 min, p. 71)	6:55 • FIRST GIRL I LOVED (93 min, p. 64)	9:15 • SUNTAN (104 min, p. 57)	
	RITZ EAST B	12:00 • AFTER THE STORM (117 min, p. 39)	2:30 • 24 WEEKS (102 min, p. 48)	4:45 • I, DANIEL BLAKE (100 min, p. 43)	7:05 • THE SALESMAN (125 min, p. 46)	9:40 • THE NET (114 min, p. 44)	
	RITZ FIVE	12:00 • O.J.: MADE IN AMERICA (467 min, p. 68)				<i>Includes one 30-minute intermission between Parts 2 and 3 and one 60-minute intermission between Parts 4 and 5.</i>	
	PRINCE THEATER		2:20 • FIRE AT SEA (109 min, p. 41)	4:30 • SHORT STAY (61 min, p. 78)	7:10 • TWO LOVERS AND A BEAR (96 min, p. 58)	9:30 • TRESPASS AGAINST US (94 min, p. 57)	

KEY

 OPENING/CLOSING	 AMERICAN INDEPENDENTS	 THE GRAVEYARD SHIFT	 SPOTLIGHTS
 CENTERPIECES	 DOCUMENTARY SHOWCASE	 GREATER FILMADDELPHIA	 STATE OF THE UNION
 MASTERS OF CINEMA	 FEAST	 NEW FRENCH FILMS	 FROM THE VAULTS
 WORLD NARRATIVES		 SIGHT AND SOUNDTRACK	

MON 10.24	RITZ EAST A	1:00 • NEWS FROM PLANET MARS (101 min, p. 82)	3:10 • LOST IN PARIS (84 min, p. 82)	5:05 • INSATIABLE: THE HOMARO CANTU... (98 min, p. 71)	7:15 • HEDI (89 min, p. 53)	9:15 • THE AUTOPSY OF JANE DOE (99 min, p. 72)
	RITZ EAST B	12:50 • ILLEGITIMATE (89 min, p. 53)	3:00 • PARENTS (86 min, p. 55)	4:55 • DEATH IN SARAJEVO (85 min, p. 41)	7:00 • THINGS TO COME (100 min, p. 83)	9:30 • THE OATH (110 min, p. 54)
	RITZ FIVE	12:00 • A QUIET PASSION (126 min, p. 45)	2:40 • BADEN BADEN (96 min, p. 80)	4:45 • PETER AND THE FARM (92 min, p. 69)	7:15 • BETWEEN US (95 min, p. 63)	9:25 • HUNTER GATHERER (88 min, p. 64)
	PRINCE THEATER				7:10 • MOONLIGHT (111 min, p. 34)	9:45 • WONDER BOYS (107 min, p. 95)

TUES 10.25	RITZ EAST A	12:15 • IN BED WITH VICTORIA (98 min, p. 81)	2:25 • BADEN BADEN (96 min, p. 80)	4:30 • WOLVES (109 min, p. 89)	7:05 • BEING 17 (116 min, p. 40)	9:30 • WŪLU (95 min, p. 58)
	RITZ EAST B	12:00 • LOST IN PARIS (84 min, p. 82)	1:55 • THE DANCER (108 min, p. 81)	4:15 • GOLDSTONE (110 min, p. 51)	6:35 • GRADUATION (127 min, p. 42)	9:10 • KING COBRA (92 min, p. 89)
	RITZ FIVE		2:35 • JUNCTION 48 (95 min, p. 85)	5:00 • SPA NIGHT (93 min, p. 65)	7:20 • HUNTER GATHERER (88 min, p. 64)	9:40 • APPRENTICE (97 min, p. 49)

WED 10.26	RITZ EAST A	1:00 • PERSONAL AFFAIRS (88 min, p. 56)	3:00 • BOUNDARIES (98 min, p. 51)	5:10 • MISS IMPOSSIBLE (90 min, p. 86)	7:10 • NERUDA (108 min, p. 43)	9:25 • CHRISTINE (120 min, p. 88)
	RITZ EAST B	12:30 • THE PATRIARCH (103 min, p. 55)	2:45 • 24 WEEKS (102 min, p. 48)	5:00 • TWO LOVERS AND A BEAR (96 min, p. 58)	7:20 • AFTER LOVE (98 min, p. 39)	9:35 • HARMONIUM (118 min, p. 52)
	RITZ FIVE	12:15 • STAYING VERTICAL (100 min, p. 83)	2:25 • APPRENTICE (97 min, p. 49)	4:35 • BETWEEN US (95 min, p. 63)	6:55 • SPA NIGHT (93 min, p. 65)	9:15 • ANOTHER EVIL (90 min, p. 62)
	PRINCE THEATER				7:10 • LION (129 min, p. 32)	

THU 10.27	RITZ EAST A	12:10 • THE PATRIARCH (103 min, p. 55)	2:25 • NEWS FROM PLANET MARS (101 min, p. 82)	4:40 • BUGS (74 min, p. 70)	6:40 • PATERSON (115 min, p. 44)	9:20 • GIMME DANGER (108 min, p. 84)
	RITZ EAST B	12:00 • AFTER THE STORM (117 min, p. 39)	2:35 • THE COMMUNE (112 min, p. 40)	5:00 • SUNTAN (104 min, p. 57)	7:20 • LAYLA M. (98 min, p. 54)	9:30 • THE EYES OF MY MOTHER (77 min, p. 73)
	RITZ FIVE	12:00 • IN BED WITH VICTORIA (98 min, p. 81)	2:10 • AQUARIUS (145 min, p. 50)	5:05 • BEYOND THE MOUNTAINS ... (90 min, p. 50)	7:05 • OBIT (93 min, p. 69)	9:25 • MAGICIANS: LIFE IN THE IMPOSSIBLE (88 min, p. 68)

24 SCREENING SCHEDULE

FRI 10.28	RITZ EAST A	12:35 • PARENTS (86 min, p. 55)	2:45 • HARMONIUM (118 min, p. 52)	5:10 • GIMME DANGER (108 min, p. 84)	7:25 • I CALLED HIM MORGAN (92 min, p. 85)	9:40 • KING COBRA (92 min, p. 89)
	RITZ EAST B	12:55 • WÚLU (95 min, p. 58)	3:00 • PERSONAL AFFAIRS (88 min, p. 56)	5:00 • BOUNDARIES (98 min, p. 51)	7:10 • BLUE JAY (80 min, p. 77)	9:15 • WOLVES (109 min, p. 89)
	RITZ FIVE	12:45 • BEYOND THE MOUNTAINS ... (90 min, p. 50)	2:45 • BEST AND MOST BEAUTIFUL THINGS (91 min, p. 66)	5:05 • ABACUS: SMALL ENOUGH TO JAIL (89 min, p. 38)	7:15 • FIRST GIRL I LOVED (93 min, p. 64)	9:35 • DONALD CRIED (88 min, p. 63)
	PRINCE THEATER					8:00 • ARRIVAL (116 min, p. 29)

SAT 10.29	RITZ EAST A	12:00 • DEKALOG (583 min, p. 94) <i>Presented with 10-minute intermissions every two episodes plus a 30-minute lunch intermission around 2:00 PM and a 60-minute dinner intermission around 6:30 PM.</i>				
	RITZ EAST B	12:20 • THE REHEARSAL (102 min, p. 56)	2:30 • THE SALESMAN (125 min, p. 46)	5:05 • I, DANIEL BLAKE (100 min, p. 43)	7:25 • THE UNKNOWN GIRL (106 min, p. 46)	9:40 • SECRET SCREENING (120 min, p. 74)
	RITZ FIVE	12:00 • FRANTZ (113 min, p. 42)	2:25 • ABACUS: SMALL ENOUGH TO JAIL (89 min, p. 38)	4:35 • AQUARIUS (145 min, p. 50)	7:30 • MAGICIANS: LIFE IN THE IMPOSSIBLE (88 min, p. 68)	9:30 • I AM NOT YOUR NEGRO (93 min, p. 67)
	PRINCE THEATER	12:00 • SHORT STAY (61 min, p. 78)	1:50 • DEUCES (90 min, p. 77)	4:10 • BACKPACK FULL OF CASH (95 min, p. 76)	6:30 • THE NET (114 min, p. 44)	9:10 • A WOMAN, A PART (98 min, p. 78)
	DREXEL URBN ANNEX	2:00 • CLÍNICA DE MIGRANTES (99 min, p. 90)		5:00 • SOLITARY (142 min, p. 91)	ALL RUNTIMES FOR FILMS AT THE URBN ANNEX INCLUDE POST-SCREENING DISCUSSIONS.	

SUN 10.30	RITZ EAST A	12:10 • LIVE ACTION SHORTS (97 min)	2:20 • I CALLED HIM MORGAN (92 min, p. 85)	4:40 • BLUE JAY (80 min, p. 77)	6:45 • ILLEGITIMATE (89 min, p. 53)	8:45 • MY ENTIRE HIGH SCHOOL ... (77 min, p. 65)
	RITZ EAST B	12:00 • THE DANCER (108 min, p. 81)	2:20 • ZOOLOGY (87 min, p. 59)	4:20 • AFTER LOVE (98 min, p. 39)	6:30 • PERSONAL SHOPPER (95 min, p. 45)	8:35 • THE HANDMAIDEN (145 min, p. 73)
	RITZ FIVE	12:00 • PETER AND THE FARM (92 min, p. 69)	2:25 • BEST AND MOST BEAUTIFUL THINGS (91 min, p. 66)	4:40 • OBIT (93 min, p. 69)	7:00 • LOVETRUE (82 min, p. 67)	9:15 • DONALD CRIED (88 min, p. 63)
	PRINCE THEATER	1:45 • THE AGE OF SHADOWS (140 min, p. 49)		4:35 • LAYLA M. (98 min, p. 54)	6:45 • ANIMATED SHORTS (94 min, p. 97)	8:50 • DEUCES (90 min, p. 77)
	DREXEL URBN ANNEX	ALL RUNTIMES FOR FILMS AT THE URBN ANNEX INCLUDE POST-SCREENING DISCUSSIONS.		3:00 • ZERO DAYS (176 min, p. 92)	7:00 • DO NOT RESIST (132 min, p. 91)	

KEY	OPENING/CLOSING	AMERICAN INDEPENDENTS	THE GRAVEYARD SHIFT	SPOTLIGHTS
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	WORLD NARRATIVES	SIGHT AND SOUNDTRACK		

PFS in the Community



PNC ARTS ALIVE PRESENTS PFS ON US

The PFS on Us program provides free movie tickets to underserved communities. Through targeted outreach to area non-profit and social service agencies, we are able to put tickets in the hands of people who otherwise may not be able to participate. Tickets are also distributed to the general public through a reservation system.

ALBERT M. GREENFIELD STUDENT SCREENING PROGRAM

Our year-round student screening program fosters the next generation of film lovers by offering Philadelphia students the opportunity to engage with unique independent and international cinema throughout the school year. Films are curated for an arts-integration experience, focusing on relevant issues and outstanding storytelling. Educators are provided with supplemental curriculum, critical thinking discussion questions, and writing prompts to enhance the screening experience.



Student Screening Program is eligible to receive support from authorized Pennsylvania businesses through the EITC (Educational Improvement Tax Credit) program.

MOVIES ON THE BLOCK

The Movies on the Block initiative is a free accessibility and participation-focused screening program that provides Philadelphia residents the opportunity to engage with relevant programming curated by PFS with input from community partners. The program takes place at established community gathering spaces with outreach dedicated to removing economic, social and geographic barriers.



Kingsessing



Belmont



Newbold



Juniata Park



Special thanks to the Fierce Advocacy Fund, Albert M. Greenfield Foundation, the Christian R. and Mary F. Lindback Foundation, PECO, PNC Arts Alive, Universal Health Services, Inc., and the Wyncote Foundation for supporting PFS in the Community.





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LA LA LAND

DIR: DAMIEN CHAZELLE / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 128 MIN
 CAST: EMMA STONE, RYAN GOSLING, J.K. SIMMONS, ROSEMARIE DEWITT, JOHN LEGEND

THURSDAY, OCT. 20 / 8:00 PM / PRINCE THEATER

A love letter to the Golden Age of Hollywood and the long-absent art form of the movie-musical, La La Land is both a brilliant throwback to these classic, dazzlingly bright films while also a bold modern tale of love, loss and the pursuit of dreams, set in contemporary Los Angeles.

A daringly original fusion of classic and modern filmmaking, *La La Land* marks the highly anticipated follow-up to *Whiplash*, from talented young filmmaker Damien Chazelle. Ambitious from the start, opening with a captivating musical sequence filmed in a single shot and set against an impressive traffic jam on the LA freeway, *La La Land* tells the love story of Mia (Emma Stone) and Sebastian (Ryan Gosling). Mia, an aspiring actress, spends her days working as a barista in the coffee shop on the Warner Bros. lot, frequently cutting out of her shifts for auditions. Sebastian, a determined jazz pianist, struggles with taking subpar jobs as restaurant entertainment in order to make a living while working toward his dream of opening his own club dedicated to preserving and protecting the purity of jazz. In typical LA fashion, Mia and Sebastian initially drift past one another without much notice, amongst the freeway drivers at the start of the film and again when Mia wanders into a restaurant to find Sebastian playing a gig. It is not until their third chance meeting, this time at a party, that the spark between Mia and Sebastian becomes impossible for either of them to ignore. Kindred spirits, following their dreams in a town designed and destined to crush them, Mia and Sebastian fall hard for each other. As the pursuit of their dreams leads them down different paths, the idea of a happy ending may be put in jeopardy for these two soulmates. Highlighted by endlessly catchy yet touching musical numbers, composed by Justin Hurwitz with lyrics by Benj Pasek and Justin Paul, the soundtrack is as much a setting as the city of Los Angeles itself — the “La La Land” evoked in the title that stands as a gorgeous, diverse and brilliantly picturesque backdrop for the film, a credit to both Chazelle and cinematographer Linus Sandgren (*American Hustle*). With *La La Land*, Chazelle not only delivers another impressive addition to his filmography but a modern classic that may serve to revive the long lost, once-great Musical genre in contemporary cinema.

PRINT SOURCE: SUMMIT ENTERTAINMENT / DAVID CUOZZO / DCUOZZO@ALLIEDIM.COM

ENDLESS SHOUT



SEPTEMBER 2016–MARCH 2017

**Raúl de Nieves
Danielle Goldman
George Lewis**

**Fred Moten
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taisha paggett**



Major support for **Endless Shout** has been provided by The Pew Center for Arts & Heritage.

Marketing is supported by Pamela Toub Berkman & David J. Berkman and by Lisa A. & Steven A. Tananbaum.

Endless Shout will occur in tandem with **The Freedom Principle: Experiments in Art and Music, 1965 to Now**, on view at ICA from September 14, 2016, to March 19, 2017.

For more information:
endlessshout.icaphila.org

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ARRIVAL

DIR: DENIS VILLENEUVE / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 116 MIN
 CAST: AMY ADAMS, JEREMY RENNER, FOREST WHITAKER, MICHAEL STUHLBARG

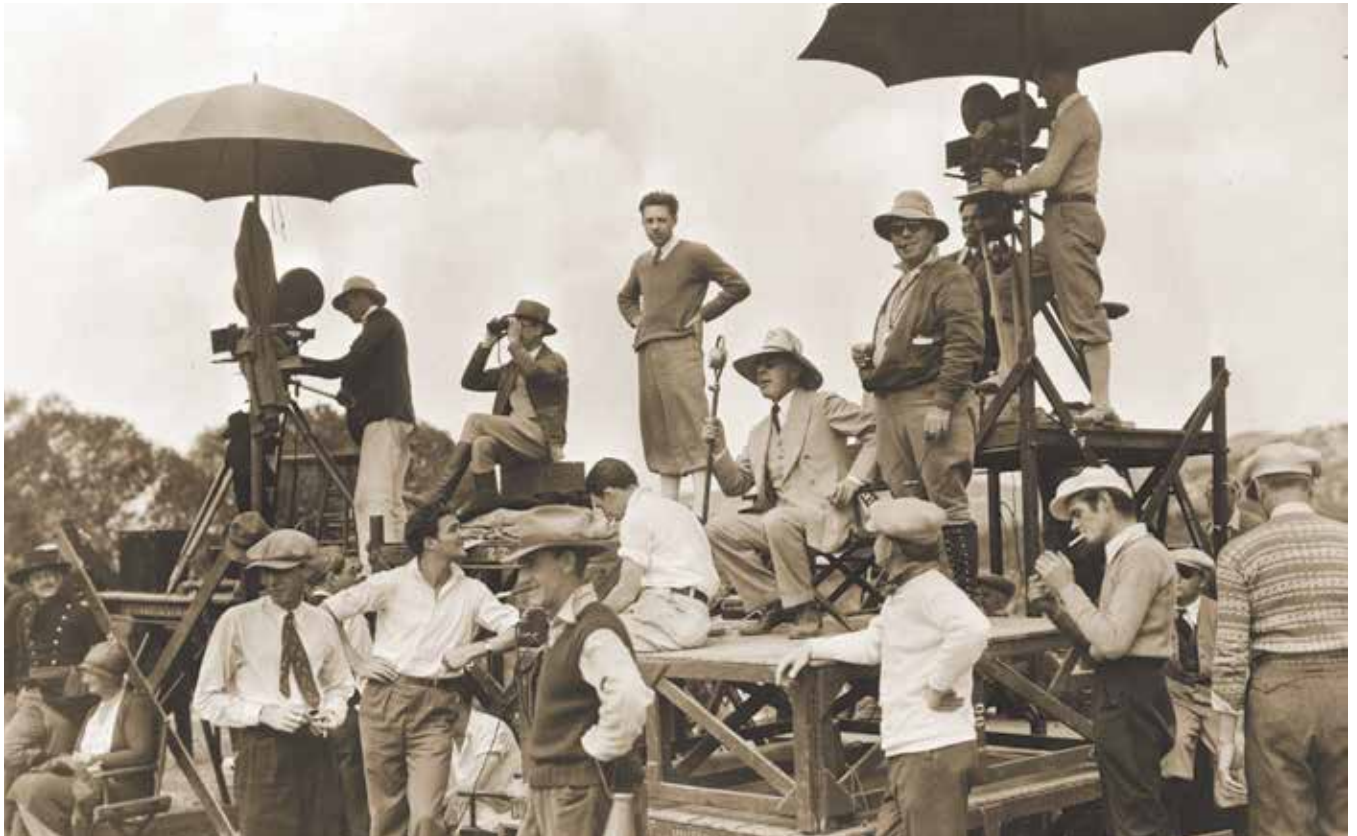
FRIDAY, OCT. 28 / 8:00 PM / PRINCE THEATER

A bold entry into the science-fiction world of alien encounters, Arrival is a powerful, original drama examining the effects of human resolve and spirit following the arrival of mysterious spacecrafts in various locations around the world.

Life can change in an instant. Through birth, through death, through phenomena natural or beyond; through things within or beyond our control. In *Arrival*, renowned linguistics expert Dr. Louise Banks' (Amy Adams, in a performance of immense emotion and measured vulnerability) life shifts seismically, along with the rest of the world, when 12 alien spacecraft land in various areas around the globe. Recruited to work under Colonel Weber (Forest Whitaker) and government operative Halpern (Michael Stuhlbarg), Louise joins theoretical physicist Ian Donnelly (Jeremy Renner) at the site of one spacecraft, tasked to communicate with the visitors to answer the critical question: "What is your purpose on Earth?" Engaging with the alien visitors directly, Louise and Ian partner to crack the communication code, working to translate a more sophisticated extraterrestrial written language and converse with the extraterrestrials. At first, working in collaboration with 11 other international teams around the world attempting to do the same, some nations begin to suspect the aliens have hostile intentions. As cooperative efforts cease and the world moves to the brink of attack, Louise and Ian must determine the true purpose of the visitors before it is too late. Existing in a cinematic world built upon the classic *Close Encounters of the Third Kind* and expanded on in films such as *Contact* and *Signs*, director Denis Villeneuve (*Incendies*, *Sicario*) once again shows his talent and ability in delivering an innovative and unique take on science-fiction drama while integrating the classic tenets of the genre. Maintaining a brooding tone that delivers a constant tension, escalating throughout into an unforgettable climax, *Arrival* is a layered, poetic experience of a film that explores the essence of life and humanity, while carving out its place in the sci-fi canon.

PRINT SOURCE: PARAMOUNT PICTURES / JOE FUCCI / JFUCCI@ALLIEDIM.COM

★ SEE PG. 13 FOR EVENTS ASSOCIATED WITH THIS FILM



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JACKIE

DIR: PABLO LARRAÍN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 125 MIN

CAST: NATALIE PORTMAN, PETER SARSGAARD, BILLY CRUDUP, RICHARD E. GRANT, JOHN HURT, GRETA GERWIG

FRIDAY, OCT. 21 / 7:15 PM / PRINCE THEATER

From renowned Chilean director Pablo Larraín (also at this year’s Festival with Neruda), Jackie is a powerful, innovative biopic depicting the events leading up to and following the assassination of President John F. Kennedy through the eyes of his wife, Jacqueline Bouvier Kennedy.

Likely anyone alive in 1963 can remember exactly where they were on November 22. It was a moment that stunned and defined the generation. At 12:30 PM, riding in a convertible through Dealey Plaza in Dallas, Texas, young, charismatic President John F. Kennedy was shot and killed with his wife, Jackie, seated right next to him. This moment has been memorialized, analyzed, and depicted countless times in film, but never as here, through the eyes of Jacqueline Kennedy. Structured around Theodore H. White’s LIFE magazine interview with the first lady only a week after the assassination, the film moves through flashbacks, ranging from Jackie’s televised tour of the White House in 1961, to the aftermath of the assassination, including returning to the White House, the painful organizing of the funeral, and moments surrounding the funeral at Arlington National Cemetery. Cutting between time periods, the film creates a moving portrait of a devastated, grieving widow struggling with tragedy in the face of unwanted and unwavering public attention. Mixing Pablo Larraín’s gentle, elegant direction with Natalie Portman’s powerhouse performance, the film paints a undeniably clear picture of the feeling of loss. Portman is a revelation, delivering an intense yet measured performance sure to garner attention come award season. Declaring her the front runner may not be a stretch. Alongside her are strong performances from Peter Sarsgaard (as Robert Kennedy), Greta Gerwig (who plays an aide), Billy Crudup (as journalist Theodore White), and John Hurt (as a Catholic priest), making Jackie a must-see for those who remember the age and the end of Camelot, as well as those who don’t.

PRINT SOURCE: FOX SEARCHLIGHT / RUSSELL NELSON / RUSSELL.NELSON@FOX.COM

FILM PRESENTED BY



32 CENTERPIECES



LION

DIR: GARTH DAVIS / COUNTRY: AUSTRALIA, UK, USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 129 MIN
CAST: ROONEY MARA, NICOLE KIDMAN, DEV PATEL

WEDNESDAY, OCT. 26 / 7:10 PM / PRINCE THEATER



Dev Patel, Rooney Mara and Nicole Kidman star in the true story of a young man searching for his long-lost family and his own sense of identity in this moving drama from Top of the Lake director Garth Davis.

When he was just five years old, Saroo Brierley was separated from his brother at a train station in their native Madhya Pradesh. Having fallen asleep on a decommissioned train, the young boy awoke to find himself 1,000 miles away from home, lost in an unfamiliar Calcutta. After some time on the streets and an orphanage, Saroo is eventually adopted by a loving couple, who welcome him into their home in Tasmania, where memories of his former life start to fade with time. Years later, when a grown Saroo leaves home for school in Australia, the overwhelming rush of new places and people triggers a crisis within him, one that comes to a head when he has a Proustian encounter with an Indian jalebi. Memories long forgotten come flooding back. "I have to find my way back home," he says, and with a growing sense of urgency, he begins searching, against all odds, for his childhood surroundings, his heartbreaking quest beautifully realized by Davis and screenwriter Luke Davies. Patel, who portrays the grown Saroo, gives a marvelous performance, with every bit of his character's inner turmoil on display in his wonderfully emotive eyes. Meanwhile, as Saroo's adoptive mother, Kidman seems determined not to leave a dry eye in the house. An audience favorite at the recent Toronto International Film Festival, *Lion* is a poignant portrait of one man's personal struggles that ultimately redefines ideas of home and family for us all.

PRINT SOURCE: THE WEINSTEIN COMPANY



FILM PRESENTED BY



MANCHESTER BY THE SEA

DIR: KENNETH LONERGAN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 137 MIN
 CAST: CASEY AFFLECK, MICHELLE WILLIAMS, KYLE CHANDLER, LUCAS HEDGES

SATURDAY, OCT. 22 / 7:30 PM / PRINCE THEATER

Casey Affleck gives a career-defining performance as a man who returns to his seaside hometown to face both the future and the past in this emotionally powerful film from acclaimed writer-director Kenneth Lonergan.

Rather than lament the fact that this is only the third film from Lonergan in the past 16 years, it's better to take the position that if his films are going to be as emotionally powerful and beautifully crafted as *Manchester by the Sea*, they are well worth the wait. Affleck stars as Lee Chandler, a Boston handyman who has reduced his life to the bare minimum — a menial job, an empty apartment and a favorite bar, where he's as likely to pick a fight as order another drink. He's a man who has wrapped himself in a grey cloak of isolation, and when he's forced to return to his hometown after his brother's death, he cinches that cloak even tighter: Immediately upon arrival, it's apparent that Lee is grieving over more than the loss of his brother. Further complicating things, Lee is unexpectedly appointed guardian to his 16-year-old nephew, played by the engaging Lucas Hedges, forcing him to connect with a world outside of himself as he helps the boy navigate not just his recent loss, but also teenage tribulations like girl trouble and even what to name his garage band. There is a thread of quiet, character-driven humor running throughout their relationship, and that laughter provides a perfectly calibrated balance to the delicate way Lonergan and Affleck explore and express the sadness behind Lee's homecoming. With a supporting cast that includes Kyle Chandler, Gretchen Mol and the always-amazing Michelle Williams (who, like Affleck, gives an award-worthy performance), *Manchester by the Sea* is exemplary filmmaking, a genuinely moving portrait of grief and healing that is one of the essential films of the year.

PRINT SOURCE: ROADSIDE ATTRACTIONS / STEPHANIE NORTEN / STEPHANIEN@ROADSIDEATTRACTIONS.COM

34 CENTERPIECES



MOONLIGHT

DIR: BARRY JENKINS / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 111 MIN
CAST: MAHERSHALA ALI, NAOMIE HARRIS, TREVANTE RHODES, ANDRÉ HOLLAND, JANELLE MONÁE

MONDAY, OCT. 24 / 7:10 PM / PRINCE THEATER

An intimate epic unfurling over three impactful segments in the life of a young gay black man, the highly anticipated second feature from Barry Jenkins (PFF Alum Medicine for Melancholy) has emerged as one of the most extraordinary films of the year.

Set in a dilapidated Miami and filmed with harsh authenticity, yet a loving eye, Jenkins thoughtfully weaves the audience in and out of the most private moments of a boy, Chiron, through his formative years. First seen as a sullen, shy child who can barely seem to speak, young Chiron stumbles upon an unlikely father figure amidst his poverty-stricken home life, affixed with a mother whose slavish devotion to crack threatens to eclipse the care of her son. Next seen as a vulnerable teenager struggling to hold his own against relentless tormentors and a burgeoning sexual confusion, Chiron seeks solace in a bewitching friend with life-altering results. Finally, as a hardened man, the grown Chiron, now going by "Black," becomes entranced by a figure from his past, bringing him home to face his ghosts and confront himself at last. Offering strategically resonant glimpses into key moments that leave lasting impressions, Jenkins' methodical and penetrating lens paints both a natural and poetic landscape of the human experience. Exquisitely realized, his spare yet deliberate adaptation of the play by Tarell McCraney extrapolates a timeless quality of pain, connection and manhood, then lets it loose on the screen with unparalleled control. With quietly explosive performances, lush cinematography, and willful precision, *Moonlight* propels writer-director Barry Jenkins from the promise of his incisive micro-budget feature of the not-too-distant past into a world-class artist whose voice carries with it the gravity of a modern master.

PRINT SOURCE: A24 / LAUREN ELMER / LAUREN@A24FILMS.COM

FILM PRESENTED BY





TONI ERDMANN

DIR: MAREN ADE / COUNTRY: GERMANY / LANG: GERMAN, ENGLISH / YEAR: 2016 / LENGTH: 162 MIN
 CAST: PETER SIMONISCHEK, SANDRA HÜLLER, MICHAEL WITTENBORN, THOMAS LOIBL

SATURDAY, OCT. 22 / 2:00 PM / RITZ FIVE

A bored old man obsessed with pulling pranks on all who come into his path infiltrates the life of his estranged daughter by posing as a fictional character and proceeds to cause chaos within all of her relationships in this nail-biting comedy that has taken the film world by storm.

Winfried, a retired piano teacher played with unstoppable force by Peter Simonischek, has reached the limits of his prank-pulling within his own neighborhood. With little reason, he decides to pay a visit to his estranged daughter Ines (whose layered performance by Sandra Hüller anchors the film), who is currently employed in Bucharest as a humorless high-powered management consultant barraged with corporate jargon and a controlling tone. In the midst of a highly sensitive deal that leaves no room for error, Winfried descends upon her like a whirlwind. After his playful attempts to re-enter her life with a sense of whimsy fall flat, he adopts the persona of a character he calls Toni Erdmann and immediately begins appearing everywhere. Lunging from nuisance to obstacle, Erdmann becomes intertwined in the lives of everyone who orbits around Ines. With a never-ending array of old jokes, gags, and gimmicks, Erdmann smashes against the veneer of Ines's feigned contentment to expose the unhappiness at her core, for better or worse. No stranger to the subject of nuanced dysfunctional relationships, the highly gifted Maren Ade brings an arsenal of expert craftsmanship to this bizarre and wonderful story. With a heft usually reserved for austere dramas, Ade and her troupe of players display a mastery of timing, tone, and creativity, imbuing the film with daring and memorable set pieces, an underlying sense of melancholy, and yet no shortage of laughs. Ade's subtle understanding of the human comedy ushers forth a rare work that truly lives up to its much-lauded hype coming out of this year's Cannes Film Festival.

PRINT SOURCE: SONY PICTURES CLASSICS / GILLIAN BURZ / GILLIAN_BURZ@SPE.SONY.COM

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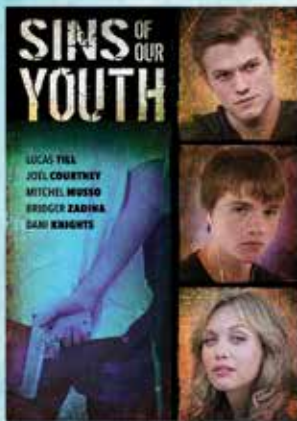
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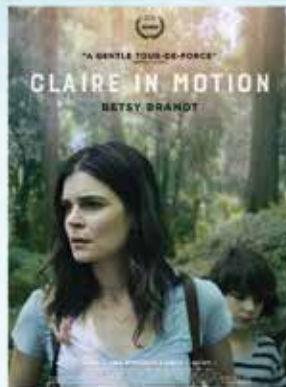
SINS OF OUR YOUTH (THRILLER/DRAMA)

STARRING **LUCAS TILL**
(*X-Men* Franchise, 'MacGyver', *Monster Trucks*)



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(*'Breaking Bad'*, *Magic Mike*)

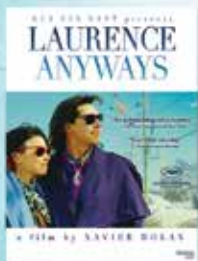
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FROM AWARD-WINNING DIRECTOR **TIM KIRKMAN**
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*These new films exemplify
the masterly work of
world-renowned filmmakers
as they continue to thrill
and inspire audiences
with cutting-edge features.*

MASTERS OF CINEMA PRESENTED BY **aka.**



ABACUS: SMALL ENOUGH TO JAIL

DIR: STEVE JAMES / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 /
LENGTH: 89 MIN

FRIDAY, OCT. 28 / 5:05 PM / RITZ FIVE
SATURDAY, OCT. 29 / 2:25 PM / RITZ FIVE



Veteran documentarian Steve James (Hoop Dreams) returns with the moving portrait of the family-owned and Chinese-immigrant serving Abacus Financial Savings Bank and their fight against being indicted during the financial crisis in 2008.

Abacus founder Thomas Sung was a successful lawyer before he opened the first branch of his bank over 35 years ago. Relating with the classic Jimmy Stewart character of George Bailey in *It's a Wonderful Life*, Sung sought to provide equal opportunity for his Chinese immigrant community so that they might establish credit and obtain loans. The trust and loyalty instilled in his bank was publicly called into question when, in 2012, Manhattan District Attorney Cyrus Vance, Jr. filed criminal charges against the bank during the mortgage crisis fallout. The action of one fraudulent loan officer created a domino effect that resulted in Sung and his daughters, senior staff position holders in the bank, being charged. Abacus follows the story of a family man who achieved the often-romanticized "American Dream" and sought to share it with his often silent, marginalized community. Documenting over a year's worth of trials and hardship, Oscar-nominated James captures the life of a loving and supportive family faced with insurmountable odds against a government seeking a scapegoat.

PRINT SOURCE: KARTEMQUIN EDUCATIONAL FILMS / FENELL DOREMUS
FENELL@AMERITECH.NET



AFTER LOVE

ORIGINAL TITLE: L'ÉCONOMIE DU COUPLE / DIR: JOACHIM LAFOSSE /
COUNTRY: FRANCE, BELGIUM / LANG: FRENCH / YEAR: 2016 / LENGTH:
98 MIN / CAST: BÉRÉNICE BEJO, CÉDRIC KAHN

WEDNESDAY, OCT. 26 / 7:20 PM / RITZ EAST B
SUNDAY, OCT. 30 / 4:20 PM / RITZ EAST B



Breaking up is especially hard to do in Joachim Lafosse's tense chamber drama, which finds cohabitating exes trying unsuccessfully to maintain civility in the wake of a nasty separation.

Falling in love has been captured on screen ad infinitum, but few films have captured falling out of love with the force and specificity of *After Love*, which finds ex-partners Boris (Cédric Khan) and Marie (Bérénice Bejo) struggling to go their separate ways after ending their 15-year relationship. Both seemingly reasonable and intelligent, Boris and Marie nonetheless become cruel, condescending, and self-pitying in each other's presence. Because Boris is unemployed, the couple is forced to live together with their young daughters while he scrapes together funds. This volatile arrangement fuels the film's sense of palpable, escalating tension, as the characters stumble continually onto new and more painful ways to antagonize each other. The apartment to which most of the film's action is confined comes to feel like a tastefully decorated battleground as Boris and Marie trade insults and accusations as Lafosse captures the proceedings with tight precision in brilliant, fluid, long takes. Yet *After Love* is ultimately a deeply empathetic film, deftly illustrating the disappointment, hurt pride, and lingering affection behind its characters' bickering.

PRINT SOURCE: LE PACTE / IOANA DRAGOMIRESCU
I.DRAGOMIRESCU@LE-PACTE.COM



AFTER THE STORM

ORIGINAL TITLE: UMI YORI MO MADA FUKAKU / DIR: KORE-EDA HIROKAZU /
COUNTRY: JAPAN / LANG: JAPANESE / YEAR: 2016 / LENGTH: 117 MIN /
CAST: ABE HIROSHI, MAKI YŌKO, YOSHIZAWA TAIYŌ, KIKI KILIN

SUNDAY, OCT. 23 / 12:00 PM / RITZ EAST B
THURSDAY, OCT. 27 / 12:00 PM / RITZ EAST B

Japan's master of gentle family drama brings his trademark subtlety to this story of a divorced dad who gets an unexpected chance at reconciliation with his ex-wife and son.

After the failures of his career and marriage, Ryota (Abe Hiroshi) is in a rut. Working as a private detective under the pretense of researching his next book, the erstwhile novelist spends much of his time spying on his ex-wife Kyoko (Maki Yōko) and gambling away child support payments at the local racetrack. When a typhoon unexpectedly forces Ryota, Kyoko, and their son Shingo to take shelter at the apartment of feisty matriarch Yoshiko (Kiki Kilin), Ryota sees a chance to win back his wife and regain his family's trust. Over the course of the evening, Ryota is forced to own up to his past mistakes and come to terms with the bittersweet realities of the present. True to veteran director Kore-eda's unfussy style, *After the Storm* has a deceptively light touch but packs an emotional punch. Brought to life by a quartet of lively, sensitive performances, this understated gem offers a moving and insightful meditation on loss, love, and family.

PRINT SOURCE: FILM MOVEMENT / MAXWELL WOKIN
MAXWELL@FILMMOVEMENT.COM

40 MASTERS OF CINEMA

MASTERS OF CINEMA PRESENTED BY **aka.**



BEING 17

ORIGINAL TITLE: QUAND ON A 17 ANS / DIR: ANDRÉ TÉCHINÉ /
COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2016 / LENGTH: 116 MIN /
CAST: SANDRINE KIBERLAIN, KACEY MOTTET KLEIN, CORENTIN FILA

FRIDAY, OCT. 21 / 2:50 PM / RITZ EAST A
TUESDAY, OCT. 25 / 7:05 PM / RITZ EAST A

Though well into his 70s, André Téchiné (Thieves, The Girl on the Train) delivers an insightful meditation on youth through the eyes of two teenage boys falling in love in this film penned by fellow French film powerhouse Céline Sciamma (Water Lilies, Girlhood).

Thomas and Damien are both outcasts in their small town, but this has not made them friends. Instead, they fight constantly in an effort to eke out some slight social advantage in front of their harsh peers. The true complexity of their being both drawn to and repelled by each other is revealed, however, when Damien's mother decides to take in Thomas when his own mother must spend a few weeks in the hospital. Damien begins to fall for the sullen but sensitive Thomas, at a time when both boys are also trying to process changes at home as they hurtle into adulthood. How can their love bloom when they are barely able to comprehend it? Téchiné does not just share the story of those confusing, awkward pangs of first love, he submerses us in it — from the palpable anxiety of eating lunch alone in the bathroom, to the freedom of running through sun-drenched mountains — we experience all that Thom and Damien do as they tenderly explore the space between desire and need.

PRINT SOURCE: STRAND RELEASING / NATHAN FAUSTYN
NATHAN@STRANDRELEASING.COM



THE COMMUNE

ORIGINAL TITLE: KOLLEKTIVET / DIR: THOMAS VINTERBERG /
COUNTRY: DENMARK / LANG: DANISH / YEAR: 2016 /
LENGTH: 112 MIN / CAST: TRINE DYRHOLM, ULRICH THOMSEN,
HELENE REINGAARD NEUMANN, LARS RANTHE, FARES FARES

FRIDAY, OCT. 21 / 2:40 PM / RITZ FIVE
THURSDAY, OCT. 27 / 2:35 PM / RITZ EAST B

Loosely based on his own childhood experiences, notorious Danish iconoclast Thomas Vinterberg conjures up this eccentric tale of a middle-aged couple in 1970s Denmark who choose to experiment with communal living by opening their house to a collection of strangers, with surprising results.

When Erik's father passes away, he and his longtime wife, Anna, must choose what to do with his sprawling boyhood home. In an attempt to freshen their lives, they conclude that they must start a commune. Together, they assemble a small assortment of diverse like-minded people with whom to live. As their newfound commune grows, so too does their sense of worth; however, as the pair begins to traverse down two very different paths of self-fulfillment, their own relationship becomes severely threatened. Vinterberg's command of tone and film language are in fine form, as he uses his skill to concoct a deceptively breezy film brimming with deep wells of thought and value, all woven around captivating performances that thrill and surprise.

PRINT SOURCE: DANISH FILM INSTITUTE / JOHAN HOLST
FESTIVALASSISTANT@DFI.DK



DEATH IN SARAJEVO

ORIGINAL TITLE: SMRT U SARAJEVU / DIR: DANIS TANOVIĆ /
COUNTRY: BOSNIA, FRANCE / LANG: BOSNIAN, FRENCH / YEAR: 2016 /
LENGTH: 85 MIN / CAST: JACQUES WEBER, SNEŽANA VIDOVIĆ, IZUDIN
BAJROVIC,VEDRANA SEKSAN

SATURDAY, OCT. 22 / 9:40 PM / RITZ EAST B
MONDAY, OCT. 24 / 4:55 PM / RITZ EAST B

No Man's Land director *Danis Tanović* helms this blistering satire about a Sarajevo hotel teetering on the brink of all-out chaos on the eve of an important commemoration.

Loosely inspired by Bernard-Henri Levy's play *Hotel Europe*, *Death in Sarajevo* finds harried hotel manager Omer (Izudin Bajrovic) struggling to maintain order as his staff prepares for a celebration commemorating the 100th anniversary of the assassination of Archduke Franz Ferdinand. While a VIP statesman prepares his speech upstairs, Omer and his loyal underling Lamija (Snezana Vidovic) cope with employees threatening to strike, a gang of thugs wreaking havoc from their basement nightclub, and a potential assassin who may or may not be lurking in the wings. In a style reminiscent of Robert Altman, Tanović effortlessly darts between the perspectives of his diverse, uniformly fascinating cast of characters. *Death in Sarajevo* is fast-paced and laced with ironic humor, yet one doesn't need to be an expert in 20th Century Balkan history to grasp the frustration and despair in Tanović's vision of a nation paralyzed by its fraught history and hopelessly divided along ethnic and ideological lines.

PRINT SOURCE: THE MATCH FACTORY / MICHAEL WEBER
INFO@MATCHFACTORY.DE

SHORT



PRECEDED BY: BALLOONFEST

DIR: NATHAN TRUESDELL / LENGTH: 6 MIN

Cleveland tries to overcome its nickname, 'The Mistake by the Lake,' by launching balloons.



FIRE AT SEA

ORIGINAL TITLE: FUOCOAMMARE / DIR: GIANFRANCO ROSI /
COUNTRY: ITALY, FRANCE / LANG: ITALIAN / YEAR: 2016 /
LENGTH: 109 MIN

FRIDAY, OCT. 21 / 2:00 PM / RITZ EAST B
SUNDAY, OCT. 23 / 2:20 PM / PRINCE THEATER

Winner of the Golden Bear from the Berlin Film Festival, this documentary powerfully juxtaposes the perilous journey of refugees forced to cross treacherous seas with the daily life of a young boy living on an island in the heart of the crisis.

Nestled in the Strait of Sicily, Lampedusa is 75 miles from the Italian coast, but only 43 from that of Africa, and each year, tens of thousands of migrants risk their lives to reach its shores in a dangerous bid for a better life in Europe. It is here that renowned documentarian Gianfranco Rosi brings his unique perspective to the ongoing tragedy, portraying not just the displaced, but also the island's native fishing community and Samuele, a slingshot-welding 12-year-old whose biggest concern is his English homework. Contrasting the lives of Samuele and his family against the desperate plight of the refugees, Rosi provides an immediate, human context for a seemingly insurmountable problem. Samuele discovering he's prone to seasickness seamlessly segues into the authorities mounting a harrowing at-sea rescue of a desperately overcrowded boat, while images of Samuele's grandmother making her bed in the morning provide a powerful counterpoint to the harsh reality of those forced to leave everything they held dear behind. Featuring stunning cinematography (all captured by Rosi himself), *Fire at Sea* is revelatory cinema, masterfully told with an urgency never seen before on screen.

PRINT SOURCE: KINO LORBER / GRAHAM SWINDOLL
GSWINDOLL@KINOLORBER.COM

FILM PRESENTED BY

Institute of
Contemporary
University Art
of Pennsylvania

42 MASTERS OF CINEMA

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FRANTZ

DIR: FRANÇOIS OZON / COUNTRY: FRANCE / LANG: FRENCH, GERMAN / YEAR: 2016 / LENGTH: 113 MIN / CAST: PIERRE NINEY, PAULA BEER, ERNST STÖTZNER, MARIE GRUBER

SATURDAY, OCT. 22 / 12:10 PM / RITZ EAST A
SATURDAY, OCT. 29 / 12:00 PM / RITZ FIVE

Against the backdrop of a Europe haunted by the recent memory of WWI, Frantz depicts the complex relationship between a young German woman and a mysterious Frenchman.

François Ozon is one of the most prolific directors in French cinema, yet his work never ceases to surprise. His latest stylistic left-turn is a largely black-and-white period piece, loosely adapted from the 1932 Ernst Lubitsch drama *Broken Lullaby*. When the film begins, young German Anna (Paula Beer) is still grieving the death of her soldier fiancé, Frantz. Living a somber existence with Frantz's equally bereft parents, Anna is surprised to find that a mysterious stranger has been visiting Frantz's grave. This turns out to be Adrien (Pierre Niney), a Frenchman who was once close friends with Frantz when they both lived in Paris. Though hesitant at first, Anna and Frantz's parents eventually warm to Adrien. Yet nothing in this intricately plotted film is quite what it seems, and Anna must take it upon herself to discover more about Adrien's past and come to terms with her own grief. Adding a new degree of visual refinement and emotional resonance to Ozon's filmography, *Frantz* is a skillfully executed and intensely moving cinematic experience.

PRINT SOURCE: MUSIC BOX FILMS / BRIAN ANDREOTTI
BANDREOTTI@MUSICBOXFILMS.COM



GRADUATION

ORIGINAL TITLE: BACALAUREAT / DIR: CRISTIAN MUNGIU / COUNTRY: ROMANIA / LANG: ROMANIAN / YEAR: 2016 / LENGTH: 127 MIN / CAST: ADRIAN TITIENI, MARIA DRĂGUȘ, LIA BUGNAR, MĂLINA MANOVICI

SATURDAY, OCT. 22 / 2:15 PM / RITZ EAST B
TUESDAY, OCT. 25 / 6:35 PM / RITZ EAST B

Bringing home the prize for Best Director at Cannes for Graduation, Cristian Mungiu delivers a carefully structured drama about a physician willing to go to any lengths to guarantee his daughter's academic success.

Cluj physician Romeo Aldea is resolute in ensuring that his daughter, Eliza, receives a scholarship offer from a British university in order to escape Romania and safeguard her future success. With the offer contingent on her high school final exams, Eliza must perform well to keep the scholarship. After being victim to a shocking assault near her school, Eliza's work suffers and Romeo faces a moral crossroads, forced to decide whether he will take advantage of his position to see that Eliza receives the necessary grades. Full of restraint, working against ever-present and escalating tension, Mungiu delivers a terse, complex film about corruption and morality. Reminiscent of the work of Asghar Farhadi, this intricately plotted tale proves once again that Mungiu is a master of structure and tone.

PRINT SOURCE: IFC FILMS / JUSTIN DIPIETRO
JUSTIN.DIPIETRO@IFCFILMS.COM



I, DANIEL BLAKE

DIR: KEN LOACH / COUNTRY: UK, FRANCE, BELGIUM /
LANG: ENGLISH / YEAR: 2016 / LENGTH: 100 MIN / CAST: DAVE JOHNS,
HAYLEY SQUIRES, DYLAN MCKIERNAN, BRIANA SHANN

SUNDAY, OCT. 23 / 4:45 PM / RITZ EAST B
SATURDAY, OCT. 29 / 5:05 PM / RITZ EAST B

Winner of the Palm d'Or at this year's Cannes Film Festival, I, Daniel Blake is a timely look at a retiree's battle with bureaucracy, as an aged, ailing handyman fights for survival after being denied his government health allowance.

Rumored to be the last film from British master Ken Loach (*The Wind That Shakes the Barley, The Angels' Share*), *I, Daniel Blake* may be one of his strongest in a line of films exploring socioeconomic issues in Britain and beyond through working-class protagonists. Daniel, the title character, is a kind, well-liked, 59-year-old carpenter engaged in a battle to collect his Employment and Support Allowance after suffering a heart attack. Applying to continue his critically needed benefits, Daniel is rejected on the basis of a government stipulation that benefits will be taken away unless he looks for work, despite the fact that he is unable to do so per doctor's orders due to his condition. His quest for work leads him to befriend the kind-hearted Katie, a single mother trying to scrape together a living for her family, and an unexpected bond is formed. Equal parts enraging and touching, Loach's powerhouse of a film will remind you what it really means to be human.

PRINT SOURCE: IFC FILMS / JUSTIN DIPIETRO
JUSTIN.DIPIETRO@IFCFILMS.COM

SHORT



PRECEDED BY: *BECAUSE THE WORLD NEVER STOPS*

DIR: MAXIMILIEN VAN AERTRYCK AND AXEL DANIELSON / LENGTH: 10 MIN

Shot behind the scenes during a live broadcast, this short is a revelatory look at the hidden side of the evening news.



NERUDA

DIR: PABLO LARRAÍN / COUNTRY: CHILE / LANG: SPANISH,
FRENCH / YEAR: 2016 / LENGTH: 108 MIN / CAST: LUIS GNECCO,
GAEL GARCÍA BERNAL, MERCEDES MORÁN

FRIDAY, OCT. 21 / 12:30 PM / RITZ EAST A
WEDNESDAY, OCT. 26 / 7:10 PM / RITZ EAST A

This fantastical take on the period piece biopic follows Chilean senator and poet Pablo Neruda who, at the peak of his fame, is on the run and locked in a war of wills with a detective on his heels.

It's 1948 and Senator Pablo Neruda (Luis Gnecco), beloved communist icon and renowned poet, is forced into hiding when his party is outlawed and persecuted. Enter Oscar Peluchonneau (Gael García Bernal), the investigator assigned to hunt down and arrest the now-fugitive poet. Gnecco is towering in his portrayal of Neruda as a man compelled to cement his heroic stature through an outlandish chase, daring to leave behind detective novels to taunt his pursuer. Gael García Bernal gives a memorable performance as the stunted, stoic, and entirely fictional Peluchonneau; a mirror to his titular prey, driven by ambition but plagued by fears that he may very well be an imagined supporting character in a story of Neruda's creation. Director Pablo Larraín (PFF24 alum *The Club*) tightens the screws as the two men are drawn inexorably closer, building a study of twin obsessions into a slow-burn existential thriller. Stunningly photographed with a period-appropriate Technicolor palette, *Neruda* is equal parts suspenseful and lyrical; a wonderfully post-modern depiction of a compelling chapter in the life of one of the great figures of the 20th century.

PRINT SOURCE: THE ORCHARD / DAN GOLDBERG
DGOLDBERG@THEORCHARD.COM

44 MASTERS OF CINEMA

MASTERS OF CINEMA PRESENTED BY **aka.**



THE NET

ORIGINAL TITLE: GEUMUL / DIR: KI-DUK KIM / COUNTRY: KOREA / LANG: KOREAN / YEAR: 2016 / LENGTH: 114 MIN / CAST: SEUNG-BUM RYOO, WON-GUN LEE, YOUNG-MIN KIM, GUY-HWA CHOI

SUNDAY, OCT. 23 / 9:40 PM / RITZ EAST B
SATURDAY, OCT. 29 / 6:30 PM / PRINCE THEATER

When a freak accident causes an impoverished North Korean fisherman to boat into South Korea, a life-changing investigation ensues in this biting political satire full of espionage humanity from daring Korean auteur Ki-duk Kim.

The Net offers a revealing look into both South and North Korea through the eyes of Chul-woo Nam, a poor fisherman living a simple but happy life with his wife and daughter in North Korea. Loyal to North Korea, Nam never considered crossing the invisible border in the water to South Korea. On a routine fishing expedition, his fishing net gets caught in the boat's engine, forcing Nam to drift south. Upon arrival on the shore, Nam is taken by South Korean border police where he endures an intense, violent investigation and is accused of being a spy. Nam tries to comply while protecting his ability to return to North Korea by spurning all offered benefits of South Korean culture. With *The Net*, Ki-duk Kim delivers an enthralling spy thriller that further serves as a reflection on the role of ideology in North and South Korea.

PRINT SOURCE: FINECUT / YEJIN JEON / YJIN@FINECUT.CO.KR



PATERSON

DIR: JIM JARMUSCH / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 115 MIN / CAST: ADAM DRIVER, GOLSHIFTEH FARAHANI, BARRY SHABAKA HENLEY, CLIFF SMITH

THURSDAY, OCT. 27 / 6:40 PM / RITZ EAST A

Observant poet and bus driver Paterson (Adam Driver) marvels at the overlooked moments of everyday life as he interacts with the citizens of a small New Jersey city in Jim Jarmusch's meditative ode to the working class.

Many artists, like Frank O'Hara and David Foster Wallace, have attempted to capture small-town middle America in all its comforting, reliably repetitive nature. Yet within every fenced-in yard and behind every closed door lies a story; people filled with existential anxiety, fleeting dreams or unstated passions. In the town of Paterson, New Jersey, an amateur poet of the same name is inspired by the snippets of conversations that reverberate in his head as he drives the same bus route every day. Paterson's own musings are brought to life on screen with elegantly restrained cinematography and Jarmusch's keen eye for capturing the real America. Waiting for him at home is his delightful wife Laura (Golshifteh Farahani, *About Elly*), who harbors her own artistic spirit and fills the house with warmth and love. Paterson and Laura's contentment with life is presented as admirable and a relationship rarely seen on screen. The two act as a surrogate in others' lives that are as rich as they are mundane. Many films strive to be transformative or life-changing, but with Jim Jarmusch's *Paterson*, it just simply *is*, and it's ok with that.

PRINT SOURCE: AMAZON STUDIOS / BLEECKER STREET



PERSONAL SHOPPER

DIR: OLIVIER ASSAYAS / COUNTRY: FRANCE / LANG: ENGLISH, FRENCH / YEAR: 2016 / LENGTH: 95 MIN / CAST: KRISTEN STEWART, LARS EIDINGER, SIGRID BOUAZIZ, NORA VON WALDSTÄTTEN

SATURDAY, OCT. 22 / 4:55 PM / RITZ EAST B
SUNDAY, OCT. 30 / 6:30 PM / RITZ EAST B

The latest film from renowned director Olivier Assayas, Personal Shopper is an unconventional hybrid of a haunting, artful ghost story and suspenseful thriller starring Kristen Stewart.

Reuniting with Assayas after their last film, PFF alum *Clouds of Sils Maria*, Kristen Stewart stars as Maureen Cartwright, an American in Paris working as a personal shopper for a demanding celebrity employer while moonlighting as a medium. Spending her days wandering Paris, searching the city's luxury designer stores for stunning clothing that she is forbidden from wearing, Maureen lives a significantly isolated existence. Her isolation is worsened by the loss of her twin brother, Lewis, with whom she had a pact promising that whichever sibling died first would send a signal from the other side. Relying on her psychic ability, Maureen attempts to communicate with Lewis while wandering around their cavernous childhood home in Paris, where he died. When contact is made, things quickly become increasingly more bizarre, as Maureen finds herself pursued by an unfriendly presence. Featuring another mesmerizing performance from Stewart, *Personal Shopper* is a fascinating genre riff sure to beguile and unnerve in equal measure.

PRINT SOURCE: IFC FILMS / JUSTIN DIPIETRO
 JUSTIN.DIPIETRO@IFCFILMS.COM

FILM PRESENTED BY **ALCHEMY X**



A QUIET PASSION

DIR: TERENCE DAVIES / COUNTRY: BELGIUM, USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 126 MIN / CAST: CYNTHIA NIXON, JENNIFER EHLE, JODHI MAY, CATHERINE BAILEY

SATURDAY, OCT. 22 / 2:50 PM / RITZ EAST A
MONDAY, OCT. 24 / 12:00 PM / RITZ FIVE

Celebrated British director Terence Davies directs Cynthia Nixon in this engrossing drama that brings beloved poet Emily Dickinson's words to life and examines the life behind her words.

There simply is no filmmaker better suited to bring Dickinson's life to screen than Davies, for he is one of cinema's greatest poets, working as sublimely with images and pacing as she did with rhyme and meter. An undeniable intelligence shines through both of their work, but thankfully his particular genius has been recognized while he is still working. Sadly, this was not the case for Dickinson. She may be revered now as one of our greatest poets, but in her own time, she was virtually unknown. Davies picks up her story when she is a fiercely independent schoolgirl, questioning everything the 19th century society held true and proper. As she grows into a woman, now played by Nixon, the light behind her eyes is beginning to be tempered by the darkness in her verse. Nixon is a marvel as Dickinson, beautifully capturing her spirit and her fragility as the flinty poet grows reclusive, looking ever deeper into herself for inspiration for the poetry that would one day be embraced throughout the world.

PRINT SOURCE: MUSIC BOX FILMS / BRIAN ANDREOTTI
 BANDREOTTI@MUSICBOXFILMS.COM

46 MASTERS OF CINEMA

MASTERS OF CINEMA PRESENTED BY **aka.**



THE SALESMAN

ORIGINAL TITLE: FORUSHANDE / DIR: ASGHAR FARHADI / COUNTRY: IRAN, FRANCE / LANG: PERSIAN / YEAR: 2016 / LENGTH: 125 MIN / CAST: SHAHAB HOSSEINI, TARANEH ALIDOOSTI, BABAK KARIMI, FARID SAJJADI HOSSEINI, MINA SADATI

SUNDAY, OCT. 23 / 7:05 PM / RITZ EAST B
SATURDAY, OCT. 29 / 2:30 PM / RITZ EAST B

Iranian auteur Asghar Farhadi (A Separation) sets this nuanced story of one couple's struggle with the aftermath of an assault against the backdrop of Arthur Miller's Death of a Salesman.

Husband and wife acting team Emad and Rana have barely moved into their new apartment when Rana, home alone, unknowingly buzzes in an assailant who puts her in the hospital. She steadfastly refuses to discuss the details of the assault, which only compounds Emad's growing obsession with finding his wife's attacker. Meanwhile, their production of Miller's famous 1949 play, in which they play married leads Willie and Linda Loman, suffers as the pair struggles to keep their private anxieties and on-stage battles separate. Writer/director Asghar Farhadi's latest explores many of the same themes of his Academy Award winning 2011 *A Separation* — fear of the intersection between private and public, the complex power dynamics of a marriage — with the same delicacy and humanity that have come to define his work. Winner of the Best Screenplay and Best Actor (Shahab Hosseini) prizes at Cannes, *The Salesman* is a beautifully-acted and exquisitely-directed domestic drama that, like the Arthur Miller classic it so brilliantly echoes, will prove unforgettable for all who see it.

PRINT SOURCE: AMAZON STUDIOS AND COHEN MEDIA GROUP / JULIE CHAPPELL & JEREMY MUSCARELLA / JULIE.CHAPPELL@AMAZONSTUDIOS.COM / JEREMY.MUSCARELLA@BYDELUXE.COM / DEBBIE@COHENMEDIA.NET



THE UNKNOWN GIRL

ORIGINAL TITLE: LA FILLE INCONNUE / DIR: JEAN-PIERRE DARDENNE, LUC DARDENNE / COUNTRY: BELGIUM, FRANCE / LANG: FRENCH / YEAR: 2016 / LENGTH: 106 MIN / CAST: ADÈLE HAENEL, JÉRÉMIE RENIER, OLIVIER BONNAUD, LOUKA MINNELLI

FRIDAY, OCT. 21 / 4:20 PM / RITZ EAST B
SATURDAY, OCT. 29 / 7:25 PM / RITZ EAST B

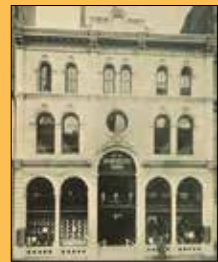
Returning to the Festival with The Unknown Girl, Belgian auteurs Jean-Pierre and Luc Dardenne expand their repertoire, delivering a film noir procedural that will entrance audiences.

Late night. Past closing time. A knock comes at Dr. Jenny Davin's clinic. Exhausted from the day of seeing many of the town's poorest and neediest, Dr. Davin chooses not to answer. The next day, Dr. Davin is informed by the police that the intrusion had come from a young immigrant woman in need of help, an unknown girl later discovered dead by the riverside. With the police devoid of leads, and filled with guilt, unable to handle that the girl may have lived if only she opened the door, Dr. Davin determines to resolve both the identity of the girl and who or what caused her death. Mixing amateur detective work with routine house calls, Dr. Davin methodically moves through her investigation, pressing toward resolution. For their 10th film, the Dardenne brothers (*Two Days, One Night; L'enfant*) have again crafted a meticulous and deceptively simple film, presenting both a moral drama and an engaging procedural for audiences to explore.

PRINT SOURCE: IFC FILMS / JUSTIN DIPIETRO
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The Film History of 1412 Chestnut Street

Now the Prince Theater – *new home* of the Philadelphia Film Society.



1880 • Site of the Homer Colladay & Co. clothing store.

1899 • Re-opens as the Jacob Reed clothing store.

1921 • After major renovations, opens as the **Karlton Theater**. The theater is designed by Philadelphia theater architects Hoffman-Henon, the lobbies and foyers have Italian marble and fountains, and the auditorium seats 1,066 on one floor.

1941 • Becomes part of the **Warner Bros.** movie theater circuit.

1943 • Philadelphia theater operator **William Goldman** acquires the Karlton Theater and changes it to a first run movie house.

1949 • World Premiere of *Adam's Rib* with Katharine Hepburn and Spencer Tracy.

1950 • After major renovations and the installation of a new marquee, the new **Midtown Theater** opens with the World Premiere of *The Goldbergs*.

1954 • A huge screen is placed in the auditorium to showcase Todd AO 70mm epics. The Midtown hosts the World Premiere of *Beau Brummel* with Elizabeth Taylor.

1972 • William Goldman sells his theaters to local operator **Budco**.

1979 • World Premiere of *Rocky II*. Budco sells their theater chain to **AMC**.

1980 • Theater auditorium is split down the middle to create the **AMC Midtown I** and **AMC Midtown II**.

1995 • AMC Midtown theater closes, and sells the building to the **American Music Theater Festival**, a non-profit company specializing in new musical theater.

1999 • After major renovations to resize the auditorium to 450 seats, create a full fly-loft and a larger lobby, and remake the second floor ballroom into a Black Box cabaret space, AMTF opens the **Prince Music Theater** – named in honor of Broadway producer and director Harold Prince. The Prince hosts the World Premiere of *The Sixth Sense*.

2014 • Prince Music Theater / AMTF closes after 15 seasons creating musical theater at 1412 Chestnut Street – including 92 world premieres.

2015 • **Philadelphia Film Society** acquires the historic building at 1412 Chestnut Street, rededicates it to film and live performing arts, and renames it the **Prince Theater**.



Sources: CinemaTreasures.org, George Quirk, Howard B. Haas, The Athenaeum of Philadelphia, City of Philadelphia—Department of Records, PhillyHistory.org, and Philadelphia Architects and Buildings Project.



For more information about the new Prince Theater, including rental information, visit Printheater.org.



WORLD NARRATIVES

Explore the world through film with this diverse selection of international cinema that features distinct perspectives and images from around the globe.

WORLD NARRATIVES PRESENTED BY



24 WEEKS

ORIGINAL TITLE: 24 WOCHEN / DIR: ANNE ZOHRA BERRACHED / COUNTRY: GERMANY / LANG: GERMAN / YEAR: 2016 / LENGTH: 102 MIN / CAST: JULIA JENTSCH, BJARNE MAEDL, JOHANNA GASTDORF, EMILIA PIESKE

SUNDAY, OCT. 23 / 2:30 PM / RITZ EAST B

WEDNESDAY, OCT. 26 / 2:45 PM / RITZ EAST B

In this compelling, sensitive drama from Germany, a successful stand-up comedian finds herself at a heart-wrenching crossroads when she learns of complications affecting her unborn baby.

Astrid (award-winning actress Julia Jentsch) is set to have an enviable life: a successful comedy career, a loving family, and a second child on the way. During a visit with their physician, Astrid learns that her child will be born with Down syndrome. She and the father, longtime boyfriend Markus (Bjarne Mädel) are in agreement about committing to their baby, and begin to share the news with family and friends. As signs of a gravely serious heart condition begin to surface, however, Astrid is agonizingly pulled between the equally heartbreaking prospects of terminating the pregnancy and bringing a seriously ill child into the world. She seeks guidance from an impassioned Markus, her doctors, and her supportive mother, but must ultimately determine this fate on her own terms. *24 Weeks* pulls no punches in demonstrating the immense emotional weight of Astrid's decision. Yet despite this frequently painful subject matter, the film is never oppressively dour, thanks to a remarkably strong lead performance from Jentsch. Her Astrid is not a suffering victim, but a funny, flawed, and conscientious human being. Few films about abortion have approached the topic with such nuance and clear-eyed compassion as this must-see from director Anne Zohra Berrached.

PRINT SOURCE: BETA CINEMA GMBH / COSIMA FINKBEINER
COSIMA.FINKBEINER@BETACINEMA.COM



THE AGE OF SHADOWS

DIR: JEE-WOON KIM / COUNTRY: SOUTH KOREA / LANG: KOREAN / YEAR: 2016 / LENGTH: 140 MIN / CAST: YOO GONG, KANG-HO SONG, JI-MIN HAN

FRIDAY, OCT. 21 / 9:00 PM / RITZ EAST B
SUNDAY, OCT. 30 / 1:45 PM / PRINCE THEATER



Korean genre superstar director Jee-Woon Kim returns with a sweeping period spy thriller equal parts stirring intrigue, propulsive action, and double-crossing narrative twists that satisfy.

Taking place in 1920s Korea during the Japanese occupation, Korean Police Chief Jung-Chool Lee (the always charismatic Kang-Ho Song) hunts down the resistance at the order of his Japanese superiors. At the film's outset, this means confronting an old friend, who would rather die mercilessly than be taken alive and forced to betray his brethren. This sets off an explosive chain of events in which both sides play a cat-and-mouse game of life and death as Jung-Chool Lee teeters precariously between both factions, shifting allegiances that barely distinguish between strategic and genuine. Director Kim's unwavering talent for overturning genre conventions with stylistic flair and tonal control result in a wonderfully entertaining and skillful new work that begs to be seen on a big screen.

PRINT SOURCE: CJ ENTERTAINMENT AMERICA / HEEJEON KIM
HEEJEON.KIM@CJ.NET



APPRENTICE

DIR: BOO JUNFENG / COUNTRY: SINGAPORE / LANG: MALAY / YEAR: 2016 / LENGTH: 97 MIN / CAST: FIR RAHMAN, WAN HANAFI SU, MASTURA AHMAD, KOH BOON PIN, NICKSON CHENG

TUESDAY, OCT. 25 / 9:40 PM / RITZ FIVE
WEDNESDAY, OCT. 26 / 2:25 PM / RITZ FIVE

A young Malay corrections officer newly assigned to a maximum security prison is inexorably drawn toward the sole executioner in this intense prison drama.

There's nothing chance about Aiman's first encounter with Rahim, the prison's veteran hangman; it feels from the start that Aiman's posting to the prison, his convenient proximity to the death row wing, and his reassignment to work as Rahim's assistant are all happening according to plan. His intensely personal motivations are kept secret from all but his disapproving older sister, Suhaila, who herself looks to put Singapore and the family's past behind her. As Aiman learns the hangman's trade, a sweet bond forms between the budding apprentice and the master he calls only "Chief." But the closer Aiman gets to becoming an executioner himself, the more alienated he becomes from his sister, his past, and his own fragile identity. Director Boo Junfeng's (2010's *Sandcastle*) latest was featured in the Un Certain Regard section at Cannes and is Singapore's official selection for this year's foreign language Oscar race, both with good reason. It's the rare capital punishment film that sidesteps politics to instead focus on the human consequences of execution as occupation, rendering with equal compassion the suffering of those who fall by the rope and those who pull the lever.

PRINT SOURCE: FILM MOVEMENT / MAXWELL WOKIN
MAXWELL@FILMMOVEMENT.COM

50 WORLD NARRATIVES

WORLD NARRATIVES PRESENTED BY



AQUARIUS

DIR: KLEBER MENDONÇA FILHO / COUNTRY: BRAZIL, FRANCE / LANG: PORTUGUESE / YEAR: 2016 / LENGTH: 145 MIN / CAST: SONIA BRAGA, MAEVE JINKINGS, IRANDHIR SANTOS, HUMBERTO CARRÃO

THURSDAY, OCT. 27 / 2:10 PM / RITZ FIVE

SATURDAY, OCT. 29 / 4:35 PM / RITZ FIVE

The bewitching and incomparable Sonia Braga stars in this Cannes Film Festival hit as an aging tenant who takes a firm stand against corrupt developers threatening to move in on her apartment, a battle that escalates with an insidious nature.

Once a young woman in a thriving neighborhood, Clara is now a 65-year-old retired widow and the last remaining resident of Aquarius, a former glory now decaying in the Brazilian sun. The surroundings have all been acquired by a developer, who has set his sights on Aquarius and persuaded every other tenant to move. But Clara holds fast and tight, declaring she will only move upon her death. Thus begins an unconventional battle. Expertly crafted on all fronts, Kleber Mendonca Filho follows up his brilliant debut *Neighboring Sounds* by returning to themes of historical class warfare with a quiet, artful sophistication that dazzles the senses, anchored by Braga's soulful gravitas.

PRINT SOURCE: VITAGRAPH FILMS / DAVID SCHUTLZ
DAVID@VITAGRAPHFILMS.COM



BEYOND THE MOUNTAINS AND HILLS

ORIGINAL TITLE: ME'EVER LAHARIM VEHAGVAOT / DIR: ERAN KOLIRIN / COUNTRY: ISRAEL / LANG: HEBREW / YEAR: 2016 / LENGTH: 90 MIN / CAST: ALON PDUT, MILI ESHET, SHIREE NADAV-NAOR, NOAM IMBER, YOAV ROTHMAN

THURSDAY, OCT. 27 / 5:05 PM / RITZ FIVE

FRIDAY, OCT. 28 / 12:45 PM / RITZ FIVE

An impulsive act of frustration forces a family to confront the issues facing contemporary Israel in this provocative drama from the director of The Band's Visit.

Recently discharged after 27 years in the military, David Greenbaum is having difficulty adjusting to civilian life. After so many unambiguous years of giving and receiving orders, being left to make his own decisions, good or bad, is unsettling, especially when his first attempt at a normal job — selling dietary supplements — proves far more ethically complicated than he ever would have guessed. Meanwhile, the rest of his family is struggling with issues of their own. His wife, a high-school teacher, is half-heartedly resisting the advances of one of her students, while his son and daughter are respectively retreating from the world and embracing it with a revolutionary zeal. One night, aggravated with his newfound lot in life, with his family, and with everything around him, David fires his old service pistol blindly into the hills behind his home. It's an act with little conscious thought behind it, yet this spontaneous gesture will have serious ramifications for everyone in this challenging film that daringly blends familiar family dynamics with the politically charged atmosphere of today's Israel.

PRINT SOURCE: ADOPT FILMS / JEFF LIPSKY / JEFFREY@LIPSKY.NET



BOUNDARIES

ORIGINAL TITLE: PAYS / DIR: CHLOÉ ROBICHAUD / COUNTRY: CANADA / LANG: FRENCH, ENGLISH / YEAR: 2016 / LENGTH: 98 MIN / CAST: EMILY VANCAMP, SERGE HOUDE, MACHA GRENON, RÉMY GIRARD

WEDNESDAY, OCT. 26 / 3:00 PM / RITZ EAST A
FRIDAY, OCT. 28 / 5:00 PM / RITZ EAST B

When a conglomerate attempts to move in on the natural resources of a (fictional) island off the coast of Canada, lengthy political negotiations ensue in this exuberant French-Canadian satire.

The country of Besco, an island community with a population of less than 200,000, emerges suddenly from its timeless sense of place and tradition when a foreign company moves in to exploit its oil. Centered on the oft-intersecting relationship among three key figures in the negotiations, the troubled underbellies of the people involved are slowly revealed. When talks progress in a school classroom, allegiances are formed and shattered as the question of the country's interests overshadows their complex personal lives, all building to a powerful and clever conclusion handled deftly by talented filmmaker Chloé Robichaud, whose steady eye guides this complicated study in human failings with searing sincerity. Bearing three brilliant performances by incredible actresses, this sensitive, female-driven story captures the experience of hopes being shattered like no other.

PRINT SOURCE: INDIE SALES / MARTIN GONDRE
 MGONDRE@INDIESALES.EU



GOLDSTONE

DIR: IVAN SEN / COUNTRY: AUSTRALIA / LANG: ENGLISH, MANDARIN / YEAR: 2015 / LENGTH: 110 MIN / CAST: AARON PEDERSEN, ALEX RUSSELL, PEI PEI CHENG, DAVID GULPILIL, DAVID WENHAM

SUNDAY, OCT. 23 / 12:10 PM / RITZ EAST A
TUESDAY, OCT. 25 / 4:15 PM / RITZ EAST B

Indigenous police detective Jay Swan sets out to investigate some dirty dealings in the dusty, sun-bleached hills of the outback in this crime thriller from acclaimed Australian director Ivan Sen.

Bringing his protagonist back for another adventure, Sen, who wrote, shot, edited, and scored this follow-up to PFF alum *Mystery Road*, is a robust director of action whose shootouts and car chases are some of the finest of the year. *Goldstone* isn't a sequel so much as another chapter in the life of a detective, meant to be enjoyed on its own by fans and new viewers alike. Here, Sen effortlessly combines classic Western tropes with neo-noir concerns and real-world issues like human trafficking and corporate misdoings. Returning, too, is Aaron Pedersen, who is reprising his role of Swan, a once idealistic police officer now a taciturn, disheveled drunk. He arrives in the town of Goldstone, sent to investigate the disappearance of a Chinese sex worker from this isolated mining company town. The detective quickly discovers that the missing girl is just one thread in a tangled web of corruption and lies. Over the protests of nearly everyone he meets, including Academy Award nominee Jacki Weaver as the town's serpentine mayor, he begins to piece together the truth with a dogged determination, dodging bullets and nursing hangovers in equal measure in this gritty crime drama that has been hailed as a masterpiece by Australian audiences and critics alike.

PRINT SOURCE: BUNYA PRODUCTIONS / DAVID JOWSEY
 DAVID.JOWSEY@ICLOUD.COM

52 WORLD NARRATIVES

WORLD NARRATIVES PRESENTED BY



THE HAPPIEST DAY IN THE LIFE OF OLLI MÄKI

ORIGINAL TITLE: HYMYILEVÄ MIES / DIR: JUHO KUOSMANEN /
COUNTRY: USA / LANG: FINNISH / YEAR: 2016 / LENGTH: 92 MIN /
CAST: JARKKO LAHTI, OONA AIROLA, EERO MILONOFF

FRIDAY, OCT. 21 / 5:15 PM / RITZ EAST A
SATURDAY, OCT. 22 / 12:00 PM / RITZ EAST B



The Un Certain Regard winner at this year's Cannes, this sweetly melancholic biopic features Finnish boxing amateur turned hero Olli Mäki as he competes for the international featherweight championship title.

The Happiest Day in the Life of Olli Mäki lands a knockout lead performance from Jarkko Lahti (*Sparrows*) in his role as the eponymous boxing star. More of a lover than a fighter, Lahti delicately portrays Olli as a man still coming of age, faced with his small town's growing expectations of greatness and the mounting pressures that face any amateur pursuing such a lofty title. Forced into the limelight, Olli fumbles through press conferences, photo shoots with leggy models, and expensive dinners where he chooses just bread and butter. His most meaningful source of confidence manifests in a fledgling romance with his sweetheart Raija (Oona Airola). Against his trainer's wishes, Olli insists on always having Raija in his corner, a distraction that may very well lead to his undoing. Filmed in gorgeous black and white reminiscent of seminal boxing standout *Raging Bull*, *The Happiest Day in the Life of Olli Mäki* proves it's a contender through its humanistic, bruised-heart depiction of a petite star competing in a brutal sport.

PRINT SOURCE: MUBI / DANIEL KASMAN / DANIEL@MUBI.COM



HARMONIUM

ORIGINAL TITLE: FUCHI NI TATSU / DIR: KÔJI FUKADA / COUNTRY:
JAPAN / LANG: JAPANESE / YEAR: 2016 / LENGTH: 118 MIN / CAST:
MARIKO TSUTSUI, TADANOBU ASANO, KANJI FURUTACHI

WEDNESDAY, OCT. 26 / 9:35 PM / RITZ EAST B
FRIDAY, OCT. 28 / 2:45 PM / RITZ EAST A

Winner of the Jury Prize at this year's Cannes' Un Certain Regard, Harmonium meticulously dissects a working-class family whose world fractures upon the arrival of a stranger from the past.

It's a testament to the skill of acclaimed filmmaker Kôji Fukada how deftly he establishes a portrait of staid domesticity in just a few scenes, only to subtly start revealing the fault lines running through the household. At first glance, Toshio and wife Akie seem to live a life of quiet complacency, with the only notes of discord coming from their young daughter Hotura's out-of-tune playing of the family's harmonium. Change comes, slowly at first, with the unexpected arrival of Yasaka, freshly released from prison and with motives unclear. Seemingly more out of guilt than friendship, Toshio offers the man a job and a place to stay. This arrangement is meant to be only temporary, but it sets off a series of revelations and betrayals that will have a devastating impact on everyone for years to come. Eliciting powerful performances from his trio of actors (especially the nearly unrecognizable Tadanobu Asano, who gives a chilling turn as Yasaka), Fukada directs with a carefully calibrated sense of timing, building a symphony of atonement and retribution that is ultimately unsettling and unforgettable.

PRINT SOURCE: FILM MOVEMENT / MAXWELL WOLKIN
MAXWELL@FILMMOVEMENT.COM



HEDI

ORIGINAL TITLE: INHEBBEK HEDI / DIR: MOHAMED BEN ATTIA / COUNTRY: TUNISIA, FRANCE, GERMANY, EMIRATES, QATAR / LANG: ARABIC / YEAR: 2016 / LENGTH: 89 MIN / CAST: MAJD MASTOURA, RYM BEN MESSAOUD, SABAH BOUZOUITA, OMNIA BEN GHALI, HAKIM BOUMSAOUDI

FRIDAY, OCT. 21 / 12:00 PM / RITZ EAST B
MONDAY, OCT. 24 / 7:15 PM / RITZ EAST A



A buttoned-up car salesman gets a new lease on life when he falls for an older, free-spirited woman, but he must balance his own happiness with the expectations of his family.

Tunisian sad-sack Hedi (Majd Mastoura) is stuck at a personal impasse — unhappy with his humdrum life, stuck at a job he hates, and engaged to a woman he barely knows and doesn't love. This all begins to change, however, when Hedi takes a business trip to the seaside city of Mahdia and meets a vivacious hotel employee named Rim (Rym Ben Messaoud). Rim's easygoing, uninhibited demeanor is a revelation to Hedi, and his newfound joy forces him to second-guess the dreary future laid out before him. Mastoura won the Silver Bear for Actor at this year's Berlin International Film Festival, delivering a quietly mesmerizing portrait of repression and pent-up longing. Hedi doesn't explicitly grapple with the thorny social and political issues facing Tunisia, but director Mohamed Ben Attia finds a potent metaphor for the nation's fledgling identity in the story of a young man attempting to embrace personal freedom against a rigid social landscape.

PRINT SOURCE: LUXBOX / ANNE SOPHIE TRINTIGNAC
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ILLEGITIMATE

ORIGINAL TITLE: ILLEGITIM / DIR: ADRIAN SITARU / COUNTRY: ROMANIA, POLAND, FRANCE / LANG: ROMANIAN / YEAR: 2016 / LENGTH: 89 MIN / CAST: ALINA GRIGORE, ROBI URS, BOGDAN ALBULESCU, ADRIAN TITIENI

MONDAY, OCT. 24 / 12:50 PM / RITZ EAST B
SUNDAY, OCT. 30 / 6:45 PM / RITZ EAST A



Florid drama mixes with fly-on-the-wall realism in this Romanian conversation-starter about a family thrown into chaos by bitter recriminations and illicit relations.

Opening with a pleasant family dinner that quickly degenerates into a raging, violent melee, *Illegitimate* thoroughly enmeshes the viewer in the fraught dynamic of the Anghelescu clan. Domineering patriarch Victor (Adrian Titieni) is taken aback when confronted by his four adult children about his Ceaușescu-era practice of reporting women for seeking illegal abortions. In the fallout from the ensuing domestic blowout, youngest daughter Sasha (Alina Grigore) is faced with a series of difficult decisions as she is pressed to reveal two colossal secrets. Provocative but not sensationalistic, the taboo-shattering narrative deftly dramatizes ethical dilemmas and wrestles with Romania's complicated history without sacrificing realism or immediacy. Director Adrian Sitaru's darting, documentary style places the viewer in close and sometimes uncomfortable proximity to its characters as Sasha's difficult choice ripples throughout her already fractured family. Making most Hollywood treatments of family dysfunction seem bloodless by comparison, *Illegitimate* is the rare drama to capture both the tenderness and volatility of family bonds.

PRINT SOURCE: VERSATILE / ALEXANDRE MOREAU
 AMOREAU@VERSATILE-FILMS.COM

54 WORLD NARRATIVES

WORLD NARRATIVES PRESENTED BY



LAYLA M.

ORIGINAL TITLE: LAYLA M. / DIR: MIJKE DE JONG / COUNTRY: THE NETHERLANDS, BELGIUM, GERMANY, JORDAN / LANG: DUTCH, ARABIC, MOROCCAN / YEAR: 2016 / LENGTH: 98 MIN / CAST: NORA EL KOUSSOUR, ILIAS ADDAB

THURSDAY, OCT. 27 / 7:20 PM / RITZ EAST B

SUNDAY, OCT. 30 / 4:35 PM / PRINCE THEATER



When an Islamic teen's conservative beliefs are ridiculed by strangers, friends, and even her family, she seeks refuge among fundamentalists on the internet and in her home of Amsterdam.

The hotheaded, independent Layla always seems to have something to say. Whether it's fighting with referees over a bad call in soccer or making protest memes on the internet, the 18-year-old is strong-willed and passionate, especially about religion. She is frustrated with the lack of anger in her family and friends about the atrocities inflicted upon Muslims around the world. Her father would rather have her study her textbooks than the Quran. She finds support from an internet community of other Muslims, especially from the fundamentalist Abdel. When her father threatens to have her sent back to Morocco, Layla and Abdel flee the country and quickly elope. Soon, their mutual compassion and respect for each other that was once so palpable is threatened by their new surroundings, and Layla must decide which is more important: her independence or her faith. Dutch filmmaker Mijke de Jong (*Frailer*) continues her impressive career of creating powerful stories around unique women and finds possibly her most compelling yet with *Layla M.*

PRINT SOURCE: BETA CINEMA GMBH / COSIMA FINKBEINER
COSIMA.FINKBEINER@BETACINEMA.COM

FILM PRESENTED BY

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TAYLOR KAY HAMMOND
& SYDNEY ROSE FILTON



THE OATH

ORIGINAL TITLE: EIDURINN / DIR: BALTASAR KORMÁKUR / COUNTRY: ICELAND / LANG: ICELANDIC / YEAR: 2016 / LENGTH: 110 MIN / CAST: BALTASAR KORMÁKUR, HERA HILMAR, GÍSLI ÖRN GARDARSSON

FRIDAY, OCT. 21 / 10:00 PM / PRINCE THEATER
MONDAY, OCT. 24 / 9:30 PM / RITZ EAST B

Against the backdrop of chilly Iceland, a surgeon and loving father goes to drastic lengths to protect his daughter from her drug dealer boyfriend in this complex, taut psychological thriller.

The accomplished Finnur (Director/Co-Writer Baltasar Kormákur) always has things under control. Whether under the lights of the operating table or at home with his family, things remain in order. When his oldest daughter Anna (Hera Hilmar) begins to show signs of excessive drug abuse and potential physical abuse, Finnur tries to do the right thing. He reports her criminal boyfriend Óttar (Gísli Örn Garðarsson) to the police for drug dealing, but their hands are tied over technicalities, leaving Óttar without product and in debt to his superiors. Now facing threats of violent retribution from Óttar if he doesn't pay, Finnur methodically begins to plot a way to dispose of the threatening boyfriend permanently with his very particular set of skills. The good doctor's world begins to unravel as he must feign innocence amidst growing suspicion of foul play. Where most directors would leave the film as a simple revenge flick, Iceland auteur Kormákur gets into the head of Finnur, revealing the darkest depths one will go to protect his family and himself.

PRINT SOURCE: ICELANDIC FILM CENTRE / CHRISTOF WEHMEIER
CHRISTOF@ICELANDICFILMCENTRE.IS



PARENTS

ORIGINAL TITLE: FORÆLDRE / DIR: CHRISTIAN TAFDRUP / COUNTRY: DENMARK / LANG: DANISH / YEAR: 2015 / LENGTH: 86 MIN / CAST: BODIL JØRGENSEN, SØREN MALLING, ELLIOTT CROSSET HOVE, MIRI-ANN BEUSCHEL, ANTON HONIK

MONDAY, OCT. 24 / 3:00 PM / RITZ EAST B
FRIDAY, OCT. 28 / 12:35 PM / RITZ EAST A



Empty-nest syndrome gets a surreal twist in this quietly audacious dramedy about an aging couple who get an unexpected chance to relive their youths when their adult son moves out.

Aging Danish husband Kjeld and wife Vibeke are facing an existential quandary familiar to many parents whose kids have recently left the roost. No longer able to self-identify solely as parents, the two become increasingly fixated on memories of their younger selves, going so far as to move back into the tiny love nest they shared in their unfettered twenties. Smoking cigarettes, dancing to Elton John, and rekindling their youthful passion, Vibeke and Kjeld embrace their newfound freedom so fully that one morning they wake to find themselves 30 years younger. This dive into magic realism is only the first of many adventurous turns taken by writer-director Christian Tafdrup in his impressive feature debut, ensuring that what first promises to be a pleasant if familiar yarn about misbehaving seniors morphs into something far more prickly, funny, and thoughtful. As Vibeke and Kjeld find it increasingly difficult to reconcile their past selves with their present reality, *Parents* grapples nimbly with the bittersweet realities of commitment, co-dependence, and growing older.

PRINT SOURCE: LEVELK / NIKLAS TENG / NIKLAS@LEVELK.DK



THE PATRIARCH

ORIGINAL TITLE: MAHANA / DIR: LEE TAMAHORI / COUNTRY: NEW ZEALAND / LANG: ENGLISH, MAORI / YEAR: 2016 / LENGTH: 103 MIN / CAST: TEMUERA MORRISON, AKUHATA KEEFE, NANCY BRUNNING, JIM MORIARTY

WEDNESDAY, OCT. 26 / 12:30 PM / RITZ EAST B
THURSDAY, OCT. 27 / 12:10 PM / RITZ EAST A

A strong-willed boy defies the stern patriarch that rules his large Maori family of sheep-shearers with an iron fist in this sweet-natured family saga.

The powerful Mahana (as played by Temuera Morrison with a fearsome magnitude) imposes his will over his many sons, daughters, and grandchildren, who all work for him and live on his large plot of land — the land he earned with blood, sweat and tears over the years, and which he holds onto for dear life in the same tight grip with which he controls his kin. When his 14-year-old grandson Simeon refuses to succumb, his family becomes exiled. Now on their own, they vow to right the family's wrongs and prove themselves worthy of the family name. Lee Tamahori's New Zealand-set adaptation of the novel by *The Whale Rider* author Witi Ihimaera is steeped in rich tradition and a sweetly spun story put to the screen with gentle precision and joyful execution.

PRINT SOURCE: WILD BUNCH / ESTHER DEVOS
 EDEVOS@WILDBUNCH.EU

56 WORLD NARRATIVES

WORLD NARRATIVES PRESENTED BY



PERSONAL AFFAIRS

ORIGINAL TITLE: OMOR SHAHSIYA / DIR: MAHA HAJ / COUNTRY: ISRAEL / LANG: ARABIC / YEAR: 2016 / LENGTH: 88 MIN / CAST: SANAA SHAWAHDEH, MAHMOUD SHAWAHDEH, DORAID LIDDAWI, HANAN HILLO, ZIAD BAKRI

WEDNESDAY, OCT. 26 / 1:00 PM / RITZ EAST A
FRIDAY, OCT. 28 / 3:00 PM / RITZ EAST B



First-time director Maha Haj's crowd-pleasing dramedy explores the geographical, political, and personal forces that unite and divide members of a multigenerational Palestinian clan.

When *Personal Affairs* begins, we find aging Nazareth couple Nabeela and Saleh going about their daily business in a state of ennui and mutual indifference, only finding an opportunity to break out of this monotony when Nabeela reluctantly agrees to join Saleh on a trip to their son's newfound home in Sweden. Meanwhile, another son has moved across the border to Ramallah, largely in an effort to escape his family, but finds himself threatened by a different kind of bond when his girlfriend Maysa insists on getting serious. And, in perhaps the film's most gently amusing subplot, very pregnant daughter Samar cares for elderly Granny, whose seeming senility sometimes gives way to moments of profound reflection. Director Maha Haj brings her experience as a set designer to her directorial debut, which has a strictly composed visual style that subtly mirrors the stifled emotions of its characters. With grace and bittersweet humor, *Personal Affairs* examines universal themes of familial disconnection against a politically charged and historically resonant backdrop.

PRINT SOURCE: FILMS BOUTIQUE / EMMA SILHOL
EMMA@FILMSBOUTIQUE.COM



THE REHEARSAL

DIR: ALISON MACLEAN / COUNTRY: CANADA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 102 MIN / CAST: KERRY FOX, JAMES ROLLESTON, ALICE ENGLERT, ELLA EDWARD, KIERAN CHARNOCK, MICHELLE NY, SCOTTY COTTER, MARLON WILLIAMS

SATURDAY, OCT. 22 / 5:25 PM / RITZ EAST A
SATURDAY, OCT. 29 / 12:20 PM / RITZ EAST B



A young man at a rigorous drama school that pushes its students with unorthodox technique navigates murky ethical waters when he chooses a newly unearthed sex scandal as the topic of his final performance, while engaging in a romance with someone very close to the news story herself.

Stanley is a charming, fresh-faced fellow, eager to please and unlikely to offend. Spurred on by the forward, aggressive manner that his commanding teacher (played with steely ferocity by Kerry Fox) drills into the hopeful actors, he dives headlong into embodying a controversial figure at the center of a statutory case, portraying him in a way that brings trouble into the relationship with an underage girl connected to the crime. Returning to her native New Zealand, Alison Maclean, whose 1999 film *Jesus' Son* remains a masterclass in independent film, makes a long-awaited appearance back at the helm, her skilled hand shepherding this subtle adaptation of Eleanor Catton's novel with understated grace.

PRINT SOURCE: MONGREL INTERNATIONAL / ALICE DUTRUT
ALICE.D@MONGRELMEDIA.COM



SUNTAN

DIR: ARGYRIS PAPADIMITROPOULOS / COUNTRY: GREECE /
LANG: GREEK / YEAR: 2016 / LENGTH: 104 MIN / CAST: MAKIS
PAPADIMITRIOU, ELLI TRINGOU, DIMI HART

SUNDAY, OCT. 23 / 9:15 PM / RITZ EAST A
THURSDAY, OCT. 27 / 5:00 PM / RITZ EAST B

In this unsettling Greek drama, an aging introvert develops a crush on a beautiful young tourist, but struggles to adapt to her hard-partying, free-loving lifestyle.

As the only doctor on a tiny, sun-baked Greek island, Kostis (Makis Papadimitriou) is accustomed to efficiently tending to the needs of others while watching his own life drift by. But when a sultry young vacationer named Anna (Elli Tringou) passes through Kostis's office, he sees a chance to escape the drab monotony of his existence. Though the pasty, pudgy loner seems comically out of place among Anna's circle of tanned, toned friends, he flings himself headlong into their routine of artful lounging and all-night partying and soon finds himself a precariously welcome addition to their heady merrymaking. Director Argyris Papadimitropoulos makes Kostis's newfound milieu of sun-kissed, nubile flesh and hedonistic discos seem simultaneously seductive and grotesque, and *Suntan* casts a similarly uneasy spell over viewers by carefully balancing deadpan comedy with an encroaching sense of dread. As Kostis's feelings for Anna intensify, the film grows darker and more complex, ramping up this sense of squirmy unease until the final, shocking moment.

PRINT SOURCE: STRAND RELEASING / NATHAN FAUSTYN
NATHAN@STRANDRELEASING.COM



TRESPASS AGAINST US

DIR: ADAM SMITH / COUNTRY: UNITED KINGDOM /
LANG: ENGLISH / YEAR: 2016 / LENGTH: 94 MIN / CAST: MICHAEL
FASSBENDER, BRENDAN GLEESON, LYNDESEY MARSHAL,
KILLIAN SCOTT, RORY KINNEAR

SUNDAY, OCT. 23 / 9:30 PM / PRINCE THEATER



Struggling to unknot family ties, a lifelong criminal seeks a better life for himself and his loved ones in this high-octane drama starring Michael Fassbender and Brendan Gleeson.

Set to a pulsating score by The Chemical Brothers and directed with verve by music video director Adam Smith in his feature film debut, *Trespass Against Us* is a gripping tale of familial love and loyalty. Living on the outskirts of town and operating just outside of the law, Colby, portrayed with a volatile charm by Gleeson, lords over a trailer park kingdom of Irish travellers, including his son Chad, played by Fassbender, armed with a devilish grin that masks the wanting in his eyes. Both men fervently believe that family comes first, but that is leading them in very different directions. When Colby sees Chad, he simply sees the heir apparent to their low-rent criminal empire. Chad, however, looks at his own son and dreams of a better world — one that doesn't include break-ins, stick-ups and getting pinched by the police. The path to redemption isn't easy, though. Feeling pressure from all sides — the townspeople, the police, but most of all his father, who is desperate to keep his son under his thumb — Chad is pushed to extremes as he fights not just for his life, but that of his family.

PRINT SOURCE: A24 / LAUREN ELMER / LAUREN@A24FILMS.COM

58 WORLD NARRATIVES

WORLD NARRATIVES PRESENTED BY



TWO LOVERS AND A BEAR

DIR: KIM NGUYEN / COUNTRY: CANADA / LANG: ENGLISH / YEAR: 2015 / LENGTH: 96 MIN / CAST: DANE DEHAAN, TATIANA MASLANY

SUNDAY, OCT. 23 / 7:10 PM / PRINCE THEATER
WEDNESDAY, OCT. 26 / 5:00 PM / RITZ EAST B

Fresh from the 2016 Cannes and Toronto film festivals, the first fiction film from Kim Nguyen (War Witch) features exceptional performances from Dane DeHaan (Chronicle, Knight of Cups) and Tatiana Maslany (Orphan Black) as a couple forced to face their demons in the arctic wilds.

Lucy and Roman are deeply, co-dependently in love, and have created a life built just for two — three if you count Roman's only friend, a talking, beer-swilling polar bear — in harsh Northern Canada. However, when Lucy wants to leave their little bubble to continue her education, their journey south unearths the haunted pasts that led them to such extreme isolation in the first place. Can their love — or fragile psyches — survive this Arctic odyssey? Nguyen has proven his ability to dig into intense material with both sensitivity and levity in documentaries like *City of Shadows* and the PFF hit *War Witch*, and *Two Lovers* proves his ability to bring the same touch to his fiction films. Although Lucy and Roman are dealing with some formidable baggage and experiencing a terrifying externalization of their own wild internal landscapes, Nguyen is never too heavy-handed, shifting deftly from romantic melodrama to magical realism to raw drama with all the confidence of his titular talking bear.

PRINT SOURCE: MAX FILMS INC. / ROGER FRAPPIER
INFO@MAXFILMS.CA



WÛLU

DIR: DAOUDA COULIBALY / COUNTRY: FRANCE, SENEGAL / LANG: FRENCH, BAMBARA / YEAR: 2016 / LENGTH: 95 MIN / CAST: IBRAHIM KOMA, INNA MODJI, ISMAËL N'DIAYE, JEAN-MARIE TRAORÉ

TUESDAY, OCT. 25 / 9:30 PM / RITZ EAST A
FRIDAY, OCT. 28 / 12:55 PM / RITZ EAST B



A portrait of a young man as drug runner, this West African crime drama is a thrilling excursion into the criminal underground that's as politically aware as it is exciting.

Ladji knows how to hustle. As a bus porter in Bamako, the cacophonous capital of Mali, he knows all the tricks of the trade, but when a promotion and the promise of his own bus is wrenched away from him, he reapplies his street smarts to another aspect of the transportation industry — drug running. With his two friends Houphouet and Zol by his side, Ladji nimbly deals with violent turf wars, corrupt government and military officials, and eventually, in a particularly thrilling sequence, Al Qaeda, as he quickly establishes himself as an up-and-comer on the narcotics scene. As the rewards grow, however, so do the risks, as does Ladji's unease with his newfound illicit responsibilities. How long can he stay behind the wheel of a life locked on a collision course? An exciting new voice in African cinema, Malian-French director Daouda Coulibaly makes his directorial debut with this impressive hybrid of genre and political awareness. Set in the lead-up to Mali's 2012 coup d'état, *Wulu* speaks with specificity about the challenges facing West Africa, from institutional corruption to the high price of success, ill-gotten or otherwise.

PRINT SOURCE: INDIE SALES / MARTIN GONDRE
MGONDRE@INDIESALES.EU



ZOOLOGY

ORIGINAL TITLE: ZOOLOGIYA / DIR: IVAN I. TVERDOVSKY / COUNTRY: RUSSIA, FRANCE, GERMANY / LANG: RUSSIAN / YEAR: 2016 / LENGTH: 87 MIN / CAST: NATALIA PAVLENKOVA, DMITRY GROSHEV, IRINA CHIPIZHENKO

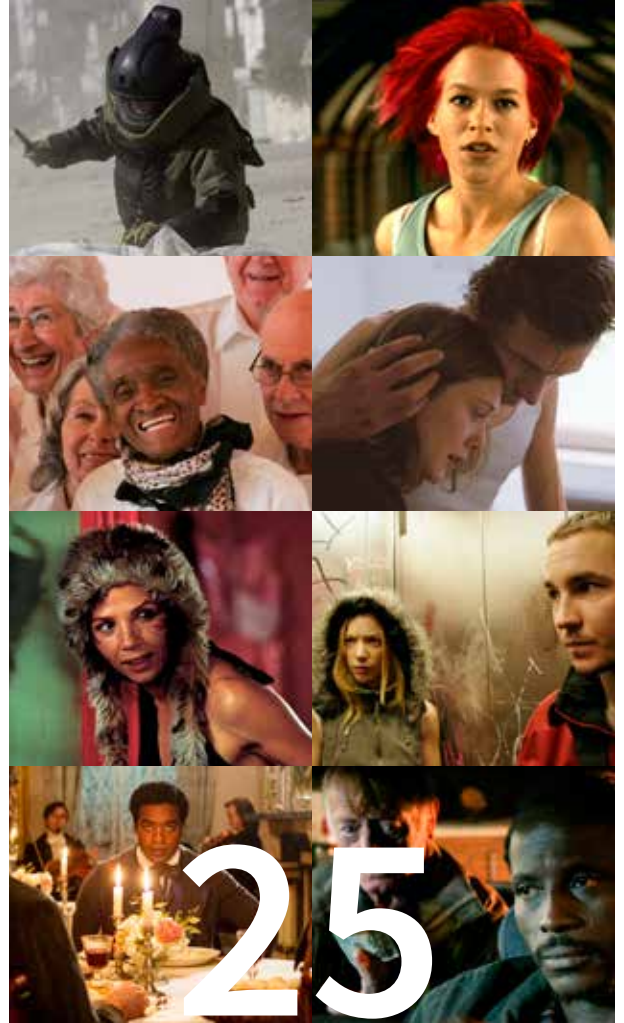
SATURDAY, OCT. 22 / 12:00 PM / RITZ FIVE
SUNDAY, OCT. 30 / 2:20 PM / RITZ EAST B



In this unique and poignant Russian fantasy, a lonely, middle-aged woman gets a new lease on life when she undergoes a surreal physical transformation.

55-year-old zoo worker Natasha (Natalia Pavlenkova) spends her days being mocked by her cackling coworkers — and her nights at home, with only her cat and superstitious, elderly mother for company. This dismal cycle promises to continue into spinsterhood until one day, for reasons never fully explained, Natasha grows a long tail. Terrified at first, she slowly comes to terms with her bodily transformation, even seeming to gain previously untapped confidence in the face of her neighbors' disapproving stares. The tail also brings a gift in the form of handsome, younger X-ray technician Peter (Dmitry Groshev), whose interest in Natasha encourages the formerly meek woman to embrace her sexuality like never before. Largely eschewing both fairy tale outlandishness and Cronenbergian body horror, director Ivan I. Tverдовский instead delivers a surprisingly sweet story of late in life coming-of-age. Lead actress Pavlenkova delivers a brave, convincing performance, ensuring that while Natasha's strange appendage may be uncommon, her quest to embrace life will resonate with viewers of all species.

PRINT SOURCE: NEW EUROPE FILM SALES / JAN NASZEWSKI
 JAN@NEWEUROPEFILMSALES.COM



25
 F O R
 25

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PFS ROXY THEATER
2023 SANSOM ST.

FADE IN.

INT. HOME - A WINTER NIGHT

Sad-faced HOMEOWNER stands in middle of room, wearing too many layers and holding his PGW bill.

Homeowner

I don't... I mean... It's just... why even pay for heating if you're so leaky?

who talks like this??

this is silly!

Blinds over window roll closed and then open again as the house blinks. Sound of CREAKING to signify the house shrugging.

House

Supporting the local economy?
Stopping the pipes from freezing?

that's eye opening

By the way, fun fact: 85% of all homes suffer from at least one health, safety, comfort or finance issue. That's, like, nearly every house!

HOMEOWNER slowly and deliberately CRUMPLES the bill in his hand.

Emote more

Homeowner

Fun? Fact? What is fun about that fact? Alright, I've had enough of this.

HOMEOWNER grabs laptop, SCRAPES chair back from table, sits and begins TYPING on keyboard. His face is bathed in monitor blue and we can clearly see him start to relax.

House

HHHHeeeeyyyy, buddy... Whatcha doin'?

Needs more emphasis!

Homeowner

What I should have done a long time ago. I'm going to PGWenergysense.com to start taking control of my comfort, my home and my budget.

House

Ooooh... Sounds expensive.

No! No!

WELL DONE

Homeowner

Joke's on you, House! With EnergySense rebates I save hundreds on a home energy audit, hundreds more on new heating equipment and I cut my energy bill. Forever!

Through the windows we see dawn break and hear birds starting their morning SONG. Suddenly the audience realizes this isn't the future... it's right now!

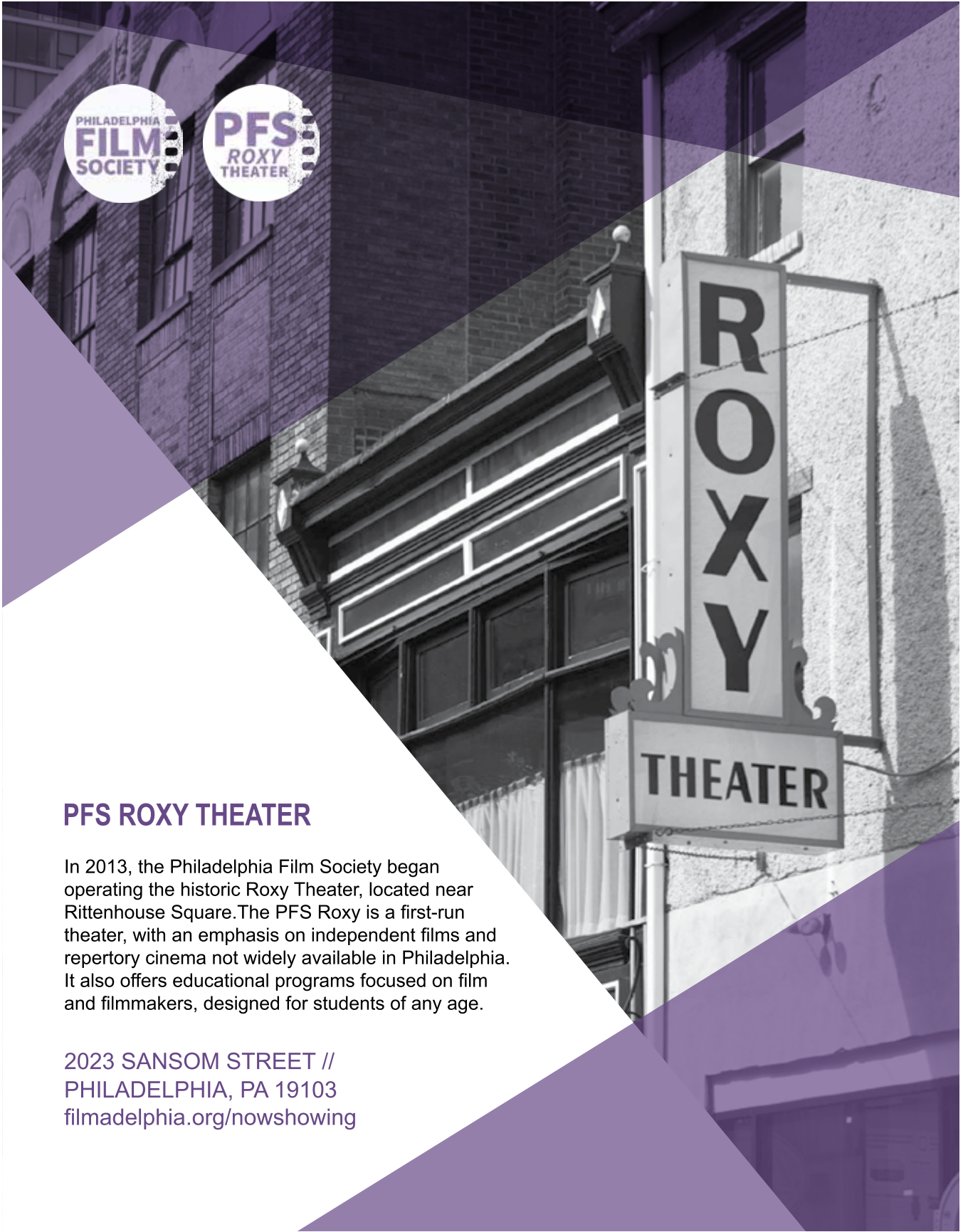
END. FADE TO BLACK. CREDITS:

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AMERICAN INDEPENDENTS

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AMERICAN INDEPENDENTS PRESENTED BY **xfinity**



ANOTHER EVIL

DIR: CARSON MELL / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 90 MIN / CAST: STEVE ZISSIS, MARK PROKSCH, JENNIFER IRWIN, DAX FLAME

**FRIDAY, OCT. 21 /
9:45 PM / RITZ FIVE**

**WEDNESDAY, OCT. 26 /
9:15 PM / RITZ FIVE**



Successful painter and family man Dan has three problems: the two ghosts haunting his mountain house and Os, the bizarre exorcist he hired to get rid of them.

After receiving disappointing live-and-let-live advice from a new age paranormal investigator, Dan hires self-described “industrial-grade exorcist” Os to rid his vacation home of the two spectral presences terrifying his family. Os is an extreme personality, a leather-clad, fedora-wearing, smack-talking, day-drinking, ghost-hating, oversharing, intensely insecure, desperately lonely guy — but one who seems to get results. After an apparent success catching the first ghost, Dan invites Os to stay with him until the job is done — a decision he quickly comes to regret. The feature directorial debut from Silicon Valley writer/producer Carson Mell is a great actors’ showcase for the hilarious Steve Zissis (*Togetherness*) and Mark Proksch (*The Office*). Mell’s wicked script and sharp direction flesh out this awkward budding friendship with equal parts humor and pathos. *Another Evil* is a great genre blend, a haunted-house cringe comedy where outlandish boundary-crossing behavior creates as much tension as the undead presences lurking in the shadows.

PRINT SOURCE: MEMORY / RIEL ROCH-DECTER / INFO@MEMORY.IS

SHORT



PRECEDED BY: THE PROCEDURE

DIR: CALVIN REEDER / LENGTH: 4 MIN

A man is captured and forced to endure a strange experiment.



BETWEEN US

DIR: RAFAEL PALACIO ILLINGWORTH / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 95 MIN / CAST: OLIVIA THIRLBY, BEN FELDMAN, ADAM GOLDBERG, ANALEIGH TIPTON

MONDAY, OCT. 24 / 7:15 PM / RITZ FIVE
WEDNESDAY, OCT. 26 / 4:35 PM / RITZ FIVE



A raw, personal and dreamy drama about the difficulties of commitment and keeping one's independence, Between Us takes a powerful and unique look at the struggles of a long-term relationship and how one night of temptation can change everything.

When is it time to "grow up?" To stop dating and get married? To abandon city life for a home in the suburbs? To settle down and have kids? Or to move on? In *Between Us*, Dianne (Olivia Thirlby) and Henry (Ben Feldman) struggle with these decisions. Stuck in a long-term committed relationship that seems to be going nowhere, the temptation to experience something new outside of their partnership is nearly palpable. After yet another fight, they separate for a night on the town, unsure of where they will end up in the morning. Evading the advances of a rich client, Dianne finds companionship in the charming Liam (Adam Goldberg), an accomplished artist who seems happily married. He comforts Dianne in that she, too, can continue to be creative and independent, yet still want commitment in matrimony. Across town, Henry is immediately tempted by the striking punk rocker Veronica (Analeigh Tipton) whose overt advances are sure to end a life of monotony. The younger Veronica leads him on a night of parties, drugs and heavy drinking that are at once exciting, yet alarming. Told almost like an LA-lit reverie, *Between Us* is a drama that effectively wades through the grey area of relationships and the importance of independence to transcend the often vapid genre.

PRINT SOURCE: IFC FILMS / JUSTIN DIPIETRO
 JUSTIN.DIPIETRO@IFCFILMS.COM



DONALD CRIED

DIR: KRIS AVEDISIAN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 88 MIN / CAST: KRIS AVEDISIAN, JESSE WAKERMAN, LOUISA KRAUSE

FRIDAY, OCT. 28 /
9:35 PM / RITZ FIVE

SUNDAY, OCT. 30 /
9:15 PM / RITZ FIVE



Emerging filmmaker Kristopher Avedisian's feature-length version of his award-winning short, about a man forced to reconnect with his infuriating best friend from high school, premiered to rave reviews at this year's SXSW Film Festival.

Peter was more than happy to trade his small-town childhood in Rhode Island for a life on Wall Street, and just as unhappy to have to return to his roots to bury his grandmother. Worse yet, after leaving his wallet on the plane he has no choice but to turn to his old pal Donald for help. Donald is a pain in the butt, a little too eager, nutty to the very bleeding edge of dangerous, and worst of all, makes an otherwise numb Peter feel guilty for having left him in the dust. Despite what the title suggests, *Donald Cried* is more full of hilarious hijinks and cringe-inducing comedy than tears. But it is also so much more than the stereotypical, man-child-coming-of-age story it may initially appear to be. With its whip-smart script, unflinching willingness to laugh at the darker side of life, and touches of real pathos, *Donald Cried* is a delightfully deranged buddy movie with a bracing dose of reality.

PRINT SOURCE: THE ORCHARD / DAN GOLDBERG
 DGOLDBERG@THEORCHARD.COM

SHORT



PRECEDED BY: THUNDER ROAD

DIR: JIM CUMMINGS / LENGTH: 13 MIN
 Officer Arnaud loved his mom.

64 AMERICAN INDEPENDENTS

AMERICAN INDEPENDENTS PRESENTED BY **xfinity**



FIRST GIRL I LOVED

DIR: KEREM SANGA / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 93 MIN / CAST: DYLAN GELULA, BRIANNA HILDEBRAND, MATTEO ARIAS, PAMELA ADLON, CAMERON ESPOSITO

SUNDAY, OCT. 23 / 6:55 PM / RITZ EAST A
FRIDAY, OCT. 28 / 7:15 PM / RITZ FIVE



Unrequited feelings and mixed signals are abuzz in director Kerem Sanga's earnest foray into high-school romance among a complex trio of characters that captures the essence of being 17 and in love.

Awkward, anxious Anne is an art school attendee in the making who finds solace in hiding behind her camera, capturing candid compositions of those around her. While covering the varsity softball game for the school's yearbook, her shutterbug eye hovers on a popular senior athlete. When Anne tries to confide in her friend Cliff, the conversation does not go as planned and soon they learn the fragility of what had seemed like their unbreakable bond. Director Sanga expertly crafts an engrossing and unique tale, purposely omitting key scenes only to reveal them later in the film for ultimate dramatic effect. The story is brilliantly structured to carefully unfold layer by layer, leaving the viewer curious and surprised scene by scene. This approach is indicative of the complicated interactions of its characters, who fumble through a series of misunderstandings caused by a lack of information. Supported by a slew of traditionally comedic actors including Pamela Adlon, Tim Heidecker, Erik Griffin, and Cameron Esposito, the teen leads excel at conveying the difficulty of honest emotional expression in an environment that all too often tries to suppress it.

PRINT SOURCE: PSH COLLECTIVE / ROSS PUTMAN
ROSS.LEWIS.PUTMAN@GMAIL.COM



HUNTER GATHERER

DIR: JOSH LOCY / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 88 MIN / CAST: ANDRE ROYO, GEORGE SAMPLE III, KELLE STEWART

MONDAY, OCT. 24 / 9:25 PM / RITZ FIVE

TUESDAY, OCT. 25 / 7:20 PM / RITZ FIVE



In this offbeat comedy, a middle-aged former convict returns to his old stomping grounds intent on winning back his dream girl, but finds things aren't exactly as he left them.

One of the more singular characters in recent indie film, Ashley Douglas — marvelously played by Andre Royo of *The Wire* — is a man of many contradictions. Despite being unemployed and living with his mother after a stint in prison, Ashley possesses a tireless self-assurance frequently bordering on self-delusion. As Ashley tries to get his life back on track through a series of off-kilter interactions with a band of memorable characters with whom he comes into contact, we begin to get a rare and beautiful glimpse into the world he's been dreaming from for years. Chief among his confidants is Ashley's friend and loyal sidekick Jeremy "Jerms" Pittman (George Sample III), a good-natured young man whose intellectual simplicity belies emotional acuity. Director Joshua Locy's low-key style and fondness for lovable outsiders recall the work of Richard Linklater and Michel Gondry, yet his debut feature has a distinctive rhythm and visual style all its own. Wandering along at a leisurely pace, *Hunter Gatherer* is as craftily moving as it is funny, building emotional resonance as a study of friendship and redemption.

PRINT SOURCE: ROUGH HOUSE PICTURES / APRIL LAMB
CARROLL@CINETICMEDIA.COM

SHORT



PRECEDED BY: THE BLOOP

DIR: CARA CUSUMANO / LENGTH: 7 MIN

This impressionistic docu-mystery explores the origins of an unidentified deep sea sound.



MY ENTIRE HIGH SCHOOL SINKING INTO THE SEA

DIR: DASH SHAW / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 77 MIN / CAST: JASON SCHWARTZMAN, LENA DUNHAM, REGGIE WATTS, MAYA RUDOLPH, SUSAN SARANDON

FRIDAY, OCT. 21 /
7:35 PM / RITZ FIVE

SUNDAY, OCT. 30 /
8:45 PM / RITZ EAST A



Graphic novelist Dash Shaw makes his directorial debut with this teenage riot of an animated adventure.

We've all done time in study hall, imagining ways for our school to be destroyed and for us to emerge as a hero. Well, Shaw, acclaimed author and artist of graphic novels like *Bottomless Belly Button* and *New School*, has transformed his fantasies into this hilarious mashup of *The Breakfast Club* and *Titanic*. Dash is a sophomore reporter for the Tides High student newspaper, which no one reads, so when he discovers that the school is built on a fault line, nobody believes him. Then, disaster! An earthquake strikes, and the school begins tipping into the Pacific. If Dash and his band of brothers are to make it out alive, they'll need to rely on one another in ways unimaginable before the hallways were filled with baby sharks. Voiced by a cast that includes Jason Schwartzman, Lena Dunham, Reggie Watts, Maya Rudolph, and Susan Sarandon, this is a weird journey into the always-perilous world of high school.

PRINT SOURCE: ELECTRIC CHINOLAND / KYLE MARTIN
ELECTRICCHINOLAND@GMAIL.COM

SHORT



PRECEDED BY: *METUBE 2: AUGUST SINGS CARMINA BURANA*

DIR: DANIEL MOSHEL / LENGTH: 5 MIN

Elfie and her son August venture onto the street to present the boldest operatic flash mob the internet has ever witnessed!



SPA NIGHT

DIR: ANDREW AHN / COUNTRY: USA / LANG: KOREAN, ENGLISH / YEAR: 2016 / LENGTH: 93 MIN / CAST: JOE SEO, HAERRY KIM, YOUN HO CHO, TAE SONG, HO YOUNG CHUNG

TUESDAY, OCT. 25 /
5:00 PM / RITZ FIVE

WEDNESDAY, OCT. 26 /
6:55 PM / RITZ FIVE



In this confident feature debut from director Andrew Ahn, we are given a rare and thrilling glimpse into both underground gay sex culture and the Korean American community as these worlds collide in a 24-hour spa.

A first-generation American living in Koreatown with his parents, David is drifting through life, helping with the family business, just skating by in school, and struggling with his sexuality. David is gay but unable to express it, let alone tell his more conservative parents. When the family is suddenly devastated by the loss of their restaurant, David takes a job as an attendant at a 24-hour spa of the variety that flourishes in K Town, and discovers a world of open gay expression and casual male nudity. Slowly, longing and discovery jolt him out of his inertia. Rather than exploit his character's burgeoning awareness of his sexuality for cheap drama, Ahn has the patience and restraint to take us on an intimate journey through his sometimes thrilling, sometimes excruciating process of self acceptance, one that is beautifully acted out by all three primary actors. Ahn has created a complex, touching, respectful exploration of identity that gently refuses to reduce its characters to stereotypes.

PRINT SOURCE: STRAND RELEASING / NATHAN FAUSTYN
NATHAN@STRANDRELEASING.COM

DOCUMENTARY SHOWCASE

Comprising the best in documentary filmmaking, these compelling films feature everything from stirring character studies to fascinating looks at current global issues.

TICKETS ARE FREE AS PART OF PFS ON US PRESENTED BY PNC ARTS ALIVE. SEE PG. 21 FOR DETAILS.



BEST AND MOST BEAUTIFUL THINGS

DIR: GARRETT ZEVEGETIS / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 91 MIN

FRIDAY, OCT. 28 /
2:45 PM / RITZ FIVE

SUNDAY, OCT. 30 /
2:25 PM / RITZ FIVE



The makers of this strikingly intimate documentary spent six years following Michelle Smith, a funny, quirky young woman who's both legally blind and on the autism spectrum.

In *Best and Most Beautiful Things*, director Garrett Zevgetis captures significant moments in his subject's life: graduating high school, turning 21, a first serious relationship, as well as many of the small triumphs and disappointments in between. Diagnosed with Asperger syndrome as a child and unable to see more than a few inches from her face, Michelle is awkward and moody, but also quick-witted, insightful, and ambitious. She finds strength by doubling down on her uniqueness and seeks companionship in niche, online communities, discovering new, often surprising, avenues for connection and self-expression. One of the great pleasures of the film is watching as each of her post-adolescent stumbles gives way to newfound insight and self-assurance. In sequences attempting to replicate Michelle's sensory experience for the viewer, the filmmakers provide insight into what it's like to see the world through Michelle's eyes. But despite the specificity of its subject matter, *Best and Most Beautiful Things* is remarkable for the honest and eloquent way it captures the universal growing pains of young adulthood.

PRINT SOURCE: FIRST RUN FEATURES / PAUL MARCHANT / PAUL@FIRSTRUNFEATURES.COM



I AM NOT YOUR NEGRO

DIR: RAOUL PECK / COUNTRY: USA, FRANCE, BELGIUM, SWITZERLAND / LANG: ENGLISH / YEAR: 2016 / LENGTH: 93 MIN

SATURDAY, OCT. 22 /
5:15 PM / RITZ FIVE

SATURDAY, OCT. 29 /
9:30 PM / RITZ FIVE



Samuel L. Jackson brings the words of James Baldwin to life in Raoul Peck's stunning, sobering cinematic essay, in which Baldwin reflects on his murdered friends and the legacy of racial hatred in America.

I Am Not Your Negro is essentially an adaptation of a book that was never completed: an unfinished manuscript Baldwin began in 1979 in an attempt to depict the lives and violent deaths of his friends Medgar Evers, Malcolm X, and Martin Luther King Jr. With typical eloquence and candor, Baldwin reflects on his own experiences growing up in a country marred by deep-rooted prejudice, and on his conflicted place within the civil rights movement. Director Raoul Peck combines this text (vividly read by Jackson) with archival footage from a variety of disparate sources, from glossy Hollywood musicals to grainy, disturbing footage of police beatings. Peck makes the provocative but inspired choice to intercut the author's words with images of more recent instances of racial injustice, from the Rodney King beating to the protests in Ferguson, Missouri, underlining how little about American race relations has changed since Baldwin's time. The combined visions of Baldwin and Peck make for an enlightening, trenchant, and undeniably powerful film.

PRINT SOURCE: MAGNOLIA PICTURES / MARTIN WENDEL
MWENDEL@MAGPICTURES.COM



LOVETRUE

DIR: ALMA HAR'EL / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 82 MIN

FRIDAY, OCT. 21 /
5:15 PM / RITZ FIVE

SUNDAY, OCT. 30 /
7:00 PM / RITZ FIVE



A poetic and daring exploration into the myths and realities of contemporary "true love," LoveTrue is an evocative combination of nonfiction and experimental filmmaking from award-winning filmmaker Alma Har'el.

"Love is never as it seems," ponders Coconut Willie, a free-spirited surfer in Hawaii who cares deeply for his young son, only to discover the child is not biologically his. In Alaska, Blake seeks balance between her hopes for the future, her platonic relationship with her boyfriend and her job as an exotic dancer, while on the streets and in the subways of New York, Victory, a young singer, struggles to reconcile her love for her father with her parents' complicated past. Acting as her own cinematographer, Har'el captures the three stories at the heart of her film in numinous images that offer a panoptic view of the complex truths behind the idea of true love. Unafraid to break with documentary conventions, Har'el allows the elusive nature of love itself to guide her filmmaking. From traditional interviews and observational lensing to artistic recreations, reimaginings and elements of performance she dubs "psychodramas," she moves freely from the traditional to the unexpected, ferreting out revelatory truths about love and all its complications, no matter where they may lie.

PRINT SOURCE: DOGWOOF / LUKE BRAWLEY / LUKE@DOGWOOF.COM

SHORT



PRECEDED BY: LIKE

DIR: GARRETT BRADLEY / LENGTH: 9 MIN

In Bangladesh, exploring the multimillion-dollar industry that grows social media followings for celebrities and brands alike.

68 DOCUMENTARY SHOWCASE



MAGICIANS: LIFE IN THE IMPOSSIBLE

DIR: MARCIE HUME, CHRISTOPH BAADEN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 88 MIN

THURSDAY, OCT. 27 / 9:25 PM / RITZ FIVE

SATURDAY, OCT. 29 / 7:30 PM / RITZ FIVE



Equal parts awe-inspiring and heartbreaking, Magicians captures the wizarding world of professional magic and the challenges that come with seeking illusory fame in a biz where being sawed in half is the norm.

A good magician never reveals his secrets, or so the saying goes — but the four subjects of *Magicians: Life in the Impossible* are ready and willing to reveal their most private hopes and dreams. This oftentimes hilarious yet touching documentary discovers the lengths one goes through to capture a moment in the spotlight in such a niche corner of the entertainment world. Spurred by his ability to amazingly make things levitate, illusionist David Minkin strives to break into the world of televised magic. Jon Armstrong, considered one of the greatest up-and-coming close-up magicians, struggles to balance his new marriage with his yearning to perform on the road. Like Armstrong, Brian Gillis is a close-up magician and in his heyday was christened Johnny Carson's favorite. Now over twenty years later, Gillis must face an industry that favors spectacle over technique and an exorbitant mortgage on his own magic domain. Giving famed "mindfreak" Criss Angel a run for his money, and a potential court case, German magician Jan Rouven aims to become the top performer in Sin City. Although their methods may be different, the magicians all share the insatiable drive to induce wonder in their audiences, and we are all the better for it.

PRINT SOURCE: FILM FOR THOUGHT, INC. AND SUBJECTIVE FILMS, LLC.
CHRISTOPH BAADEN / CONTACT@FILMFORTHOUGHT.COM



O.J.: MADE IN AMERICA

DIR: EZRA EDELMAN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 467 MIN

SUNDAY, OCT. 23 / 12:00 PM / RITZ FIVE



In an elegant combination of Do the Right Thing and Making a Murderer, this searing documentary dives deep in the complex socio-political race dynamics that played a central role in one of the most important court cases in American history.

Telling the tale in five distinct sections, director Ezra Edelman announces himself as a major documentarian with this engrossing and comprehensive look at the history of Orenthal James Simpson, professional football player and actor charged with the murder of his wife Nicole Brown Simpson and her friend Ronald Goldman. A masterwork of epic proportions, Edelman's feature film is not only a detailed history of O.J.'s career and alleged crimes, but also an account of race relations in America since the 1960s. Cleverly juxtaposing key moments throughout the nation's ongoing civil conflict with Simpson's rising stardom as the black football star most celebrated by white mainstream media, *Made in America* paints a very clear picture of the so-called "whitification" and subsequent "blackification" of O.J. as he struggles to win the infamously racially charged homicide case. One of the most important films of this year or any year, this edge-of-your-seat true crime thriller is a must-see.

Presented with one 30-minute intermission between Parts 2 and 3 and one 60-minute intermission between Parts 4 and 5.



OBIT

DIR: VANESSA GOULD / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 93 MIN

THURSDAY, OCT. 27 / 7:05 PM / RITZ FIVE

SUNDAY, OCT. 30 / 4:40 PM / RITZ FIVE



If you think obituary-writing sounds morbid, prepare to be blown away by this funny, moving, and downright lively exploration of one of journalism's least-appreciated art forms.

Both a peek into the inner workings of a familiar but misunderstood journalistic realm and a thoughtful meditation on memory and mortality, *Obit* delves into the world of obituary-writing by following several writers for the Obituaries section of The New York Times. The film takes us through the process of putting together an obit, during which writers are handed little more than the name of a recently deceased person and given the daunting task of mastering and eloquently summarizing their subject's life story and influence in only several hundred words. In interviews, the uniformly insightful writers describe their jobs and some of their more memorable subjects, which range from celebrated luminaries to fascinating obscurities. The writers are amusingly matter-of-fact about death, sifting through entire lives and legacies for the nuggets deemed most newsworthy, yet their unique perspectives on death are anything but grim. With humor, empathy, and genuine curiosity they focus not on death but on everything leading up to it, making *Obit* an offbeat group portrait that's surprisingly life-affirming.

PRINT SOURCE: KINO LORBER / GRAHAM SWINDOLL
GSWINDOLL@KINOLORBER.COM



PETER AND THE FARM

DIR: TONY STONE / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 92 MIN

MONDAY, OCT. 24 / 4:45 PM / RITZ FIVE

SUNDAY, OCT. 30 / 12:00 PM / RITZ FIVE



Subverting expectations every chance it gets, this portrait of 68-year-old New Hampshire farmer Peter Dunning is a searing look at a man, his work, and his demons.

Over the course of a year, director Tony Stone and his crew track the day-to-day routine of Peter Dunning, their chatty, Santa-bearded subject. Despite what the premise might suggest, unsuspecting viewers be warned: *Peter and the Farm* is not a slice of feel-good, pastoral escapism. After more than 30 years of physical toil and personal disappointment, Peter boasts all the effortlessness and insight one would expect from a man with his experience, but none of the hard-won serenity. He is, at times, light, cool and at least partially filled with gratitude; at others, he's a struggling alcoholic racked by loneliness and given to bouts of existential despair. The resulting portrait is emotionally visceral and appropriately steeped in equal parts picturesque landscapes, blood, guts, and grime. This attentiveness to the frequently jarring polarities of life — beautiful and ugly, tender and cruel, joyful and sad — is its greatest strength. For all the suffering on display of both man and animal, *Peter and the Farm* is ultimately a compassionate, startlingly beautiful, and tremendously honest film.

PRINT SOURCE: MAGNOLIA PICTURES / MARTIN WENDEL
MWENDEL@MAGPICTURES.COM

SHORT



PRECEDED BY: **BISONHEAD**

DIR: ELIZABETH LO / LENGTH: 9 MIN

A family of Ponderai Native Americans embark on a controversial journey through Yellowstone to exercise their treaty hunting rights.

FEAST

A tasting menu highlighting contemporary culinary stories from around the globe.

FEAST PRESENTED BY



BUGS

DIR: ANDREAS JOHNSEN / COUNTRY: DENMARK / LANG: ENGLISH / YEAR: 2016 / LENGTH: 74 MIN

FRIDAY, OCT. 21 / 7:35 PM / RITZ EAST A
THURSDAY, OCT. 27 / 4:40 PM / RITZ EAST A



An equally exciting and icky documentary adventure that spans the globe, Bugs uncovers the edible creepy crawlers of the earth that could help end world hunger. That is, if we can stomach it.

The Food and Agriculture Organization of the United Nations (FAO) estimates that by 2050 there will be 9 billion people on Earth. Food production will have to increase by 70% and there simply won't be enough to support such exponential growth. The Nordic Food Lab and its insect research initiative seek to change that. A Danish non-profit organization founded by René Redzepi, head chef of Nomad, often referred to as the "Best Restaurant in the World," wants to gastronomically introduce bugs of all shapes and sizes into developed countries' cuisine. The heroes of this outrageous documentary are Nordic Food Lab head chef Ben Reade and lead researcher Josh Evans. With their lack of a gag reflex and enviable palate, Reade and Evans dine on everything from casu marzu (maggot-infused cheese) to dung beetle stew. Along the way they discover traditional ways of harvesting rare bugs and grubs that do not undermine the ancient ecosystems of countries such as Uganda. Keeping his camera on the real slimy stars of the film, director Andreas Johnsen has an expert eye for haute queasy cuisine and introduces an important conversation for the world to see.

PRINT SOURCE: KINO LORBER / GRAHAM SWINDOLL
GSWINDOLL@KINOLORBER.COM

SHORT



PRECEDED BY: PEACE IN THE VALLEY

DIR: MICHAEL PALMIERI, DONAL MOSHER / LENGTH: 15 MIN

Follow the inhabitants of Eureka Springs, Ark., as they prepare for a vote on LGBT rights.



INSATIABLE: THE HOMARO CANTU STORY

DIR: BRETT A. SCHWARTZ / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 98 MIN

SATURDAY, OCT. 22 / 7:40 PM / RITZ EAST A
MONDAY, OCT. 24 / 5:05 PM / RITZ EAST A

This revealing doc captures the life and times of the young chef whose inventive cuisine made him a food-world celebrity and helped put Chicago's burgeoning culinary scene on the map.

In *Insatiable*, director Brett A. Schwartz tracks the story of world-renowned molecular gastronomist Homaro Cantu, from a troubled youth marred by poverty and abuse to international renown as the head chef at Moto, one of the country's most acclaimed restaurants. Cantu belonged to a scene of young, Chicago-based chefs innovating the field of molecular gastronomy, which introduced new, sometimes cerebral, techniques to fine dining. Even among this forward-thinking crew, Cantu was a trailblazer, always seeking new ways to change the way people thought about food. Through interviews with Cantu and many of his closest friends and associates, Schwartz captures the chef's sweeping ambition, which ranged from ending world hunger to introducing a "miracle berry" that could stymie the nation's obesity epidemic. These ambitions came with a cost, and *Insatiable* is unflinching in its portrayal of the obstacles that often prevented the chef from realizing his plans. Yet even when Cantu's ideas seem far-fetched, his enthusiasm and genuine sense of possibility are infectious, and Schwartz deftly captures how these qualities managed to inspire so many.

PRINT SOURCE: STORYSCREEN / BRETT SCHWARTZ
 BSCHWARTZ@STORYSCREEN.COM



TAMPOPO

DIR: JUZO ITAMI / COUNTRY: JAPAN / LANG: JAPANESE / YEAR: 1985 / LENGTH: 114 MIN / CAST: TSUTOMU YAMAZAKI, NOBUKO MIYAMOTO, KEN WATANABE

SUNDAY, OCT. 23 / 4:30 PM / RITZ EAST A

Learn the art of noodle-soup-making and much more in the brand new 4k restoration of Juzo Itami's classic "ramen western" comedy about two milk-truck drivers and a widowed restaurant owner's quest to perfect the craft.

Slurping 101: Savor the aroma. Poke the pork. Noodles first. Slurp three times. These are just some of the life lessons the affable Gun (Ken Watanabe) recounts to his cowboy hat-wearing co-worker Gorō (Tsutomu Yamazaki) about his legendary encounter with an ancient noodle connoisseur. When the two men happen to stop at a dilapidated roadside noodle joint, they not only get into a barroom scuffle with the locals, but befriend the widowed owner, Tampopo (Nobuko Miyamoto). Their singular obsession about everything ramen blossoms into friendship and aspirations to become the best ramen noodle restaurant in the country. Interspersed with their journey are a number of now classic vignettes about Japan's near-religious relationship with food. Although it features training montages, classic showdowns and other staples of Western cinema, Itami never once abandons the compassion, discipline, and outright goofiness found in his native home. Come for the food, but stay for the delightful company in this brand new restoration of the cemented classic of Japanese cinema.

PRINT SOURCE: JANUS FILMS / BRIAN BELOVARAC
 BELOVARAC@JANUSFILMS.COM

THE GRAVEYARD SHIFT

Horror, action, suspense, and the downright weird, these films will keep you awake during the graveyard shift.



THE AUTOPSY OF JANE DOE

DIR: ANDRÉ ØVREDAL / COUNTRY: UK, USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 99 MIN / CAST: BRIAN COX, EMILE HIRSCH, OPHELIA LOVIBOND

FRIDAY, OCT. 21 / 9:50 PM / RITZ EAST A
MONDAY, OCT. 24 / 9:15 PM / RITZ EAST A

A stormy night goes from dark to deadly as two morticians attempt to unravel the secrets of a beautiful, but mysterious, corpse in this supernatural thriller from the director of Troll Hunter.

When the police discover the half-buried body of a young woman in the basement of a house that's the scene of several bloody murders, they take the body, which shows no outward sign of violence or trauma, to the local family-run funeral home, desperate for answers. There, in the labyrinthine basement of the morgue, owner Tommy and his son Austin begin an autopsy on the nameless woman, discovering a disturbing and unexplainable history of violence hidden underneath her skin. With a storm raging outside and the flickering lights overhead threatening to go out altogether, the two men continue their work, unknowingly slicing through the thin membrane between the living and the dead with each cut of their scalpel. Norwegian director André Øvredal thrilled genre fans with *Troll Hunter*, and now, for his English language debut, he has crafted a classic spook show of otherworldly retribution in which what can be seen in the light is not half as disturbing as what lies hidden in the shadows.

PRINT SOURCE: IFC FILMS / JUSTIN DIPIETRO
JUSTIN.DIPIETRO@IFCFILMS.COM



THE EYES OF MY MOTHER

DIR: NICOLAS PESCE / COUNTRY: USA / LANG: ENGLISH, PORTUGUESE / YEAR: 2016 / LENGTH: 77 MIN / CAST: KIKI MAGALHAES, WILL BRILL, CLARA WONG, FLORA DIAZ AND JOEY CURTIS-GREEN

SATURDAY, OCT. 22 / 9:35 PM / RITZ FIVE
THURSDAY, OCT. 27 / 9:30 PM / RITZ EAST B



As eerily beautiful as it is terrifying, director Nicolas Pasce's atmospheric chiller delves into the psyche of an isolated young woman whose loneliness gradually gives way to bloodlust.

Taking place almost entirely on the grounds of a secluded country house, *The Eyes of My Mother* tracks the development of Francisca, a strange girl whose childhood is marred by a grisly tragedy and grislier aftermath. As a young woman, Francisca (Kiki Magalhaes) finds herself alone in the world, hopelessly estranged from society yet grasping for human connection in ways both poignant and alarming. Unique in its seamless blending of horror and art film, *The Eyes of My Mother* maintains an air of chilly composure even as its plot veers maniacally into slasher film territory. In its relatively lean runtime, the film packs in an impressive array of genuinely unsettling incidents and images, ramping up the derangement of its heroine's actions until the last, unnerving minute. Gorgeously shot in austere black and white, the film boasts an otherworldly beauty that only serves to underscore its moments of shocking violence and cruelty.

PRINT SOURCE: MAGNOLIA PICTURES / MARTIN WENDEL
 MWENDEL@MAGPICTURES.COM



THE HANDMAIDEN

ORIGINAL TITLE: AGASSI / DIR: CHAN-WOOK PARK / COUNTRY: KOREA / LANG: KOREAN, JAPANESE / YEAR: 2016 / LENGTH: 145 MIN / CAST: MIN-HEE KIM, TAE-RI KIM, JUNG-WOO HA, JIN-WOONG CHO, HAE-SOOK KIM, SO-RI MOON

SATURDAY, OCT. 22 / 10:15 PM / PRINCE THEATER
SUNDAY, OCT. 30 / 8:35 PM / RITZ EAST B

An intricately plotted and staged thriller surrounding an elaborate con, Chan-Wook Park's delightfully unhinged take on period drama brings unparalleled craftsmanship to the auteur's trademark edginess and perverse humor.

Transporting the action of Sarah Waters' novel *Fingersmith* to Japanese-occupied Korea in the 1930s, *The Handmaiden* tells the story of Sook-Hee Nam (Tae-ri Kim), a scrappy pickpocket involved in a plot to swindle Japanese heiress Lady Hideko (Min-Hee Kim). Hired as a servant in the lavish estate shared by the wealthy woman and her leering uncle, Sook-Hee is tasked with nudging Hideko into the arms of a dashing conman (Jung-Woo Ha). But Sook-Hee finds her allegiance tested when she develops an intense, mutual attraction to her beautiful, naive mistress. A tangled web of shifting alliances, buried secrets, and shocking revelations, *The Handmaiden* finds director Chan-Wook Park (*Oldboy*) riffing on gothic melodrama and delighting in subverting his seemingly repressed characters' formality with ample pleasures and degradations of the flesh. Yet for all its degenerate moxie, *The Handmaiden* is a beautiful and impeccably crafted film, creating a baroque, hothouse environment in which carnal desires and depraved appetites come thrillingly to the fore.

PRINT SOURCE: MAGNOLIA PICTURES / MARTIN WENDEL
 MWENDEL@MAGPICTURES.COM



SECRET SCREENING

LENGTH: 120 MIN

SATURDAY, OCT. 29 / 9:40 PM / RITZ EAST B


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But we can't spoil it. Or we're not allowed to spoil it. Or we just don't want to spoil it. Either way, you're gonna have to trust us on this one. We'll be delivering to you one of the hottest genre titles of the year that is going to make everyone else jealous that you saw it first. No one will know what they're seeing until the title credits roll, but we're sure you will not be disappointed in taking the risk.

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The Lumière Society was formed to honor loyal PFS members. This esteemed group of film lovers have been active donors for over five consecutive years. The Lumière Society is named in honor of brothers Auguste and Louis-Jean Lumière, inventors of the cinematograph, which combined the motion picture camera, film processor and projector in one unit.

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- Increase engagement of young professionals within the Philadelphia film community
- Provide social, networking, and educational opportunities that deepen a passion or interest in film
- Develop the next generation of advocates for film in Philadelphia and potential board members for PFS

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Members of the Spotlight Circle generously support the Philadelphia Film Society in its mission to engage the community through film experiences that inspire, educate, challenge, and entertain. We thank you for acknowledging PFS and the important role that film plays in Philadelphia's arts and cultural community.

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GREATER FILMADDELPHIA PRESENTED BY 



BACKPACK FULL OF CASH

DIR: SARAH MONDALE / COUNTRY: USA / LANG: ENGLISH /
YEAR: 2016 / LENGTH: 95 MIN / CAST: MATT DAMON AS NARRATOR

SATURDAY, OCT. 22 / 5:10 PM / PRINCE THEATER
SATURDAY, OCT. 29 / 4:10 PM / PRINCE THEATER



Philadelphia is at the forefront of this enlightening and alarming documentary narrated by Matt Damon that explores the effects and implications of diminishing funds for public schools and the growing concern over the charter school system.

In the fall of 2013, the Philadelphia community faced its biggest obstacle yet: providing an education to the city's students despite closing 23 public schools. Governor Tom Corbett swiftly cut \$1 billion of public education funding statewide and Philadelphia got the brunt of it, with over \$300 million in budget cuts. This resulted in 4,100 job losses and the aforementioned school closings. With a student body poverty rate of 97%, South Philadelphia High School's 2013-2014 school year is featured as a prime example of a once celebrated educational institution forced to cut integral resources and staff vital to the school's success. Despite these startling setbacks, charter schools across the city seem to be flourishing in a sea of iPads, media arts studios, and more. Seemingly at odds with the mission of their establishment — a way to reach the most extreme at-risk students — *Backpack Full of Cash* begs us to examine these for-profit institutions that receive public funding. Exploring what many call a war on public education in battleground cities like Philadelphia, New Orleans, and Nashville, the film serves as a wake-up call for citizens concerned about access to quality, equitable education for today's students and future generations.

PRINT SOURCE: STONE LANTERN FILMS & TURNSTONE PRODUCTIONS /
SARAH MONDALE (SLF) & VERA ARONOW (TP) / SMONDALE@
STONELANTERNFILMS.ORG & VERA@TURNSTONEPROD.COM

GREATER FILMADDELPHIA

Featuring work from some of our finest homegrown filmmakers, this category brings our city and its talent to the big screen.



BLUE JAY

DIR: ALEX LEHMANN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 80 MIN / CAST: MARK DUPLASS, SARAH PAULSON

FRIDAY, OCT. 28 / 7:10 PM / RITZ EAST B

SUNDAY, OCT. 30 / 4:40 PM / RITZ EAST A



Former high school sweethearts are reunited by chance as adults and spend the day reminiscing about their past and what might have been in this moving drama starring Mark Duplass and Sarah Paulson.

Making his directorial debut, Alex Lehmann has crafted a touching, at times funny, at other times heartbreaking, tribute to the relationships we've all left behind but have never forgotten. Duplass, who also wrote the screenplay, plays Jim, an amiable thirtysomething who has returned to his small hometown to deal with the estate of his mother. In the aisles of the town grocery store, he bumps into Amanda, played by Paulson, his former girlfriend who coincidentally happens to be in town for family matters as well. Twenty years ago, the two were inseparable, devoted to each other with a youthful passion rarely seen outside of high school hallways and the back seats of borrowed cars. Now, catching up first over coffee and later beers and jellybeans, Jim and Amanda gently revisit their relationship, savoring shared memories of first love while delicately avoiding discussing their current situations. As day turns to night, the two discover that the past is a fragile yet powerful force that is never as distant as it might seem.

PRINT SOURCE: THE ORCHARD / JULIE DANSKER
JDANSKER@THEORCHARD.COM



DEUCES

DIR: JAMAL HILL / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 90 MIN / CAST: LARENZ TATE, MEAGAN GOOD, LANCE GROSS

SATURDAY, OCT. 29 / 1:50 PM / PRINCE THEATER

SUNDAY, OCT. 30 / 8:50 PM / PRINCE THEATER



In his first film shot outside of Philadelphia, Festival alum Jamal Hill (Streets) presents the high-octane thriller starring Larenz Tate and Meagan Good that centers on an undercover government agent working to infiltrate a notorious crime ring.

Deuces follows the titular character, a charismatic leader of a crime ring looking to get out and make an honest living for himself, and Jason, the agent working to take him down. Deftly infiltrating his team as an undercover agent, Jason quickly befriends Deuces and rises up the ranks, to the consternation of many other long-time team members. As Jason begins to lose touch with his handlers, moving deeper into the crime ring, his position is further complicated when he discovers that Deuces has unknowingly been dating Jason's sister Janet. Harkening back to crime greats like *The Departed*, *Deuces* many times leaves you questioning who can be trusted, who works for whom, and who will survive. With a constant, strong build escalating to a dramatic and shocking conclusion, *Deuces* is sure to excite and surprise Festival audiences.

PRINT SOURCE: FLAVOR UNIT ENT. / RON ROBINSON
RONROBINSON@ONEUNIT.COM

78 GREATER FILMADELPHIA

GREATER FILMADELPHIA PRESENTED BY 



SHORT STAY

DIR: TED FENDT / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 61 MIN / CAST: MIKE MACCHERONE, MARK SIMMONS, MARTA SICINSKA, DAN FARO, ELIZABETH SOLTAN

SUNDAY, OCT. 23 / 4:30 PM / PRINCE THEATER



SATURDAY, OCT. 29 / 12:00 PM / PRINCE THEATER

Presented on 35MM, Short Stay finds an awkward thirtysomething New Jersey native subletting an apartment in Philly from his smug sort-of friend while wading through the city's millennial milieu.

Director Ted Fendt has made a name for himself through his odd but relatable shorts, depicting “normal” nontraditional actors interacting in seemingly everyday situations. Always shot on 16MM and presented on 35MM, Fendt’s work is precise and purposeful in the way his actors move and speak. Fendt has possibly created his greatest character in his debut feature, *Short Stay*’s Mike (Mike MacCherone), a pizza delivery guy living with his mom. While in Philly visiting the apartment of the smarmy Mark (Mark Simmons), Mike is offered Mark’s room and job as a tour guide while the latter vacations in Poland. Mike accepts and finds himself interacting with Fendt’s regular troupe of actors. Each scene is almost a complete vignette made up of terse exchanges and sideways glances that are as benign as they are revelatory. When Mark unexpectedly returns home early from his trip, Mike finds himself without a room and job. His yearning for a place in the world is Fendt’s chance to explore the way people live and interact in modern times, awkwardness and all.

PRESENTED IN 35MM

PRINT SOURCE: TED FENDT / TED FENDT / TED.FENDT@GMAIL.COM

SHORT



PRECEDED BY: CHEKHOV

DIR: JACK DUNPHY / LENGTH: 5 MIN

A phone call from the director to his sister has all elements of the namesake master’s works.



A WOMAN, A PART

DIR: ELISABETH SUBRIN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 98 MIN / CAST: MAGGIE SIFF, CARA SEYMOUR, JOHN ORTIZ, KHANDI ALEXANDER

FRIDAY, OCT. 21 / 6:35 PM / RITZ EAST B



SATURDAY, OCT. 29 / 9:10 PM / PRINCE THEATER

When a stint in Hollywood leaves her depressed and disillusioned, an unhappy actress struggles to find contentment even after uprooting her life for a fresh start in NYC.

Years into a successful but unsatisfying run on a TV series, actress Anna Baskin (Maggie Siff) is depressed and in desperate need of a change. Abruptly dropping everything and moving back to New York City, Anna expects to fall back in with Isaac (John Ortiz) and Kate (Cara Seymour), old buddies from her theater days. But the reunion doesn’t go as smoothly as planned, and the trio is forced to face the lingering resentment that her professional success has caused. Appropriately, *A Woman, A Part* provides a terrific showcase for *Sons of Anarchy* star Siff, who turns in a flinty but sensitive performance. Director Elisabeth Subrin is well known for her experimental shorts and video installations, but for her feature debut she’s taken a relatively straightforward, naturalistic approach. Yet the themes explored in *A Woman, A Part* are anything but pedestrian, offering a thoughtful meditation on the nature of performance and a blistering assessment of gender bias in Hollywood.

PRINT SOURCE: SPECULATIVE PICTURES / SCOTT MACAULAY
SCOTTMACAULAY@GMAIL.COM



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BADEN BADEN

DIR: RACHEL LANG / COUNTRY: FRANCE, BELGIUM / LANG: FRENCH
/ YEAR: 2016 / LENGTH: 96 MIN / CAST: SALOMÉ RICHARD, CLAUDE
GENSAC, SWANN ARLAUD, OLIVIER CHANTREAU

MONDAY, OCT. 24 / 2:40 PM / RITZ FIVE
TUESDAY, OCT. 25 / 2:25 PM / RITZ EAST A



Quirky French twentysomething Ana deftly avoids responsibility and direction when she returns to her hometown, fumbling through encounters with locals and a second chance at a past romance.

Director Rachel Lang's debut *Baden Baden* is like her protagonist Ana (Salomé Richard), constantly discovering the peculiarities, pleasures, and problems of life in the most unexpected places. Following an escape from her thankless job as a personal assistant on a movie set in her work's Porsche, Ana returns to her hometown of Strasbourg, France. There she finds old flames and a self-imposed challenge in rehabbing her ailing grandmother's dated bathroom; an enabling distraction from addressing what the twentysomething is doing with her life. Although home remodeling with a dispirited hardware store employee creates plenty of slapstick and downright silly moments, the true delight in the film comes from Ana's fluid nature, her quips about the world, and startling snapshots into her bruised past. Ana may escape into an Eden-like surreal dream world to avert her hidden pain, but the film never loses its offbeat, yet naturalistic tone. Lang expertly abandons hackneyed emotional epiphanies in favor of creating a unique, subversive coming-of-age film to match Ana's spritely spirit.

PRINT SOURCE: MUBI / DANIEL KASMAN / DANIEL@MUBI.COM



THE DANCER

ORIGINAL TITLE: LA DANSEUSE / DIR: STÉPHANIE DI GIUSTO /
COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2016 / LENGTH: 108 MIN
/ CAST: SOKO, GASPARD ULLIEL, MÉLANIE THIERRY, LILY-ROSE DEPP,
FRANÇOIS DAMIENS

TUESDAY, OCT. 25 / 1:55 PM / RITZ EAST B
SUNDAY, OCT. 30 / 12:00 PM / RITZ EAST B



The life of pioneering modern dancer Loïe Fuller proves as dramatic as her choreography in this sumptuously lush biopic that traces her remarkable journey from the American Midwest to the stages of 19th-century Paris.

Singer-songwriter-turned-actress Soko stars as Loïe, who, as the film begins, is a shy wisp of a girl living with her father somewhere in the Rockies. When desperate circumstances force her to head east, she finds herself in New York, where, during a misguided attempt to become an actress, she discovers her passion for dance. Her “Serpentine Dance,” a mesmerizing swirl of motion, color, and light, proves a sensation, a groundbreaking work that eventually takes the fiercely driven dancer overseas to the beating heart of the dance world — the stage of the legendary Paris Opera. There, as she rejects the era’s staid approach to dance and begins to redefine the art form, Loïe encounters an outrageously talented and brazenly manipulative young dancer named Isadora Duncan, played with a commanding air by Lily-Rose Depp. First-time director Stéphanie Di Giusto brings a vivid creativity to Loïe’s life and art, re-envisioning both with striking imagery that reaches ethereal heights. Resplendent in its evocation of the Belle Époque, *The Dancer* pays tribute to an artist whose name may no longer be a household word, but whose influence on contemporary dance is still being felt today.

PRINT SOURCE: WILD BUNCH / ESTHER DEVOS
EDEVOS@WILDBUNCH.EU



IN BED WITH VICTORIA

ORIGINAL TITLE: VICTORIA / DIR: JUSTINE TRIET / COUNTRY: FRANCE
/ LANG: FRENCH / YEAR: 2016 / LENGTH: 98 MIN / CAST: VIRGINIE
EFIRA, VINCENT LACOSTE, MELVIL POUPAUD, LAURENT POITRENAUX

TUESDAY, OCT. 25 / 12:15 PM / RITZ EAST A
THURSDAY, OCT. 27 / 12:00 PM / RITZ FIVE

Virginie Efira gives a standout performance as the titular heroine of this lively, intelligent farce about a lawyer who’s a whiz in the courtroom but inept in matters of the heart.

Struggling to balance the demands of her high-powered job with the responsibilities of single motherhood, Victoria (Efira) is professionally accomplished but sexually frustrated. It doesn’t help matters that the men in her life are more a source of consternation than satisfaction. Victoria’s pompous ex-husband has achieved notoriety with a blog in which he details all of her supposed sexual misdoings, while a reformed drug dealer and former client named Sam (Vincent Lacoste) re-enters Victoria’s life as a legal intern/faithful houseboy. Meanwhile, her friend Vincent (Melvil Poupaud) begs Victoria to defend him in an increasingly surreal case in which a Dalmatian is the only witness. The various threads of Victoria’s quirk-filled existence eventually come to a head in a courtroom showdown that’s equal parts sexy and silly. Anchored by Efira’s lively and lovable lead performance, *In Bed with Victoria* upends the conventions of the romantic comedy with its fiercely independent heroine and gleefully surreal sense of absurdity.

PRINT SOURCE: INDIE SALES / MARTIN GONDRE
SALES@INDIESALES.EU

82 NEW FRENCH FILMS

NEW FRENCH FILMS PRESENTED BY **TV5MONDE**
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LOST IN PARIS

DIR: DOMINIQUE ABEL, FIONA GORDON / COUNTRY: FRANCE / LANG: FRENCH, ENGLISH / YEAR: 2016 / LENGTH: 84 MIN / CAST: DOMINIQUE ABEL, FIONA GORDON, EMMANUELLE RIVA, PIERRE RICHARD

MONDAY, OCT. 24 / 3:10 PM / RITZ EAST A
TUESDAY, OCT. 25 / 12:00 PM / RITZ EAST B

Fiona Gordon and Dominique Abel bring their unique brand of physical comedy to this saga of a disoriented traveler and a lovable tramp navigating the bustling streets of Paris.

Paying homage to greats like Charlie Chaplin, Buster Keaton, and Jacques Tati, *Lost in Paris* focuses on Fiona (Gordon), a lovable but hopelessly gawky Canadian who's unexpectedly summoned to Paris by Martha (Emmanuelle Riva), her elderly, expat aunt. Upon arriving, Fiona finds that Martha is MIA, leaving her niece alone in an unfamiliar city with only her wits and an endearingly disheveled drifter named Dom (Abel) to guide her. The ensuing series of mishaps leads the blundering duo from the depths of the Seine to the peak of the Eiffel Tower. Gordon and Abel get plenty of opportunities to show off their inspired slapstick, which combines the flailing limbs of marionette dolls with an unconventional grace and physical control rooted in modern dance. The film also provides a whimsical showcase for screen legend Riva, whose Aunt Martha is hilariously batty but never as feeble as she appears. A lovingly crafted cinematic confection, *Lost in Paris* is just as effortlessly charming and romantic as the Eternal City itself.

PRINT SOURCE: OSCILLOSCOPE LABORATORIES / SYDNEY TANIGAWA
SYDNEY@OSCILLOSCOPE.MET

FILM PRESENTED BY
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NEWS FROM PLANET MARS

ORIGINAL TITLE: DES NOUVELLES DE LA PLANÈTE MARS / DIR: DOMINIK MOLL / COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2016 / LENGTH: 101 MIN / CAST: FRANÇOIS DAMIENS, VINCENT MACAIGNE, VEERLE BAETENS, JEANNE GUITTET

MONDAY, OCT. 24 / 1:00 PM / RITZ EAST A
THURSDAY, OCT. 27 / 2:25 PM / RITZ EAST A

This quirky domestic comedy follows a straight-laced dad whose life takes a turn for the absurd when a comically unhinged coworker takes up residence in his apartment.

Forty-something divorced dad Philippe Mars (François Damiens) is a perfectly respectable man who's nevertheless treated like a doormat by nearly everyone in his life, including his snooty sister, flippant ex-wife, and sullen, sanctimonious children. Perhaps the only person who truly respects Philippe is also the greatest strain on his sanity: a brilliant but bizarre coworker-turned-houseguest named Jerome (Vincent Macaigne), whose unwanted residency in the Mars home sets into a motion a series of increasingly zany events involving flying meat cleavers, disobedient Chihuahuas, and deranged animal rights activists. To this already kooky mix, director Dominik Moll adds surreal fantasy sequences that give us glimpses into our seemingly uptight protagonist's spaced-out psyche. Charming eccentric, hilarious, and genuinely touching, *News From Planet Mars* is a memorable portrait of a man trying desperately to keep his life from devolving into chaos while finding a renewed sense of purpose along the way.

PRINT SOURCE: KINO LORBER / GRAHAM SWINDOLL
GSWINDOLL@KINOLORBER.COM



STAYING VERTICAL

ORIGINAL TITLE: RÊSTER VERTICAL / DIR: ALAIN GUIRAUDIE /
COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2016 / LENGTH: 100 MIN /
CAST: DAMIEN BONNARD, INDIA HAIR, RAPHAËL THIÉRY

SATURDAY, OCT. 22 / 9:45 PM / RITZ EAST A
WEDNESDAY, OCT. 26 / 12:15 PM / RITZ FIVE

Moving with a dreamlike rhythm, the latest provocation from the director of Stranger by the Lake turns the male gaze inside out as a blocked writer navigates several relationships — both straight and gay — at once.

A screenwriter on the run from the blank page, Leo meanders through the French countryside, ostensibly searching for inspiration, but also occasionally cruising the locals. Rebuffed by a brooding young man on the side of the road, Leo pivots into a relationship with a melancholy shepherdess, and nine months later, the two have a baby boy. Still no screenplay though, as Leo continues to drift from one situation to another in the rarefied world Guiraudie creates in this exploration of fatherhood, male relationships, and of course, sex. Since its premiere in competition at Cannes, *Staying Vertical* has often been described as a gay fairy tale — certainly there are several wolves to be dealt with — but a more apropos comparison might be to a dream. From the often surprising but oddly logical way scenes meld into each other, or how relationships reinvent themselves without warning, Guiraudie tells his story with just the right amount of absurdity to let us know we have become unmoored from conventional reality and instead are adrift in a world that is at once familiar, surprising, and unique.

PRINT SOURCE: STRAND RELEASING / NATHAN FAUSTYN
NATHAN@STRANDRELEASING.COM



THINGS TO COME

ORIGINAL TITLE: L'AVENIR / DIR: MIA HANSEN-LØVE / COUNTRY:
FRANCE, GERMANY / LANG: FRENCH, ENGLISH, GERMAN / YEAR:
2016 / LENGTH: 100 MIN / CAST: ISABELE HUPPERT, ANDRÉ MARCON,
ROMAN KOLINKA, EDITH SCOB

FRIDAY, OCT. 21 / 12:10 PM / RITZ FIVE
MONDAY, OCT. 24 / 7:00 PM / RITZ EAST B

From Festival alum writer-director Mia Hansen-Løve (Goodbye, First Love) and starring Isabelle Huppert, Things to Come examines a middle-aged woman whose life unravels and is rebuilt anew.

Things to Come details the delicate story of Natalie, a professor of philosophy living in Paris. Beginning at the point where her life as she knows it explodes, Natalie must near-simultaneously face the reality of her husband leaving her for another woman, her mother deteriorating, and the birth of her first grandchild. On her own for the first time, Natalie is spiraling from the disintegration of her world, until she befriends a former student. In a powerful yet controlled and understated performance, Huppert is once again a revelation, reaffirming herself as one of the finest working actresses today. In her first, hopefully of many, collaborations with Huppert, *Things to Come* delivers as another fine addition in the diverse filmography of Hansen-Løve, who continues to grow leaps and bounds as a filmmaker.

PRINT SOURCE: IFC FILMS / JUSTIN DIPIETRO
JUSTIN.DIPIETRO@IFCFILMS.COM



PRECEDED BY: WHAT TEARS US APART

DIR: HU WEI / LENGTH: 18 MIN

After a long separation, an encounter. Two families. One child.

SIGHT AND SOUNDTRACK

Featuring rockumentaries, musician biopics and films centered on the unifying power of music.

SIGHT AND SOUNDTRACK PRESENTED BY



GIMME DANGER

DIR: JIM JARMUSCH / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 108 MIN / CAST: JIM OSTERBERG, RON ASHETON, SCOTT ASHETON, JAMES WILLIAMSON, STEVE MACKAY

THURSDAY, OCT. 27 / 9:20 PM / RITZ EAST A
FRIDAY, OCT. 28 / 5:10 PM / RITZ EAST A

Legendary proto-punk band The Stooges and its perpetually shirtless frontman Iggy Pop are given their due in Jim Jarmusch's revelatory, grungy documentary straight out of this year's Cannes Film Festival.

Like The Velvet Underground before them, The Stooges confused and confounded listeners. As it's often said about music legends, they just weren't made for the times. Instead of embracing the sunny disposition coming through the speakers of nearly every car radio in the late 1960s, Iggy and the Stooges sought to capture darker, primordial urges lurking beneath the surface. That is, once they got their act together. Director Jim Jarmusch traces the origins of the The Stooges back to when they were just four teens living in a decrepit house in Detroit claiming to be in a band to impress the local chicks. Amidst the growing tension that resulted from the 1967 Detroit riots, The Stooges formed and were often labeled as reckless nihilists having "no fun." At the center is Iggy Pop himself, surprisingly cognizant and extremely genial about the early years despite well-documented drug and alcohol abuse. Featuring rare, insightful footage of the late band members Ron and Scott Asheton, *Gimme Danger* debunks, reinforces, and celebrates the myths that follows the short-lived band to this day.

PRINT SOURCE: MAGNOLIA PICTURES / MARTIN WENDEL
MWENDEL@MAGPICTURES.COM

SHORT



**PRECEDED BY: THESE
C*CKSUCKING TEARS**

DIR: DAN TABERSKI / LENGTH: 16 MIN

The uncompromising voice behind the first gay-themed country album, 40 years later.



I CALLED HIM MORGAN

DIR: KASPER COLLIN / COUNTRY: SWEDEN, US / LANG: ENGLISH /
YEAR: 2016 / LENGTH: 92 MIN / CAST: LEE MORGAN, HELEN MORGAN,
WAYNE SHORTER, JYMIE MERRITT

FRIDAY, OCT. 28 / 7:25 PM /
RITZ EAST A

SUNDAY, OCT. 30 / 2:20 PM /
RITZ EAST A



Kasper Collin's revelatory documentary explores the short but remarkable life of jazz great Lee Morgan and his turbulent relationship with the woman who murdered him.

Trumpet player Lee Morgan may not be as widely known as contemporaries like John Coltrane and Miles Davis, but for a brief and brilliant stretch, Morgan was one of the jazz world's greatest luminaries. Drawing extensively on classic jazz recordings and archival footage, *I Called Him Morgan* is less a straightforward biography than an evocation of a moment of immense creative exploration, when New York City was home to some of the world's most talented, forward-thinking musicians. The film also tells the story of Morgan's common-law wife Helen, a woman 13 years his senior who acted as a combination of lover, manager, and nurse to Lee. Helen famously shot Lee to death in 1972, though Collin's film is less concerned with the facts of the murder than with the cloudy motivations leading up to it. Tragic, poetic, and often hauntingly beautiful, *I Called Him Morgan* is a fascinating portrait of artistic triumph and personal torment.

PRINT SOURCE: SUBMARINE / DAN BRAUN / INFO@SUBMARINE.COM



JUNCTION 48

DIR: UDI ALONI / COUNTRY: ISRAEL, GERMANY, USA / LANG: ARABIC,
HEBREW / YEAR: 2015 / LENGTH: 95 MIN / CAST: TAMER NAFAR,
SAMAR QUPTY, SALWA NAKKARA, SAEED DASSUKI

SUNDAY, OCT. 23 / 9:30 PM / RITZ FIVE

TUESDAY, OCT. 25 / 2:35 PM / RITZ FIVE



An aspiring Palestinian hip-hop artist, with his singer girlfriend and best friends in tow, must navigate the factious world of modern-day Israel and overcome personal tragedy through the power of music.

The young Kareem (Tamer Nafar, the film's co-writer and frontman of the popular real life Palestinian rap group DAM) claims that his songs are not political, but simply describe the place he comes from. That place is Lod, known to Palestinians as Lyd, and home to the forced mass exodus of Palestinians in 1948 to make room for the settling Jewish population. The ramifications of this historic event reverberate throughout the film, echoing off the walls of Kareem's live debut at an Israeli underground rap concert. They are felt in the threats from the disapproving cousins of his Jewish girlfriend Manar (Samar Qupty). They are the foundation of which Kareem's friend Talal (Saeed Dassuki) and his family must fight to retain the rights to their home. Despite these challenges, the ever-positive and upbeat Kareem and his crew are able to find brotherhood and love while navigating a world that has forgotten them. Director Udi Aloni populates the film with an infectious rhythm and swagger that captures a new generation of Palestinians, hoping to unite a discordant society one song at a time.

PRINT SOURCE: THE ORCHARD / DAN GOLDBERG
DGOLDBERG@THEORCHARD.COM

SIGHT AND SOUNDTRACK PRESENTED BY



MISS IMPOSSIBLE

ORIGINAL TITLE: JAMAIS CONTENTE / DIR: EMILIE DELEUZE /
 COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2016 / LENGTH: 90
 MIN / CAST: LÉNA MAGNIEN, RAPHAËLLE DOYLE, PATRICIA MAZUY,
 PHILIPPE DUQUESNE, ALEX LUTZ

SUNDAY, OCT. 23 / 2:30 PM / RITZ EAST A
WEDNESDAY, OCT. 26 / 5:10 PM / RITZ EAST A



Failing at school and aggravated by her family, rebellious Aurore finds a perfect creative outlet for her preteen discontent when she's asked to become the singer for a band.

Based on Marie Desplechin's popular series of young adult novels, *Miss Impossible* is a heartfelt and funny look at awkwardly, thrillingly finding one's place in the world. With a beautiful, accomplished older sister and a whiz-kid younger sister, 13-year-old Aurore (Léna Magnien) can't help but feel like a hopeless misfit. Despite the unflagging attention of a new French teacher (Alex Lutz), the bright but chronically unmotivated preteen channels her frustration into slacking off at school and sardonically critiquing the world around her. This all starts to change when an unexpected offer comes Aurore's way: to front a band. Though put off at first by the prospect of being the band's lone female member, she quickly warms up to her bandmates, and finds in music a newfound freedom and source of self-expression. Director Emilie Deleuze expertly avoids the typical clichés of coming-of-age films, instead delivering a thoughtful, honest, and thoroughly enjoyable portrait of adolescence. And as the film's angsty but endearing heroine, newcomer Magnien turns in a vibrant and refreshingly authentic lead performance.

PRINT SOURCE: DOC & FILM INTERNATIONAL / HANNAH HORNER
 H.HORNER@DOCANDFILM.COM

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CHRISTINE

DIR: ANTONIO CAMPOS / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 120 MIN / CAST: REBECCA HALL, MICHAEL C. HALL, TRACY LETTS, MARIA DIZZIA

SATURDAY, OCT. 22 / 7:00 PM / RITZ EAST B
WEDNESDAY, OCT. 26 / 9:25 PM / RITZ EAST A

Powered by Rebecca Hall's searing performance, this drama from Antonio Campos (Simon Killer) follows the final days of Christine Chubbuck, a Florida anchor who committed suicide on-air in 1974.

Though Chubbuck is remembered primarily for the sordid way in which she ended her life, *Christine* succeeds in fully realizing this enigmatic figure, providing a psychologically astute yet unsentimental portrait of a complicated woman driven to despair. On the cusp of turning 30, Christine finds herself living back with her mother and struggling to make professional inroads at a sleepy Sarasota news station. She remains hopeful, convinced that her brand of principled, humanistic journalism has a place in a medium increasingly guided by a sensationalistic, "if it bleeds it leads" ethos. The sad inevitability of its protagonist's fate lends the film a feeling of encroaching dread, yet Campos depicts the series of professional disappointments and personal blows leading to Christine's suicide with insight, sensitivity, and guided dark humor. The uniformly outstanding cast includes Tracy Letts (*The Big Short*) as Christine's narrow-minded boss, J. Smith-Cameron (*Man on a Ledge, True Blood*) as her concerned, sympathetic mother, and Michael C. Hall (*Dexter*) and Maria Dizzia as onlooking colleagues; yet the film belongs to Rebecca Hall, who, tasked with believably conveying both flinty determination and crippling insecurity, delivers a hauntingly nuanced performance sure to linger long after the credits have rolled.

PRINT SOURCE: THE ORCHARD / DAN GOLDBERG
DGOLDBERG@THEORCHARD.COM



KING COBRA

DIR: JUSTIN KELLY / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 92 MIN / CAST: JAMES FRANCO, CHRISTIAN SLATER, GARRETT CLAYTON, KEEGAN ALLEN

TUESDAY, OCT. 25 / 9:10 PM / RITZ EAST B
FRIDAY, OCT. 28 / 9:40 PM / RITZ EAST A

Diving into a dark and gritty corner of the gay pornography industry, King Cobra is a true-crime thriller detailing the rise and fall of star Brent Corrigan, the producer who discovered him, and the rival producers who sought to trade on his success.

Dramatizing the real-life murder case of gay porn producer Bryan Kocis and featuring an all-star cast including Christian Slater, James Franco, Molly Ringwald and Alicia Silverstone, *King Cobra* recalls Paul Thomas Anderson's renowned *Boogie Nights* — tragicomic in tone and style, with explicit sexuality throughout. *King Cobra* begins by introducing Sean Paul Lockhart, a young man barely out of high school and eager to leave his life behind. Lockhart leaves home to meet Stephen, the mogul behind the Cobra porn empire. Rebranding Lockhart under the stage name Brent Corrigan, Stephen's newest discovery is an instant success; however, friction quickly arises when Lockhart feels he is not being properly compensated for his work. Leaving Cobra behind, Lockhart attracts the attention of rival producers and performers the Viper Boyz, beginning a turf war that ends with brutal consequences.

PRINT SOURCE: IFC FILMS / JUSTIN DIPIETRO / JUSTIN.DIPIETRO@IFCFILMS.COM



WOLVES

DIR: BART FREUNDLICH / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 109 MIN / CAST: MICHAEL SHANNON, CARLA GUGINO, TAYLOR JOHN SMITH, CHRIS BAUER

TUESDAY, OCT. 25 / 4:30 PM / RITZ EAST A
FRIDAY, OCT. 28 / 9:15 PM / RITZ EAST B

Straddling the line between family drama, sports saga, and high school coming-of-age tale, Wolves is a captivating and powerful film sure to please basketball fans and cinephiles alike.

Wolves revolves around 18-year-old Anthony "Saint" Keller (newcomer Taylor John Smith), the smart, well-liked captain of his NYC prep school basketball team. On the court, Anthony exudes confidence, striving for dominance and working to earn both a state championship and a scholarship to Cornell. But Anthony's self-assurance hides a tumultuous home life, dominated by his troubled father Lee (Michael Shannon), whose problems with drinking and gambling threaten to topple Anthony's dreams of success. In lieu of fatherly support, Anthony gets sage advice from a mysterious former basketball pro who goes by the name Socrates (John Douglas Thompson). As Anthony struggles to juggle the pressure for athletic success and the mounting strain of his father's addictions, *Wolves* builds thrillingly to its tense, explosive finale. Featuring memorable performances from Smith, Shannon, and Carla Gugino (*Sin City*) as Anthony's well-meaning but beleaguered mother, *Wolves* is a gritty, heartfelt, and satisfying drama full of electrifying action and raw emotional honesty.

PRINT SOURCE: IFC FILMS / JUSTIN DIPIETRO / JUSTIN.DIPIETRO@IFCFILMS.COM

STATE OF THE UNION PRESENTED BY **Dollinger-McMahon Foundation**



CLÍNICA DE MIGRANTES: LIFE, LIBERTY, AND THE PURSUIT OF HAPPINESS

DIR: MAXIM POZDOROVKIN / COUNTRY: USA / LANG: ENGLISH,
SPANISH / YEAR: 2016 / LENGTH: 39 MIN

SATURDAY, OCT. 29 / 2:00 PM / DREXEL URBN ANNEX



This doc follows a year at the Puentes de Salud volunteer-run clinic in south Philadelphia, where a team of dedicated doctors provides free medical care to undocumented immigrants.

Highlighting one of the only clinics in the United States to provide free care to those turned away by other hospitals, Clínica de Migrantes is a beautiful and powerful portrait of those left out of the system, people who are often separated from their home and families, seeking medical help in their greatest time of need. From expectant mothers in fear of being reported to the authorities, to the preventative care of the children of the Latino community, we are taken into the heart of the intersection between immigration and health care as we follow a team of selfless doctors and nurses, all working pro-bono, as they fight to keep their clinic open and to serve those left out of the system.

PRINT SOURCE: *THIRD PARTY FILMS* / ALEX MODLIN
TPF@THIRDPARTYFILMS.COM



◀ POST-SCREENING DISCUSSION
WITH DIRECTOR MAXIM POZDOROVKIN

Plus guests Steven Larson, M.D., Executive Director of Puentes de Salud, with clinic colleagues. 60 MIN

STATE OF THE UNION THE UNION

A special screening & discussion lineup exploring some of the crucial issues the country is facing during this important election season.

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DO NOT RESIST

DIR: CRAIG ATKINSON / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 72 MIN

SATURDAY, OCT. 22 / 7:35 PM / RITZ FIVE*

SUNDAY, OCT. 30 / 7:00 PM / DREXEL URBN ANNEX



Starting from Ferguson, Missouri, and travelling through 11 states over two years, this award-winning exposé urgently examines the ever-increasing militarization of the police in the United States.

In an effort to explore the effect the War on Terror has had on police work, director Craig Atkinson began to investigate the vehicles, weapons, and tactics used by officers in domestic policing. *Do Not Resist* takes us into the conference halls and presentations of new technologies in weaponry being sold to police forces across the country, the growing use of SWAT teams in communities, congressional hearings and training sessions. With incredible craft and cinematography, *Do Not Resist* gives us an in-depth and broad understanding of this rise in the use of military hardware and the ability to examine the need and effectiveness of it on our streets.

PRINT SOURCE: VANISH FILMS / VANISH FILMS / INFO@VANISHFILMS.COM

SUNDAY, OCT. 30



◀◀ **POST-SCREENING DISCUSSION WITH DIRECTOR CRAIG ATKINSON**

Plus special guests. For updates, visit Filmadelphia.org. 60 MIN

SATURDAY, OCT. 22

SHORT



PRECEDED BY: SPEAKING IS DIFFICULT

DIR: AJ SCHNACK / LENGTH: 16 MIN

A scene of tragedy unfolds, accompanied by fear, chaos and disbelief.



SOLITARY

DIR: KRISTI JACOBSON / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 82 MIN

SATURDAY, OCT. 29 / 5:00 PM / DREXEL URBN ANNEX



With unprecedented access, director Kristi Jacobson takes us into Red Onion State Prison in rural Virginia, a supermax facility that is home to some of America's 100,000+ citizens living in solitary confinement.

Located 300 miles from any urban center, Red Onion is one of more than forty supermax prisons in the country. From a site that previously barred journalists and cameras, *Solitary* takes us into the facility in which more than two-thirds of its population is living in solitary confinement, focusing on the experiences of a number of its inmates to try to gain insight and understand the experience of prisoners who spend 23 hours a day alone, isolated in 8-by-10-foot cells. Hearing from both inmates and correctional officers over the course of a year, the film allows us to learn about both the severe psychological and emotional harm caused by solitary confinement, and the experience of working in this environment.

PRINT SOURCE: HBO / BARBARA CAVER
BARBARA.CAVER@HBO.COM



◀◀ **POST-SCREENING DISCUSSION WITH DIRECTOR KRISTI JACOBSON**

Plus guest Johnny Perez, Safe Reentry Advocate (Urban Justice Center). 60 MIN

STATE OF THE UNION PRESENTED BY **Dollinger-McMahon Foundation**

ZERO DAYS

DIR: ALEX GIBNEY / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 /
LENGTH: 116 MIN

SUNDAY, OCT. 30 / 3:00 PM / DREXEL URBN ANNEX



From Academy-Award-winning director Alex Gibney, Zero Days is an exploration of cyber warfare and its new methods, capabilities, and possibilities in our world.

Focusing on the Stuxnet worm, a self-replicating computer virus designed to infiltrate and sabotage the Iranian nuclear centrifuges, which then spread around the world, this searing documentary dives deep into issues of private security and national safety. Stuxnet was the first time in history that a digital threat crossed over into the physical world and was a turning point in what we understood the capacities of cyber warfare to be. *Zero Days* analytically examines the phenomenon of this virus to give us a greater sense of how warfare is being implemented by our governments. From an operation still cloaked in extreme secrecy, this is a unique opportunity to hear from whistleblowers and those who uncovered the virus to get a sense of a new generation of warfare and its implications.

PRINT SOURCE: MAGNOLIA PICTURES / MARTIN WENDEL
MWENDEL@MAGPICTURES.COM



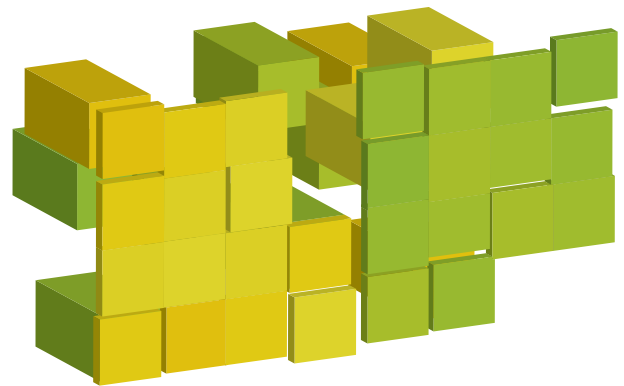
◀ POST-SCREENING DISCUSSION WITH DIRECTOR ALEX GIBNEY

Plus special guest David Sanger, Chief Washington correspondent for *The New York Times*. **60 MIN**



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DEKALOG

DIR: KRZYSZTOF KIEŚŁOWSKI / COUNTRY: POLAND / LANG: POLISH
/ YEAR: 1988 / LENGTH: 583 MIN / CAST: ARTUR BARCIŚ, HENRYK
BARANOWSKI, ALEKSANDER BARDINI, DANIEL OLBRYCHSKI,
ADRIANNA BIEDRZYŃSKA

SATURDAY, OCT. 29 / 12:00 PM / RITZ EAST A

Staggeringly ambitious yet remarkably intimate, Polish auteur Krzysztof Kieślowski's magnum opus is a collection of ten vignettes, each adapting one of the Ten Commandments.

Originally made for Polish television, *Dekalog* has deservedly gained a reputation as one of the true cornerstones of world cinema. With Janus Films' sterling new 4k restoration, audiences have the chance to see Kieślowski's masterpiece in all its glory. Each of *Dekalog's* ten segments focuses on a different tenant of a sprawling Warsaw apartment complex, and each protagonist's struggles roughly correspond to one of the Ten Commandments. The stories variously incorporate such elemental themes as love, infidelity, and death, but matching each episode to its Old Testament inspiration is a slippery task. Rather than judging his deeply flawed characters, Kieślowski dwells in the interstices between right and wrong, embracing ambiguity rather than strict dogma. Each of the segments is also a master class in compact, nuanced storytelling, revealing the director's unusual gift for exploring abstract, metaphysical concepts that feel entirely organic and engrossing. *Dekalog* stands up as a single work of art, necessarily fragmented but united by a through line of aching, imperfect humanity.

Presented with 10-minute intermissions every two episodes plus a 30-minute lunch intermission around 2:00 PM and a 60-minute dinner intermission around 6:30 PM.

PRINT SOURCE: JANUS FILMS / BRIAN BELOVARAC
BELOVARAC@JANUSFILMS.COM



NIGHT ON EARTH

DIR: JIM JARMUSCH / COUNTRY: USA / LANG: ENGLISH, FRENCH, FINNISH, ITALIAN, GERMAN / YEAR: 1991 / LENGTH: 128 MIN / CAST: WINONA RYDER, GENA ROWLANDS, ROBERTO BENIGNI, BEATRICE DALLE, ARMIN MUELLER-STAHLE

SATURDAY, OCT. 22 / 12:00 PM / PRINCE THEATER

Full of offbeat humor and memorable characters, Jim Jarmusch's star-studded classic observes five taxi rides in five different cities: Los Angeles, New York, Paris, Rome, and Helsinki.

Night on Earth finds indie auteur Jarmusch exploiting the peculiar intimacy between taxi drivers and their patrons to hilarious and poignant effect, depicting quirky cab rides unfolding simultaneously in disparate cities. In Los Angeles, a jaded Hollywood bigwig (Gena Rowlands) finds herself enthralled by her streetwise, chain-smoking cabby (Winona Ryder). In New York, a recent East German transplant (Armin Mueller-Stahl) attempts to transport a rambunctious local to Brooklyn, despite being noticeably inept at driving his vehicle. In Paris, a dour driver picks up a mysterious, blind passenger. In Rome, an eccentric driver (Roberto Benigni) recounts his bizarre sexual escapades to an increasingly appalled, sickly priest. And in Helsinki, a group of drunken friends get a cold dose of reality when their driver recounts his unbearably depressing story. Featuring music from gravel-voiced troubadour Tom Waits and an ensemble of talented actors, *Night on Earth* offers both easygoing entertainment and subtly profound observations on human connection. A hit from the very first Philadelphia Film Festival, this indie gem returns to our screens alongside Jarmusch's latest, *Gimme Danger*.

PRESENTED IN 35MM

PRINT SOURCE: JANUS FILMS / BRIAN BELOVARAC
BELOVARAC@JANUSFILMS.COM



WONDER BOYS

DIR: CURTIS HANSON / COUNTRY: USA / LANG: ENGLISH / YEAR: 2000 / LENGTH: 107 MIN / CAST: MICHAEL DOUGLAS, TOBEY MAGUIRE, FRANCES MCDORMAND, ROBERT DOWNEY JR.

MONDAY, OCT. 24 / 9:45 PM / PRINCE THEATER

Curtis Hanson's beloved comedy is a witty look at campus life through the eyes of a shambolic but charming college professor and struggling author in the throes of a midlife crisis.

Filmmaker Curtis Hanson (1945-2016) was a true cinematic chameleon, leaving behind a remarkably varied and consistently excellent body of work. Between sordid neo-noir *L.A. Confidential* and gritty hip-hop saga *8 Mile*, Hanson turned to a project with considerably more levity, adapting Michael Chabon's comedic novel *Wonder Boys* for the big screen. The film tells the story of Grady Tripp (Michael Douglas), a once-successful but creatively blocked novelist teaching creative writing courses at a Pittsburgh college. With a shaggy, easygoing grace befitting its protagonist, *Wonder Boys* observes Grady over the course of one eventful weekend, as he meanders in and out of encounters with characters including a brilliant, bizarre pupil (Tobey Maguire), an eccentric book editor (Robert Downey Jr.), and Sara (Frances McDormand), the object of Grady's affections and the wife of his department chair. Warm, intelligent, and poignant, *Wonder Boys* is an understated masterstroke from one of cinema's uniquely gifted directors.

PRESENTED IN 35MM

PRINT SOURCE: PARAMOUNT PICTURES

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SATURDAY, OCT. 22 / 2:55 PM / PRINCE THEATER and SUNDAY, OCT. 30 / 6:45 PM / PRINCE THEATER

PLEASE NOTE THAT THE ANIMATED SHORTS PROGRAM IS INTENDED FOR MATURE AUDIENCES.



SHINY

DIR: DANIEL CLOUD
CAMPOS, SPENCER
SUSSER / LENGTH: 12 MIN

Damsel in distress gets undressed when a man from the Midwest puts to rest a world obsessed with the “priceless.”



WELLINGTON JR.

DIR: CÉCILE PAYSANT /
LENGTH: 12 MIN

For his 10th birthday, a child has to hunt his first animal. While competition brews between families, a relationship with his dad hardens.



BOB DYLAN HATES ME

DIR: CAVEH ZAHEDI /
LENGTH: 6 MIN

Independent filmmaker Caveh Zahedi meets his childhood idol.



LOVE

DIR: RÉKA BUCSI /
LENGTH: 15 MIN

A description of affection in 3 different chapters, through an impact on a distant solar system.



THE ITCHING

DIR: DIANNE BELLINO /
LENGTH: 15 MIN

A shy wolf tries to befriend a group of hip bunnies but finds her body is in revolt.



GLOVE

DIR: ALEXA LIM HAAS,
BERNARDO BRITTO /
LENGTH: 6 MIN

The true story of a glove that's been floating forever in space since 1965.



FLOWERS OF THE SKY

DIR: JANIE GEISER /
LENGTH: 9 MIN

Drawing on found photos of a Masonic gathering from the 1940s, Geiser reveals and obscures the event.



SUMMER CAMP ISLAND

DIR: JULIA POTT /
LENGTH: 9 MIN

Oscar has to accept that his normal sleepover with Hedgehog isn't going to be totally normal.



EDMOND

DIR: NINA GANTZ /
LENGTH: 10 MIN

Edmond goes on a reverse journey through life, revisiting defining moments to locate the origins of his desires.



DEER FLOWER

DIR: KANGMIN KIM /
LENGTH: 8 MIN

A boy and his family visit a deer farm where the boy has some peculiar experiences.

Live action shorts will be shown before features and in a program on Sunday, Oct. 30, at 12:10 PM in Ritz East A.



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*Grip members do not receive invitations to member sneak screenings

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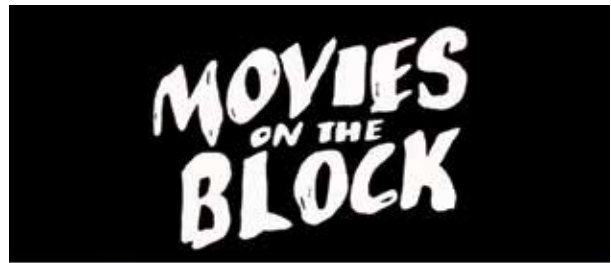
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Movies on the Block is a FREE screening program that provides Philadelphians casual opportunities to come together and engage with relevant curated programming at established community gathering spaces with outreach dedicated to removing economic, social, and geographic barriers. Applications for our 2017 season will be available in Spring at filmadelphia.org/mob!

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