

26<sup>th</sup>  
PHILADELPHIA  
**FILM**  
FESTIVAL

October 19 - 29, 2017  
[Filmadelphia.org](http://Filmadelphia.org)



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October 19–29, 2017,  
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It's been a whirlwind year. Kicking off our 25th anniversary last October with quite possibly our most memorable Festival ever and continuing through last month with screenings at the Prince and Roxy, celebrating PFF25 has been a year to remember. From the Opening Night magic of *La La Land* (with Damien Chazelle in attendance) to the brilliance of *Moonlight* to the presentation of our inaugural Lumière award to M. Night Shyamalan, last year's Festival set the tone of our exciting anniversary year.

We've worked hard over this year to bring both the Prince and Roxy into the celebration. The Roxy played home to our 25 for 25 screening series, featuring some of our favorite films from the past 25 years of Philadelphia Film Festivals, as well as delivering new films from Festival alumni on a week-in, week-out basis. Likewise, the Prince hosted our annual Oscar party celebrating the great success of many films that had their Philadelphia premieres with last October's Festival, as well as a selection of curated films and events throughout the year. Even more significantly, this past summer we installed brand new, top of the line audio-visual equipment in the Black Box at the Prince, allowing us to program much more film content in the venue. We very much look forward to unveiling extensive film programming following this year's Festival.

But our focus now is, of course, the Festival, and we are thrilled with this year's program. Kicking off with *I, Tonya*, the Festival will once again offer a dramatic range of content, from highly-anticipated, Oscar-buzzworthy films, to diverse, challenging, and educational narrative and documentary films from all over the globe. With the PFS On Us free ticketing program returning again alongside our Festival Field Trip program that exposes students to curated Festival content, we continue to make the Festival accessible to and enjoyed by all.

Before closing, I want to acknowledge our gratitude to PFS Board Chairman Emeritus Jack Adler. Jack held the position of PFS Board Chairman from 2008 until this past winter, presiding over the organization as we developed from the small non-profit that focused nearly exclusively on the Philadelphia Film Festival to the larger, 365-day-a-year organization we are today. Jack was critical in helping successfully guide the organization over this period. I thank him for his time and dedication to PFS.

I also thank the PFS Board of Directors, including new Board chairman Larry Korman, M. Night Shyamalan, the Festival Advisory committee, and our PFS Members for their continued support. Further, I of course must thank our fantastic sponsors, including our Presenting Sponsors AKA, Jefferson Health, and Sidney Kimmel Cancer Center at Jefferson, as well as our Official Sponsors 6ABC, Comcast XFINITY, iHeartMedia, and Philadelphia Style Magazine. Finally, but perhaps most importantly, there would be no Festival without the incredibly hardworking PFS Staff, and the hundreds of volunteers that dedicate their time to making the Festival run. I thank you all for making this event possible. I encourage you to see even more films than you think you can manage, to challenge yourself in seeing something that might be outside your comfort zone, and to truly become immersed in the Festival experience. We look forward to seeing you at the movies.



**J. ANDREW GREENBLATT**  
EXECUTIVE DIRECTOR





**WELCOME TO THE  
26TH PHILADELPHIA  
FILM FESTIVAL**

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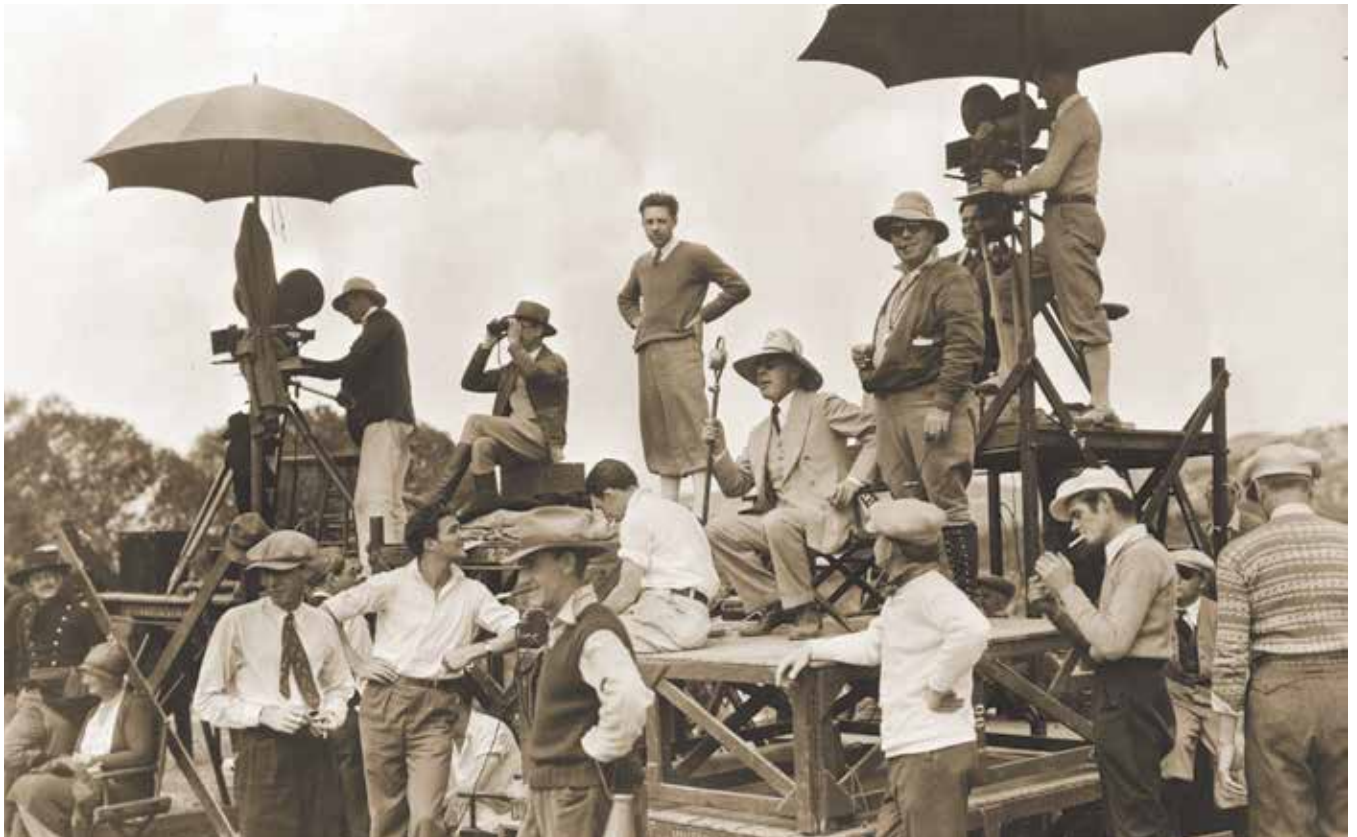
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# PFF26



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## 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.

## 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 four feature documentaries and seven narrative feature films.

## LANDON ZAKHEIM

SENIOR PROGRAMMER



In addition to his work with the Philadelphia Film Festival, Landon Zakheim is a short film programmer for the Sundance Film Festival, Head Shorts Programmer for LA Film Festival, and Co-Director of The Overlook Film Festival. He

has worked for a number of prestigious festival organizations for over a decade. He enjoys escaping locked rooms and eating at Federal Donuts with Doug Jones.

## TOM QUINN

PROGRAMMER



Tom Quinn is the co-founder and CEO of NEON, a recently launched film distribution company. Prior to founding NEON, Quinn founded and served as co-president of Radius, The Weinstein Company's cross-platform film releasing

label. Before that, Quinn 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.

## 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.

## DOUG JONES

PROGRAMMER



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

## TREY SHIELDS

PROGRAMMER



Trey Shields enters his fifth year with the Philadelphia Film Festival. He has served as Membership Coordinator, Festival Venue Manager, and Programming Coordinator. Through the Signature Series, he introduced an array of year-round programming,

including the Philly Film Showcase. Trey curates Philly Premiere screenings in the Fishtown and Kensington neighborhoods and was a screener for the inaugural Overlook Film Festival.

## TRAVIS TREW

PROGRAMMING MANAGER



A Chicago native, Travis Trew has been part of the Philadelphia Film Society's programming team since 2016. As Programming Associate, Travis works with film distributors to carry out PFS's curated programming. He also

curates and hosts Philly Film Showcase, a monthly screening series dedicated to presenting the work of filmmakers from the Philadelphia area.

## CATHERINE HAAS

PROGRAMMER



Catherine is a recent graduate from Columbia's Film Studies Master's program, and was raised in Philadelphia. Since August 2016, she has been the head film programmer for FringeArts, where she most recently wrapped up the

highly-attended Louis Bluver Outdoor Movies series. This is Catherine's second year working for the film festival.

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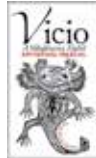
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# 10 TICKET INFORMATION

## TICKETS ON SALE

**OCT 6-8**

**MEMBER ON SALE**

Tickets on sale exclusively to PFS Members online, in person, and by phone

**OCT 9**

**PUBLIC ON SALE**

Tickets on sale online, in person, and by phone

## HOW TO BUY

### BEFORE THE FESTIVAL

Tickets can be purchased online, by phone, or in person at the Prince Theater Box Office.

### DURING THE FESTIVAL

Tickets can be purchased online, by phone, or in person at the Festival Lounge or any Festival Venue Box Office.

#### ORDER ONLINE



Purchase Festival tickets online anytime at [Filmadelphia.org/Festival](http://Filmadelphia.org/Festival)  
**\$1.75 convenience fee for all tickets purchased online**

#### ORDER BY PHONE



215-422-4970  
 Monday-Saturday, 12 PM-5 PM  
**\$1.75 convenience fee on all tickets purchased by phone**

#### BUY IN PERSON



**Pre-Fest:** Prince Theater Box Office, Monday-Saturday 12 PM-5 PM  
**Fest:** Any Festival Venue Box Office or the Festival Lounge.  
**Venue Box Offices open 30 minutes before the 1st show.**



**Pro Tip**  
 30 minutes before showtime, tickets can only be purchased online or at the specific screening venue.

**GROUP SALES:** Group sale rate is available for groups of 20+. Call the Festival Call Center at 215-422-4970 or email [PFFBoxOffice@Filmadelphia.org](mailto:PFFBoxOffice@Filmadelphia.org) for group inquiries.

PRICING	Full Price	PFS Member
WEEKDAY MATINÉE SCREENINGS BEFORE 5PM	\$8	\$6
EVENING & WEEKEND SCREENINGS	\$15	\$10
OPENING NIGHT FILM & PARTY	\$50	\$40
CLOSING NIGHT FILM & PARTY	\$50	\$40
6 PACK 6 TICKETS FOR THE PRICE OF 5	\$75	\$50

Learn more about Opening & Closing Night Films and Parties on pg. 13.

**FILM VOUCHERS:** Film vouchers can only be used for regularly priced screenings (\$15 value or less) and must be exchanged in person for a ticket prior to getting in line for the film. Excludes centerpieces.

### RUSH TICKETS

A limited number of Rush tickets may be released at showtime for purchase in person on a first-come, first-served basis. The Rush line forms 30 minutes before showtime. Cash only.



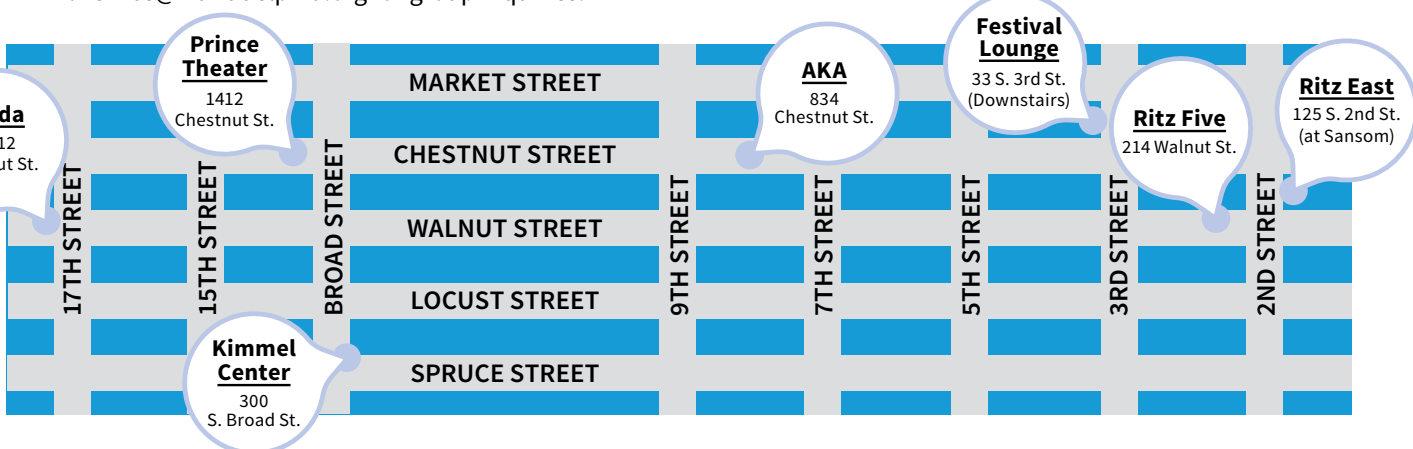
**Pro Tip**  
 Students with valid IDs can purchase Rush tickets for just \$7!

## FREE

### PFS ON US PRESENTED BY PNC ARTS ALIVE

Thanks to PNC ARTS ALIVE, along with support from the Wyncote Foundation, our free ticketing program offers tickets to all films in the American Independents and Documentary Showcase categories. See pg. 23 for details.

FREE tickets can be reserved online, by phone, or in person.



## BADGES

### THE IDEAL FESTIVAL EXPERIENCE!

Whether you're just visiting the Festival for a weekend or want to arrive in VIP style every time, we've got a badge for you!

### WEEKEND BADGE | \$175\*

- Valid Weekend A (October 19-22) or Weekend B (October 26-29)
- Priority admission to all screenings via the Badge Holder Line
- Admission to Opening Night Film & Party (Weekend A) or Closing Night Film & Party (Weekend B)
- Special perks at the Festival Lounge!

### ALL ACCESS BADGE | \$500\*

- Valid October 19-29
- Priority admission to all screenings during the Film Festival via Badge Holder Line
- Admission to Opening & Closing Night Films and Parties
- Special perks at the Festival Lounge!

### VIP BADGE | \$1,500

- Valid October 19-29
- Priority admission with reserved seating at all screenings during the Film Festival via Badge Holder Line
- Admission to Opening & Closing Night Films and Parties
- Invites to select special events throughout PFF26
- Special perks at the Festival Lounge!
- Exclusive invitation to Shyamaween, hosted by M. Night Shyamalan
- Transferable – If you can't make it, you can lend your badge to a friend

PFF26 Badges are on sale through the Festival online and in person at the Prince Theater and Festival Lounge. Learn more at [Filmadelphia.org/Badges](http://Filmadelphia.org/Badges).

\*Members Save More! PFS Members get up to 25% off Weekend & All Access Badges

**PLEASE NOTE** | Priority Admission is guaranteed only if Badge Holder arrives 15 minutes prior to 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.

## TIPS FOR A SUCCESSFUL FEST

### ORDER TICKETS EARLY

Advance tickets can sell out quickly – especially for Opening, Closing, and Centerpiece films – so get your tickets early.



#### Pro Tip

When advance tickets sell out, Rush tickets may still be available. Learn more about Rush on pg. 10.

### COME EARLY!

Lines will form 30 minutes before the scheduled screening. Films are not preceded by previews. No one is guaranteed a seat after a screening begins, not even ticket or badge holders.

### BE PREPARED

Lines will form outside, so remember to check the weather and dress appropriately.

### FOLLOW THEATER ETIQUETTE

Please be courteous to your fellow film lovers! No phones and no talking once the film has begun.

### 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 we'll announce the winner after the Festival.

### STOP BY THE LOUNGE!

The Festival Lounge is a space for badge and ticket holders to grab a snack or drink between screenings and discuss what you've seen with your fellow Festival-goers! See pg. 15 for Lounge details.

### DON'T FORGET

Remember to thank your volunteers. We couldn't do this without them!

### STAY UPDATED

Stay up-to-date on sell-outs, scheduling changes, special guest appearances and more! Follow @PhillyFilmFest on twitter for instant updates!



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Visit us online at [Filmadelphia.org](http://Filmadelphia.org).

Sign up for Festival newsletter for daily highlights and info.

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# Cozen O'Connor proudly supports the Philadelphia Film Society and its 26<sup>th</sup> Philadelphia Film Festival.

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## OCT. 19 | OPENING NIGHT FILM & PARTY

### OPENING NIGHT FILM

PRINCE THEATER  
Thursday, October 19  
6:00 PM & 8:45 PM

#### I, TONYA

*Margot Robbie shines as the champion athlete turned Hard Copy sensation in this dark, energetic, shockingly hilarious, surprising, touching biopic of figure skater Tonya Harding.*

DIR: Craig Gillespie

CAST: Margot Robbie, Sebastian Stan, Julianne Nicholson, Allison Janney

See pg. 29 for full film details.

### OPENING NIGHT PARTY

CODA  
1712 Walnut Street  
10:00 PM – 1:00 AM

Following the screenings, head over to CODA to kick off the Festival with PFS! Enjoy lite bites and complimentary drinks to celebrate PFF26.

SEE PG. 10 FOR TICKETING INFORMATION.

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## OCT. 27 | CLOSING NIGHT FILM & PARTY

### AWARDS CEREMONY & CLOSING NIGHT FILM

PRINCE THEATER  
Friday, October 27  
8:00 PM

Join us to close PFF26, as we announce the 2017 Jury Award winners, followed by a screening of *Three Billboards Outside Ebbing, Missouri*.

#### THREE BILLBOARDS OUTSIDE EBBING, MISSOURI

*One of the most anticipated films of the season, this darkly comic tale of anger and anguish rippling through a small Midwestern town stars Frances McDormand, Woody Harrelson, and Sam Rockwell.*

DIR: Martin McDonagh

CAST: Frances McDormand, Woody Harrelson, Sam Rockwell, Abbie Cornish

See pg. 31 for full film details.

### CLOSING NIGHT PARTY

KIMMEL CENTER HAMILTON GARDEN  
300 South Broad Street  
10:00 PM – 1:00 AM

Raise a glass to our winners and another year of outstanding film at the beautiful Hamilton Garden in the Kimmel Center. Featuring lite bites and complimentary drinks.

SEE PG. 10 FOR TICKETING INFORMATION.

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## FESTIVAL LOUNGE

OCTOBER 20-29: 12:00 PM – 10:00 PM\*

33. South 3rd Street – Downstairs

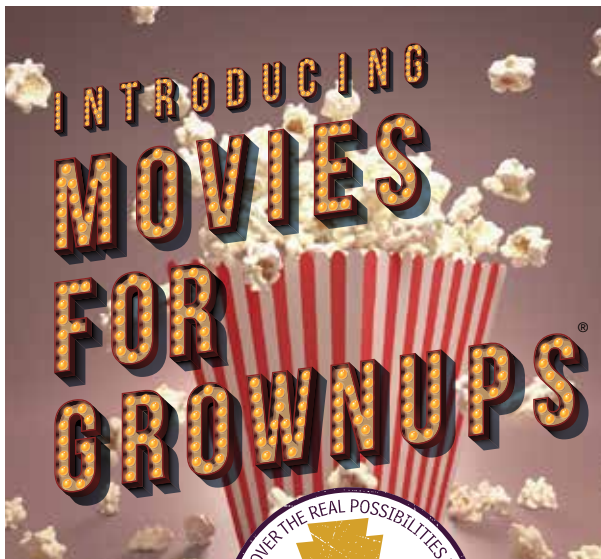
**OPEN TO ALL PFF26 TICKET AND BADGE HOLDERS  
AGE 21+ ONLY**

The Festival isn't just about watching movies; it's also about sharing experiences. The Festival Lounge is a tradition that welcomes all PFF26 ticket & badge holders to pop in, grab a bite and discuss the day's screenings.

Just a short walk from the Ritz East & Ritz Five theaters, the Festival Lounge is a space exclusive to PFF26 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 lite bites and special perks for badge holders.

For the latest on special events at the Lounge, visit [Filmadelphia.org/FestivalEvents](http://Filmadelphia.org/FestivalEvents).

*\*The Lounge will close at 4:00 PM on Friday, October 27, for Closing Night Festivities.*



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## THE EYESLICER

COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 120 MIN

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WEDNESDAY, OCT. 25 / 8:40 PM / RITZ FIVE

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*An underground, ADD-rattled, face-melting experience like no other, The Eyeslicer is the indie film variety show you didn't know you needed, in which nothing is sacred and everything is a trip.*

Looking for a cure to the trite, derivative, predictable, Oscar-baity disease plaguing the current cinematic landscape known as tentpolieta sequelitis? *The Eyeslicer* is a cure, a designer drug, and an aphrodisiac all rolled into one easy-to-swallow, hour-long episode. Culled from the bizarre minds of producers Dan Schoenbrun and Vanessa McDonnell, *The Eyeslicer* aims to create an online safe haven for the weird and inane to exist for the delight of cinema's most rabid fans. Like an Internet-age spiritual successor to MTV's beloved 120 Minutes, this ten-episode series is available only online via exclusive invitation in hopes of building a community for the strange. Each episode features some of the most prominent and daring filmmakers of the day, including an animated retelling of virginity loss from PFF25 Best Live Action Short winner Jack Dunphy (*Chekhov*). PFF26 is ecstatic to present two episodes from the series, "*Digital Sensations*" and "*Lovers Sleep Together*," featuring nude jet packing, tamagotchis during the inevitable singularity, the demise of Blockbuster, and vintage dating videos! More than a screening, this is a one-night-only live event featuring robot Q&As, communal milk and cookies, and even an episode presented in special 'Smell-O-Vision.' Trust us, you haven't lived until you've smelled these smells.



## BEFORE HOLLYWOOD: PHILADELPHIA AND THE INVENTION OF THE MOVIES

DIR: ANDREW FERRETT / COUNTRY: USA / LANG: ENGLISH /  
YEAR: 2017 / LENGTH: 70 MIN

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FRIDAY, OCT. 27 / 6:30 PM / RITZ EAST B

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*Delving deep into the city's forgotten cinematic history, this eye-opening documentary offers a fascinating introduction to the innovative Philadelphians who helped shape the course of the moving image.*

*Before Hollywood: Philadelphia and the Invention of the Movies* takes as its jumping off point one of the most fateful moments in both cinema and Philadelphia history: inventor Garrett Brown's first use of the Steadicam, and its subsequent use in the iconic opening moments of *Rocky*. But as this illuminating documentary makes clear, Philadelphia's fruitful relationship with the moving image began long before Sylvester Stallone jogged up those famous steps. In fact, as director Andrew Ferrett demonstrates in vibrant detail, the spirit of ingenuity and creativity that drove cinema's earliest mavericks is practically wired into this revolutionary city's DNA. From the 18th Century artist Charles Willson Peale's radical "moving pictures" to the homegrown studio system devised by Thomas Edison rival Sigmund Lubin, the history of Philadelphia is full of tinkerers and innovators whose important contributions have in many cases been overshadowed by those of their more famous contemporaries. Reclaiming the City of Brotherly Love's rightful place in film history, this exemplary doc is a revelatory delight for Philly movie lovers, reminding us of the proud cinematic heritage all around us.

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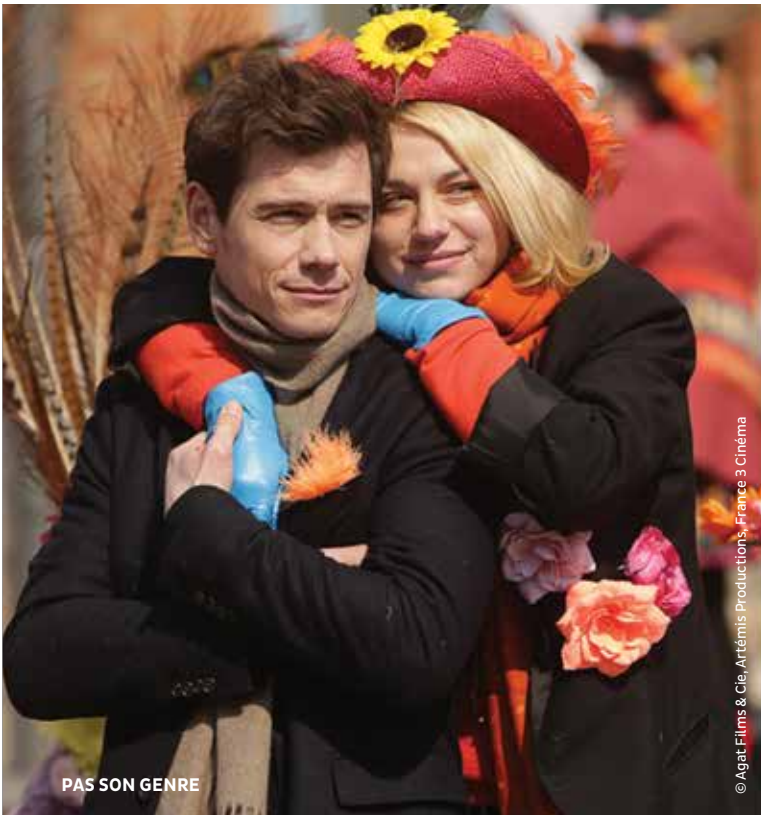
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# 20 FILM AWARDS



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

## NARRATIVE FEATURE COMPETITION

*Custody*, directed by Xavier Legrand  
*Have a Nice Day*, directed by Liu Jian  
*Mobile Homes*, directed by Vladimir de Fontenay  
*On Body and Soul*, directed by Ildikó Enyedi  
*A Sort of Family*, directed by Diego Lerman  
*Sweet Country*, directed by Warwick Thornton  
*Thoroughbreds*, directed by Cory Finley

## DOCUMENTARY FEATURE COMPETITION

*Bobbi Jene*, directed by Élvira Lind  
*Brimstone and Glory*, directed by Viktor Jakovleski  
*The Cage Fighter*, directed by Jeff Unay  
*Ghost Hunting*, directed by Raed Andoni  
*Love Means Zero*, directed by Jason Kohn  
*One of Us*, directed by Heidi Ewing and Rachel Grady  
*Sammy Davis Jr.: I've Gotta Be Me*, directed by Sam Pollard

## ARCHIE AWARD FIRST FEATURE COMPETITION

*Alaska Is a Drag*, directed by Shaz Bennett  
*Bad Day For the Cut*, directed by Chris Baugh  
*Bad Lucky Goat*, directed by Samir Oliveros  
*Blame*, directed by Quinn Shephard  
*Bloody Milk*, directed by Hubert Charuel  
*Breathe*, directed by Andy Serkis  
*Custody*, directed by Xavier Legrand  
*The Desert Bride*, directed by Cecilia Atán and Valeria Pivato  
*Django*, directed by Étienne Comar  
*Lady Bird*, directed by Greta Gerwig  
*Montparnasse Bienvenue*, directed by Léonor Serraille  
*Most Beautiful Island*, directed by Ana Asensio  
*Oh Lucy!*, directed by Atsuko Hirayanagi  
*Scaffolding*, directed by Matan Yair  
*Thoroughbreds*, directed by Cory Finley  
*The Wound*, directed by John Trengove

## PINKENSON AWARD LOCAL FEATURE COMPETITION

*11/8/16*, directed by Jeff Deutchman  
*Alaska Is a Drag*, directed by Shaz Bennett

*AlphaGo*, directed by Greg Kohs  
*At the Drive-In*, directed by Alexander Monelli  
*Golden Exits*, directed by Alex Ross Perry  
*Love Means Zero*, directed by Jason Kohn

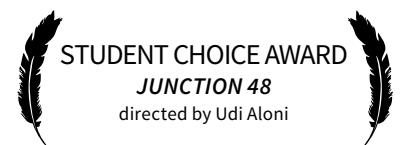
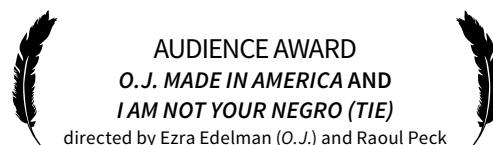
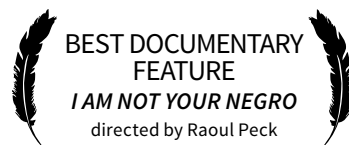
## SHORT FILM COMPETITION

*Aria*, directed by Myrsini Aristidou  
*The Bald Future*, directed by Paul Cabon  
*Broken: The Women's Prison at Hoheneck*, directed by Alexander Lahl and Volker Schlecht  
*The Burden*, directed by Niki Lindroth von Bahr  
*Call Your Father*, directed by Jordan Firstman  
*Catherine*, directed by Britt Raes  
*Cerulia*, directed by Sofia Carrillo  
*Close Ties*, directed by Zofia Kowalewska  
*Fish Story*, directed by Charlie Lyne  
*Fucking Bunnies*, directed by Teemu Niukkanen  
*A Gentle Night*, directed by Qui Yang  
*Goddess*, directed by Karishma Dube  
*Great Choice!*, directed by Robin Comisar  
*Hi Stranger*, directed by Kirsten Lepore  
*Legal Smuggling with Christine Choy*, directed by Lewie Kloster  
*Lucia Before and After*, directed by Anu Valia  
*Nighthawk*, directed by Špela Čadež  
*Nobody Loves Me*, directed by Jeff Reichert and Fariyah Zaman  
*Pussy*, directed by Renata Gasiorowska  
*Retouch*, directed by Kaveh Mazaheri  
*Slapper*, directed by Luci Schroder  
*The Tesla World Light*, directed by Matthew Rankin  
*Victor & Isolina*, directed by William Caballero

## STUDENT CHOICE AWARD COMPETITION

*Selected by local young people who participate in the Festival Field Trip program.*  
*11/8/16*, directed by Jeff Deutchman  
*AlphaGo*, directed by Greg Kohs  
*Bad Lucky Goat*, directed by Samir Oliveros  
*Brimstone and Glory*, directed by Viktor Jakovleski  
*Jane*, directed by Brett Morgen

## CONGRATULATIONS TO THE 2016 AWARD WINNERS

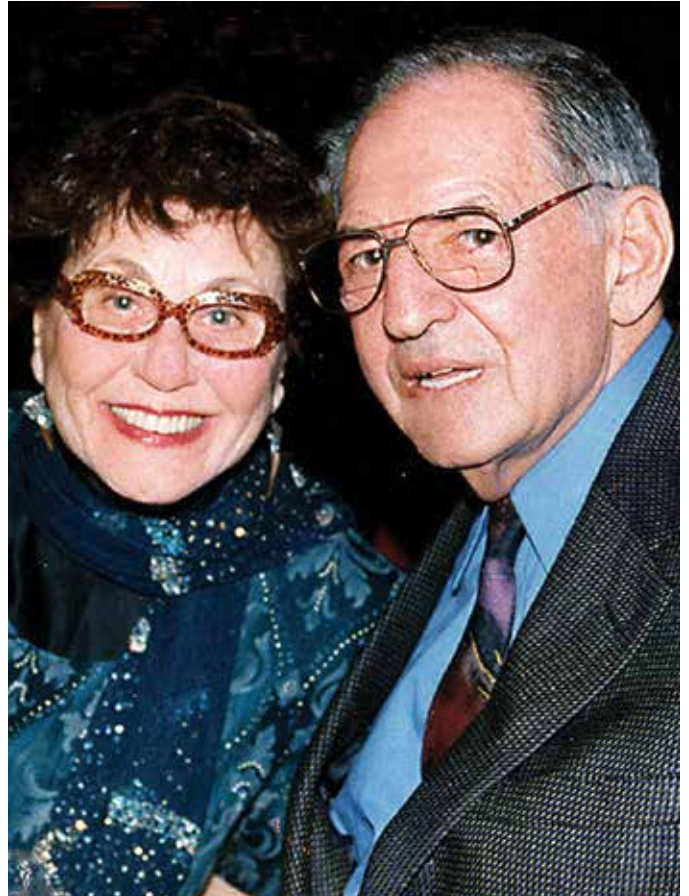


## ARCHIE AWARD COMPETITION (FOR BEST FIRST FEATURE)

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 12 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; *Mustang* by Deniz Gamze Ergüven, 2015; and *Personal Affairs* by Maha Haj, 2016.



## 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 services 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

Free tickets are available to all films in **American Independents** (pg. 70) and **Documentary Showcase** (pg. 74). Free tickets are made possible through support from the PNC Arts Alive initiative and the Wyncote Foundation.

### FREE TICKETS

Free tickets are available to everyone and reserving yours is easy! Reserve online at [Filmadelphia.org](http://Filmadelphia.org), order through the **Festival Call Center** at **215-422-4970**, or reserve in person. Limit 2 tickets per film for each individual reservation. See pg. 10 for more ticket information. Free ticket packages of 10 tickets or more (per film) for community groups, arts, cultural, and social service organizations, colleges and universities, and more can be reserved by contacting [PFsonUs@Filmadelphia.org](mailto: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 <http://filmadelphia.org/field-trips/> or contact [jharrington@filmadelphia.org](mailto:jharrington@filmadelphia.org). Apply early! Space is limited and seats are filled on a first-come, first-served basis. 2017 Festival Field Trip selections include:



**JANE**  
**MONDAY, OCT. 23**  
See pg. 42 for more info about this film.



**ALPHAGO**  
**TUESDAY, OCT. 24**  
See pg. 81 for more info about this film.



**BAD LUCKY GOAT**  
**WEDNESDAY, OCT. 25**  
See pg. 84 for more info about this film.



**BRIMSTONE AND GLORY**  
**THURSDAY, OCT. 26**  
See pg. 75 for more info about this film.



**11/8/16**  
**FRIDAY, OCT. 28**  
See pg. 80 for more info about this film.

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<b>KEY</b>	OPENING/CLOSING	AMERICAN INDEPENDENTS	THE GRAVEYARD SHIFT	SPOTLIGHTS
	CENTERPIECES	DOCUMENTARY SHOWCASE	GREATER FILMADELPHIA	SPANISH AND LATIN AMERICAN CINEMA NOW
	MASTERS OF CINEMA	SIGHT AND SOUNDTRACK	NEW FRENCH FILMS	FROM THE VAULTS
	WORLD NARRATIVES			














<b>MON 10.23</b>	RITZ EAST A	1:30 • <b>RADIANCE</b> (101 min, p. 43)	3:50 • <b>BYE BYE GERMANY</b> (102 min, p. 51)	6:10 • <b>UNDER THE TREE</b> (108 min, p. 58)	8:30 • <b>LET THE CORPSES TAN</b> (93 min, p. 90)
	RITZ EAST B	1:20 • <b>LIVING ON SOUL</b> (96 min, p. 85)	3:45 • <b>ISMAEL'S GHOSTS</b> (120 min, p. 41)	6:20 • <b>FACES PLACES</b> (103 min, p. 40)	8:40 • <b>THE INVISIBLE GUEST</b> (105 min, p. 67)
	RITZ FIVE	1:50 • <b>HOLY AIR</b> (81 min, p. 53)	3:45 • <b>MOST BEAUTIFUL ISLAND</b> (93 min, p. 72)	5:50 • <b>ALPHAGO</b> (90 min, p. 81)	8:10 • <b>THE NEW RADICAL</b> (120 min, p. 77)
	PRINCE THEATER			6:00 • <b>WONDERSTRUCK</b> (115 min, p. 49)	8:30 • <b>DARKEST HOUR</b> (125 min, p. 33)

<b>TUES 10.24</b>	RITZ EAST A	1:50 • <b>SCAFFOLDING</b> (90 min, p. 56)	3:50 • <b>IN THE FADE</b> (106 min, p. 41)	6:15 • <b>THE WOUND</b> (101 min, p. 59)	8:30 • <b>LIVING ON SOUL</b> (96 min, p. 85)
	RITZ EAST B	1:30 • <b>JUST TO BE SURE</b> (100 min, p. 64)	3:40 • <b>UNDER THE TREE</b> (108 min, p. 58)	6:00 • <b>SPOOR</b> (128 min, p. 43)	8:45 • <b>BPM (BEATS PER MINUTE)</b> (143 min, p. 63)
	RITZ FIVE	1:20 • <b>AT THE DRIVE-IN</b> (80 min, p. 82)	3:30 • <b>THE BALLAD OF LEFTY BROWN</b> (111 min, p. 46)	6:10 • <b>OH LUCY!</b> (95 min, p. 72)	8:30 • <b>THE ENDLESS</b> (112 min, p. 71)
	PRINCE THEATER			6:00 • <b>CHAPPAQUIDDICK</b> (107 min, p. 48)	

<b>WED 10.25</b>	RITZ EAST A	1:30 • <b>IN SYRIA</b> (100 min, p. 53)	3:45 • <b>DJANGO</b> (115 min, p. 85)	6:10 • <b>ALASKA IS A DRAG</b> (107 min, p. 81)	8:45 • <b>SPOOR</b> (128 min, p. 43)
	RITZ EAST B	1:20 • <b>A CIAMBRA</b> (117 min, p. 50)	3:50 • <b>THELMA</b> (116 min, p. 57)	6:20 • <b>IN THE FADE</b> (106 min, p. 41)	8:40 • <b>BORG/MCENROE</b> (107 min, p. 47)
	RITZ FIVE	1:30 • <b>SISTER OF MINE</b> (94 min, p. 67)	3:40 • <b>ONE OF US</b> (95 min, p. 77)	6:00 • <b>WALKING PAST THE FUTURE</b> (129 min, p. 58)	8:40 • <b>THE EYESLICER</b> (120 min, p. 17)
	PRINCE THEATER			6:00 • <b>PHILADELPHIA</b> (125 min, p. 94)	

<b>THU 10.26</b>	RITZ EAST A	11:50 • <b>THE WORKSHOP</b> (113 min, p. 65)	2:20 • <b>WALKING PAST THE FUTURE</b> (129 min, p. 58)	5:00 • <b>WHERE IS KYRA?</b> (118 min, p. 49)	7:50 • <b>SAMMY DAVIS JR.: I'VE GOTTA BE ME</b> (100 min, p. 86)	10:20 • <b>BAD DAY FOR THE CUT</b> (100 min, p. 88)
	RITZ EAST B	12:10 • <b>NEWTON</b> (104 min, p. 55)	2:25 • <b>MONTPARNASSE BIENVENUE</b> (97 min, p. 64)	4:30 • <b>THE INVISIBLE GUEST</b> (105 min, p. 67)	6:50 • <b>THE SQUARE</b> (142 min, p. 56)	9:50 • <b>THE VILLAINESS</b> (123 min, p. 90)
	RITZ FIVE	12:40 • <b>THE DESERT BRIDE</b> (96 min, p. 66)	2:50 • <b>BAD LUCKY GOAT</b> (81 min, p. 84)	4:50 • <b>GHOST HUNTING</b> (94 min, p. 76)	7:00 • <b>PRINCESS CYD</b> (96 min, p. 73)	9:30 • <b>THE ENDLESS</b> (112 min, p. 71)

# 26 SCREENING SCHEDULE

<b>KEY</b>	 OPENING/CLOSING	 AMERICAN INDEPENDENTS	 THE GRAVEYARD SHIFT	 SPOTLIGHTS
	 CENTERPIECES	 DOCUMENTARY SHOWCASE	 GREATER FILMADELPHIA	 SPANISH AND LATIN AMERICAN CINEMA NOW
	 MASTERS OF CINEMA	 SIGHT AND SOUNDTRACK	 NEW FRENCH FILMS	 FROM THE VAULTS
	 WORLD NARRATIVES			

<b>FRI 10.27</b>	<b>RITZ EAST A</b>	<b>12:30 • DJANGO</b> (115 min, p. 85)	<b>3:00 • BEAUTY AND THE DOGS</b> (100 min, p. 51)	<b>5:10 • MOBILE HOMES</b> (104 min, p. 54)	<b>7:40 • GOLDEN EXITS</b> (94 min, p. 83)	<b>10:00 • THE BAR</b> (106 min, p. 89)
	<b>RITZ EAST B</b>	<b>12:15 • BYE BYE GERMANY</b> (102 min, p. 51)	<b>2:30 • SOUVENIR</b> (90 min, p. 86)	<b>4:30 • BLOODY MILK</b> (90 min, p. 62)	<b>6:30 • BEFORE HOLLYWOOD ...</b> (70 min, p. 17)	<b>8:30 • BLADE OF THE IMMORTAL</b> (140 min, p. 89)
	<b>RITZ FIVE</b>	<b>12:10 • MARLINA THE MURDERER ...</b> (95 min, p. 54)	<b>2:15 • THE WOUND</b> (101 min, p. 59)	<b>4:30 • PRINCESS CYD</b> (96 min, p. 73)	<b>7:00 • SISTER OF MINE</b> (94 min, p. 67)	<b>9:10 • SOLLERS POINT</b> (115 min, p. 73)
	<b>PRINCE THEATER</b>				<b>7:30 • THREE BILLBOARDS ...</b> (115 min, p. 31)	

<b>SAT 10.28</b>	<b>RITZ EAST A</b>	<b>12:00 • THE DESERT BRIDE</b> (96 min, p. 66)	<b>2:10 • 11/8/16</b> (104 min, p. 80)	<b>4:40 • GOLDEN EXITS</b> (94 min, p. 83)	<b>7:00 • ON BODY AND SOUL</b> (116 min, p. 55)	<b>9:30 • A SORT OF FAMILY</b> (95 min, p. 68)
	<b>RITZ EAST B</b>	<b>12:50 • MONTPARNASSE BIENVENUE</b> (97 min, p. 64)	<b>3:00 • SOUVENIR</b> (90 min, p. 86)	<b>5:00 • THE DIVINE ORDER</b> (96 min, p. 52)	<b>7:15 • WHERE IS KYRA?</b> (119 min, p. 49)	<b>10:00 • THE BAR</b> (106 min, p. 89)
	<b>RITZ FIVE</b>	<b>12:00 • SOLLERS POINT</b> (115 min, p. 73)	<b>2:40 • BOBBI JENE</b> (95 min, p. 74)	<b>5:00 • BRIMSTONE AND GLORY</b> (67 min, p. 75)	<b>6:50 • THE CAGE FIGHTER</b> (83 min, p. 75)	<b>9:00 • ALASKA IS A DRAG</b> (107 min, p. 81)

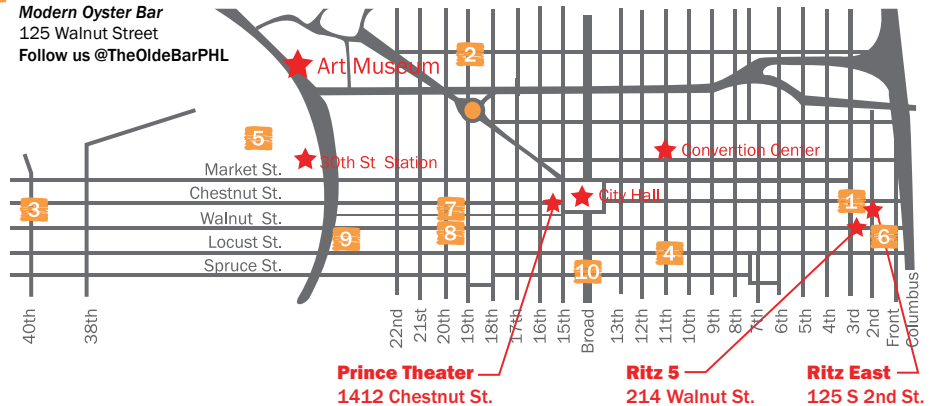
<b>SUN 10.29</b>	<b>RITZ EAST A</b>	<b>12:15 • ALPHAGO</b> (90 min, p. 81)	<b>2:30 • CUSTODY</b> (90 min, p. 63)	<b>4:30 • ANIMATED SHORTS PROGRAM</b> (81 min, p. 97)	<b>6:30 • SAMMY DAVIS JR.: I'VE GOTTA BE ME</b> (100 min, p. 86)	<b>8:40 • HAVE A NICE DAY</b> (86 min, p. 52)
	<b>RITZ EAST B</b>	<b>12:00 • BORG/MCENROE</b> (107 min, p. 47)	<b>2:20 • LOVE MEANS ZERO</b> (91 min, p. 83)	<b>4:40 • THOROUGHBREDS</b> (92 min, p. 48)	<b>7:00 • SWEET COUNTRY</b> (113 min, p. 57)	<b>9:30 • MOBILE HOMES</b> (104 min, p. 54)
	<b>RITZ FIVE</b>	<b>12:10 • LIVE ACTION SHORTS PROGRAM</b> (92 min)	<b>2:15 • AT THE DRIVE-IN</b> (80 min, p. 82)	<b>4:20 • ONE OF US</b> (95 min, p. 77)	<b>6:30 • GHOST HUNTING</b> (94 min, p. 76)	<b>8:40 • THE NEW RADICAL</b> (120 min, p. 77)



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PRESENTS



## JESUS (THRILLER)

Jesus lives alone with his father, Hector, in a flat in Santiago, Chile. One night, he finds the thrill he's been seeking in an irreversible mistake. Now, what could bring Jesus and Hector closer together, may also tear them apart forever...



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## HEARTSTONE (COMING-OF-AGE)

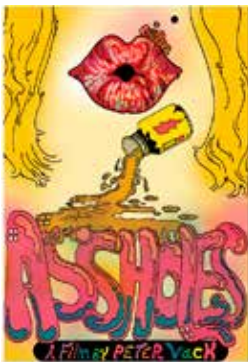
In a remote fishing village, two teenage boys, Christian and Thor, experience a turbulent summer as one tries to win the heart of a girl while the other discovers new feelings for his best friend.



"A WELL-ACTED, VISUALLY ATMOSPHERIC DEBUT..."

- THE HOLLYWOOD REPORTER

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## ASSHOLES (COMEDY)

Adah and Aaron are recovering addicts who are struggling to stay sober. After meeting in the waiting room at their psychoanalyst's office, they fall in love, relapse on poppers, and become the biggest assholes in New York City.

"SHADES OF DECEPTIVE BRILLIANCE THROUGHOUT..."

- TALK FILM SOCIETY



"IT'S BEYOND EDGY, BUT IT'S F\*\*KING HILARIOUS AND HAS SXSW WRITTEN ALL OVER IT."

- JANET PIERSON, SXSW FILM DIRECTOR

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## INHERITANCE (DRAMA)

A woman learns her estranged father has died and returns with her brother and new lover to her childhood home of Belize, where she must face her past while fighting for intimacy in the present.

"...AN ECHO OF THOMAS VINTERBERG'S *THE CELEBRATION*..."

- THE HOLLYWOOD REPORTER



"WELL-SCORED AND SHOT BEAUTIFULLY... CREATIVE AND TWISTED..."

- THE AUSTIN CHRONICLE

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## SANTA & ANDRES (POLITICAL DRAMA)

In Eastern Cuba, a noncompliant gay writer, Andrés, has been blacklisted by the government for having "ideological problems". After a big event, a country girl, Santa, is assigned to watch him. However, they soon find they have more in common than they expected.

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- THE HOLLYWOOD REPORTER

"...A UNIQUE BLEND OF HISTORY AND DRAMA IN A SEVERELY ISOLATED COUNTRY."

- MONKEYS FIGHTING ROBOTS

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## THE LONG NIGHT OF FRANCISCO SANCTIS (POLITICAL THRILLER)

Buenos Aires, 1977. Francisco Sanctis receives information about an upcoming "disappearing" operation by soldiers of the ruling dictatorship. In a race against time, he will need to make the most important decision of his life: will he try to save innocent lives by risking his own?

"[AN] ATMOSPHERE-DRIVEN, HAUNTING FEATURE..."

- VARIETY



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## I, TONYA

DIR: CRAIG GILLESPIE / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 119 MIN  
 CAST: MARGOT ROBBIE, SEBASTIAN STAN, JULIANNE NICHOLSON, ALLISON JANNEY

---

**THURSDAY, OCT. 19 / 6:00 PM AND 8:45 PM / PRINCE THEATER**

---

*Margot Robbie shines as the champion athlete turned Hard Copy sensation in this dark, energetic, shockingly hilarious, surprising, touching biopic of figure skater Tonya Harding.*

It's unlikely that anyone will be able to think of Tonya Harding quite the same way after watching Craig Gillespie's revelatory biopic *I, Tonya*, an empathic ode to defiance centered on a divisive antiheroine. Even as it unabashedly indulges in the inherent spectacle of the disgraced skater's meteoric rise and fall, Gillespie's assured direction emphasizes real heart behind the salacious facade. It's a tricky tone to pull off, but Gillespie and his marvelous cast stick the landing. Interspersed with mockumentary-style interviews with Harding and other key players 25 years after "The Incident" (aka the attack on Harding's figure skating rival, Nancy Kerrigan), *I, Tonya* traces Tonya's disaster-prone trajectory from humble beginnings, to unexpected athletic prowess, to worldwide tabloid infamy. Her tumultuous personal life is a source of both pathos and grim comedy. Facing adversity and trauma from a young age, Tonya grew up with an abusive, narcissistic, jealous mother, LaVona (Allison Janney), one who belongs in the pantheon of terrible cinematic parents. Janney's brilliant, foul-mouthed performance — like the film in general — feels all the more outrageous for being grounded in the truth. Even as Tonya beats the odds to become a skating champion, she's dragged down by her attraction to affable losers like on-again/off-again husband Jeff Gillooly (Sebastian Stan), who paves the way for Tonya's inevitable ruin. Of course, the success of *I, Tonya* wouldn't be possible without the committed, ferocious performance at its center, and Margot Robbie delivers, giving her most impressive performance to date. Her Tonya isn't just a trailer trash femme fatale or a misunderstood martyr. Instead, Robbie emerges with a tragicomic portrait that leans into this complicated woman's least likable traits while forcing the viewer to recognize her flawed, fragile humanity.

PRINT SOURCE: NEON

★ SEE PG. 13 FOR EVENTS ASSOCIATED WITH THIS FILM

PREMIUM MEATS



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## THREE BILLBOARDS OUTSIDE EBBING, MISSOURI

DIR: MARTIN MCDONAGH / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 115 MIN  
 CAST: FRANCES MCDORMAND, WOODY HARRELSON, SAM ROCKWELL, ABBIE CORNISH

FRIDAY, OCT. 27 / 7:30 PM / PRINCE THEATER

*One of the most anticipated films of the season, this darkly comic tale of anger and anguish rippling through a small Midwestern town stars Frances McDormand, Woody Harrelson, and Sam Rockwell.*

Few artists working today are more nimble and daring with tone than playwright-turned-filmmaker Martin McDonagh. In films like *In Bruges* and plays such as the Leenane and Aran Islands trilogies, McDonagh deploys humor and heartbreak almost simultaneously, unafraid to explore the incestuous relationship between the two. As an audience member, his work is thrilling, a joyride of emotions that is both provocative and profound. His latest film, *Three Billboards Outside Ebbing, Missouri*, is his most assured work to date. McDormand stars as a flinty shopkeeper still reeling from the violent, unsolved murder of her daughter nearly a year ago. One day, in a fit of pique, she directs a blunt cry of frustration toward the town sheriff (Harrelson) in the form of three blood-red billboards reading “Still No Arrests?” “How Come, Chief Willoughby?” and “Raped While Dying.” This sends a shockwave blazing through the tight-knit community, and no one — not the mother or her son (played wonderfully by *Manchester by the Sea*’s Lucas Hedges), the sheriff or his hotheaded deputy (Rockwell), nor their friends and neighbors — is left untouched. They all come together and are torn apart, fight and forgive one another while struggling with the vulgarities of life and death. McDonagh creates incredibly complex characters and situations, and his cast, which also includes Peter Dinklage and John Hawkes, gives stellar performances across the board. Throughout it all, McDonagh tempers his drama with a wicked sense of humor; audiences at the Toronto International Film Festival (where the film won the coveted People’s Choice Award) often found themselves laughing and crying at the same time. It’s a remarkable experience and one that should not be missed.

PRINT SOURCE: FOX SEARCHLIGHT

★ SEE PG. 13 FOR EVENTS ASSOCIATED WITH THIS FILM



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## DARKEST HOUR

DIR: JOE WRIGHT / COUNTRY: UK / LANG: ENGLISH / YEAR: 2017 / LENGTH: 125 MIN

CAST: GARY OLDMAN, KRISTIN SCOTT THOMAS, LILY JAMES, STEPHEN DILLANE, BEN MENDELSON

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**MONDAY, OCT. 23 / 8:30 PM / PRINCE THEATER**

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*In the accomplished hands of prestige director Joe Wright, Gary Oldman aces the daunting role of Winston Churchill at the very dawn of his leadership, as fear and uncertainty grasp a weary nation.*

Less than one year into WWII, Parliament has ousted Prime Minister Neville Chamberlain. Against conventional wisdom, Winston Churchill — a contentious figure even within his own party — is selected to fill the role. Unleashed upon the world stage in a time of sudden, alarming crisis unlike anything seen before in modern times, Churchill's immediate task is to forge a path forward. But as France falls to Hitler, Churchill finds enemies testing his resolve both abroad and at home. Bolstered by a commendable cast of supporters (Kristin Scott Thomas as the tenacious Mrs. Churchill and Lily James as the loyal, supportive secretary who bears witness to giant moments in history), opponents (Stephen Dillane as Churchill's most ardent sparring partner, Lord Halifax, who pushes for peace negotiations with the Nazis), and political hierarchies (scene-stealer Ben Mendelsohn as King George VI, a playful yet somber mix of resilience and anguish), each faction and individual, with the highest of stakes at risk, argue and plot to enact what they firmly believe is the only correct course of action in the face of grave danger. Sharply focused on the gravity of the ultimate decision — whether to surrender or resist — and the struggle for Churchill to establish the identity that would change the course of history, Wright's thrilling chamber drama wisely tackles the issue of resolve in a time of hardship. It's a timely reminder, earning *Darkest Hour* its own unique place in the pantheon of war epics. The film's modern-day relevance carries as loudly as Churchill's resonant voice.

PRINT SOURCE: FOCUS FEATURES

FILM PRESENTED BY **cecil baker + partners**  
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# 34 CENTERPIECES



## THE FLORIDA PROJECT

DIR: SEAN BAKER / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 115 MIN  
CAST: WILLEM DAFOE, BROOKLYNN PRINCE, VALERIA COTTO, BRIA VINAITE

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**SATURDAY, OCT. 21 / 7:50 PM / PRINCE THEATER**

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*Set at a dilapidated motel in the shadows of “the happiest place on Earth,” The Florida Project is director Sean Baker’s (Tangerine) stunning look at the innocence of childhood juxtaposed against the harsh realities of life.*

With *The Florida Project*, director and co-writer Baker may have ditched the raw, lively iPhone-filmed style of his recent hit *Tangerine*. Yet *The Florida Project* is similarly able to tap into an infectious sense of childlike playfulness and joy, even as it gives weight to the dire economic situations and disturbing realities of its characters. Despite their squalid surroundings at the ironically named Magic Castle, six-year-old Moonee (Brooklyn Prince) and her best friend Scooty (Christopher Rivera) reign over the budget motel as if it were their very own Magic Kingdom. Peering out over the vast parking lot from the second floor balcony, the two regally anoint parked cars with their spit. When an angry grandmother catches them in the act, their forced apology leads them to an encounter with the woman’s innocent granddaughter Jancey (Valeria Cotto), and a fellowship is forged. The trio soon build an epic summer for themselves, hustling change from unsuspecting mothers to get ice cream, playing with fuse boxes and wreaking havoc in abandoned buildings. Told through the lens of this candy-colored, larger-than-life paradise they inhabit, *The Florida Project* doesn’t ignore the harsh reality lingering at the fringes of the kids’ daily escapades, and we follow along as Moonee’s young, hot-tempered mother Halley (Bria Vinaite) must go to sordid extremes to help cover rent and other necessities for her daughter. Watching over all the tenants of the Magic Castle is paternal motel manager Bobby, played by Willem Dafoe in what is possibly his most soft, thoughtful, and achingly sympathetic role to date. His fatherly instincts and his own inner struggles to do the right thing are, next to Moonee’s growing loss of innocence, at the heart of this unforgettably hilarious, energetic and heartbreaking film about the nature of friendship.

PRINT SOURCE: A24

FILM PRESENTED BY





## LADY BIRD

DIR: GRETA GERWIG / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 94 MIN  
 CAST: SAOIRSE RONAN, LAURIE METCALF, LUCAS HEDGES, TRACY LETTS

SUNDAY, OCT. 22 / 7:45 PM / PRINCE THEATER

*Acclaimed actress and writer Greta Gerwig's solo directorial debut is an electrifying and utterly gratifying coming-of-age story about an awkward teen yearning to escape her hometown.*



Academy Award-nominated actress Saoirse Ronan (*Brooklyn*) shines as the titular Lady Bird (that's the name she has chosen for herself, please do not call her Christine), a blossoming young woman who's wise beyond her years yet inclined to make grand blunders. Seeking emphatically to stand out in a sea of conformity and get out of Sacramento, Lady Bird dreams about an exciting college life in New York City (a desire she is keeping secret from her controlling mother). But first she has to contend with the trials and tribulations of youth, and does so with infectious vitality. Lady Bird maneuvers her way through tangled friendship politics, attempts to hide her working-class upbringing from her peers, and brazenly questions the authority of her superiors. From her parents (played by brilliantly-cast theater veterans Laurie Metcalfe and Tracy Letts) to her potential suitors (Timothée Chalamet and *Manchester by the Sea's* Lucas Hedges), Lady Bird's relationships with both her peers and the adults in her life tend to be full of comically dramatic complications. Loosely inspired by Gerwig's own experiences growing up in Sacramento in the early 2000s, *Lady Bird* is both warmly nostalgic and clear-eyed about the growing pains of young adulthood. The film's complex, lovable heroine imperceptibly works her way into the heart of the viewer, along with the delightful cast of characters that revolve around her. From its opening moments all the way to its final frames, Gerwig's love letter to her hometown and a more innocent past demonstrates effortless care, exudes passion and personality, and emerges as one of the year's most delightful surprises.

PRINT SOURCE: A24

FILM PRESENTED BY



# 36 CENTERPIECES



## LAST FLAG FLYING

DIR: RICHARD LINKLATER / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 124 MIN  
CAST: BRYAN CRANSTON, STEVE CARELL, LAURENCE FISHBURNE, YUL VAZQUEZ

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**FRIDAY, OCT. 20 / 7:15 PM / PRINCE THEATER**

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*Richard Linklater's elegiac road movie stars Bryan Cranston, Laurence Fishburne, and Steve Carell as Navy vets who reunite to escort a young soldier's body up the Eastern seaboard.*

From *Dazed and Confused* to last year's *Everybody Wants Some!*, Richard Linklater has given us some of cinema's most indelible portraits of youth. So it's a bit of a shock to see how masterfully the American director handles the story of three middle-aged men in *Last Flag Flying*. Darryl Ponicsan adapted the screenplay from his own novel, a sequel to 1970's *The Last Detail* (which was itself the inspiration for Hal Ashby's seminal film). This latest outing finds estranged friends Sal (Cranston), Mueller (Fishburne), and Doc (Carell) several decades older than they were when they served together in the Navy, though not necessarily wiser. Sal is still his unbalanced, hard-partying self, while Mueller has given up his rowdy ways to become a man of the cloth. But it's mild-mannered widower Doc who's gone through perhaps the most dramatic personal upheaval. It's 2003, and Doc's only son has been killed during the early days of the Iraq War. It's this somber occasion that brings the three compatriots back together when Doc asks Sal and Mueller to help him take his son's body from Arlington back to his home in New Hampshire. It's a potentially somber setup, but Linklater handles the material with a characteristically light touch. While *Last Flag Flying* has its fair share of tears, it's a buddy movie at heart, and watching this mismatched trio as they talk and argue their way through the Northeast is a low-key pleasure. Each member of this stacked ensemble does career-best work, though it's Carell who leaves perhaps the greatest impact as a gentle soul whose grief gives him a steely, furious determination. At once sweeping in its depiction of Bush-era America and intimately personal, *Last Flag Flying* is a mature, cathartic work from one of this generation's greatest auteurs.

PRINT SOURCE: AMAZON STUDIOS

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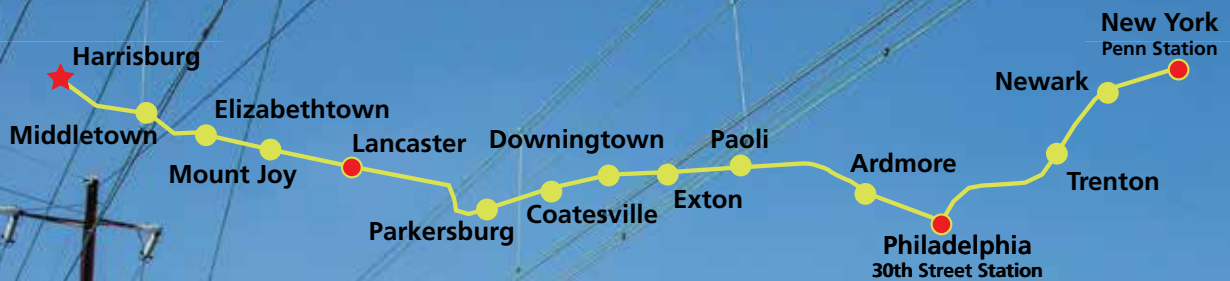
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# MASTERS OF CINEMA

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## FACES PLACES

ORIGINAL TITLE: VISAGES, VILLAGES / DIR: AGNÈS VARDA, JR /  
COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2017 / LENGTH: 89 MIN

**SUNDAY, OCT. 22 / 12:15 PM / RITZ EAST B**  
**MONDAY, OCT. 23 / 6:20 PM / RITZ EAST B**

*In perhaps the year's most delightful film, auteur Agnès Varda goes on a road trip with très chic artist JR through the French countryside, affectionately photographing its inhabitants.*

Although generations apart, it is readily apparent that *Faces Places* co-directors Agnès Varda, 89, and street artist JR, 34, are kindred spirits who share a love for the world and each other. The pint-sized, fashionably coiffed French New Wave director and ultra-hip young artist take to the road in a specially outfitted mobile photo truck, creating larger-than-life street murals. The duo captures a side of France not often seen in cinema, including the last remaining denizen of a once-thriving mining town. Although the project brings immense joy to the villages' inhabitants, it is the growing relationship between the artists that is at the heart of the film. Suffering from deteriorating vision, Varda uses JR's eyes to see France for possibly the last time through the lens of a camera, and ruminates over past relationships with her cinema peers, including a planned rendezvous with French cinema's *enfant terrible* himself, Jean-Luc Godard. Unanimously adored at this year's Cannes Film Festival, *Faces Places* is a fitting swan song to a remarkable career, and a gratifying celebration of the life that made it.

PRINT SOURCE: COHEN MEDIA GROUP

SHORT



PRECEDED BY: *FISH STORY*

DIR: CHARLIE LYNE / LENGTH: 14 MIN

A search for the truth behind a fishy tale.





## IN THE FADE

ORIGINAL TITLE: AUS DEM NICHTS / DIR: FATIH AKIN / COUNTRY: GERMANY / LANG: GERMAN / YEAR: 2017 / LENGTH: 106 MIN / CAST: DIANE KRUGER, DENIS MOSCHITTO, JOHANNES KRISCH, SAMIA CHANCRIN

**TUESDAY, OCT. 24 / 3:50 PM / RITZ EAST A**  
**WEDNESDAY, OCT. 25 / 6:20 PM / RITZ EAST B**

*In this thriller direct from Cannes Competition, a woman must navigate the German judicial system and take matters into her own hands after her Kurdish husband and son are murdered by neo-Nazis.*

Grief is a commonly captured emotion in cinema, yet Diane Kruger's tour-de-force performance in Fatih Akin's *In the Fade* sets a new bar for exploring a complex range of emotions. Following a sweet marriage in jail between incarcerated drug dealer Nuri (Numan Acar) and blond, tattooed Katja (Kruger), the film flashes forward to the business of the reintegrated and successful Nuri. After dropping off their young son Rocco at the office, Katja learns mere hours later that the business was horrifically bombed and that her family members are among the dead. Attempted consolation from her prejudiced parents only increases her isolation from the outside world. Bombarded with accusations of her husband's past actions and baseless terrorist associations, Katja must confront the frustratingly impassive German legal system to seek justice for her loss. As the trial seemingly slips from her grasp, Katja begins her own investigation into the hate-filled world of white supremacy, with shocking results. While this taut thriller delivers heart-pounding scenes until the very end, Akin (*Head-On*) also masterfully confronts the disconcerting growth of nationalism in Europe, and exposes the harrowing results of such dangerous thinking.

PRINT SOURCE: MAGNOLIA PICTURES / DANIELLE MCCARTHY-BOLES  
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## ISMAEL'S GHOSTS

ORIGINAL TITLE: LES FANTÔMES D'ISMAËL / DIR: ARNAUD DESPLECHIN / COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2017 / LENGTH: 120 MIN / CAST: MATHIEU AMALRIC, MARION COTILLARD, CHARLOTTE GAINSBOURG, LOUIS GARREL

**SUNDAY, OCT. 22 / 7:40 PM / RITZ EAST B**  
**MONDAY, OCT. 23 / 3:45 PM / RITZ EAST B**

*The latest from audacious French auteur Arnaud Desplechin is a star-studded, genre-defying meditation on loss, love, and the creative process of a filmmaker whose past returns to haunt him.*

Dense and literary, yet funny and moving, the films of Arnaud Desplechin are difficult to pin down but never fail to delight. The director's follow-up to the acclaimed *My Golden Days* is similarly obsessed with the ways our past loves and losses creep into the present, though in *Ismael's Ghosts* this concept is taken quite literally. Filmmaker Ismael (Desplechin regular Mathieu Amalric) goes on holiday with his lover Sylvia (Charlotte Gainsbourg) at their peaceful, seaside vacation home, intending to complete a draft of his latest script. Instead, his entire life is upturned by the sudden reappearance of Carlotta (Marion Cotillard), the wife who mysteriously disappeared 20 years ago. As Ismael attempts to grapple with this unexpected intrusion, the film slips in and out of the world of the script he's currently writing, which concerns the exploits of his diplomat younger brother (Louis Garrel). Displaying Desplechin's taste for postmodern genre play, literary references, and structural complexity, *Ismael's Ghosts* is nonetheless given real emotional depth by its stellar cast. It's an intelligent, entertaining film sure to please Desplechin die-hards and newbies alike.

PRINT SOURCE: MAGNOLIA PICTURES / DANIELLE MCCARTHY-BOLES  
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# 42 MASTERS OF CINEMA

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## JANE

DIR: BRETT MORGEN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 90 MIN

FRIDAY, OCT. 20 / 5:00 PM / RITZ EAST B  
SATURDAY, OCT. 21 / 12:00 PM / RITZ EAST B

*An intimate, found-footage portrait of famed researcher and primatologist Jane Goodall, Jane takes a detailed look into her unconventional life in the wild and the enduring legacy she created.*



Directed by acclaimed filmmaker Brett Morgen (*The Kid Stays in the Picture*), *Jane* documents the groundbreaking relationship that pioneering researcher Jane Goodall had with wild chimpanzees in Gombe National Park, Tanzania. Until Goodall's remarkable research and observations first conducted in the 1960s, it was believed that humans were the only animals capable of rational thought. A novice scientist with no degree or professional training, Goodall nevertheless traversed the African wilderness with effortless determination, spending countless hours patiently watching, observing, and befriending these elusive primates. In doing so, she revolutionized the field of primatology. Drawing on found 16MM footage captured by legendary wildlife photographer (and Goodall's former husband) Hugo van Lawick, Morgen's documentary offers a rare glimpse into a world that had not yet been discovered in the wild. The film's powerful musical score by composer Philip Glass works to create a feeling of awe as the creatures interact with one another, form relationships, and raise families, all while making strong parallels to humankind and to Goodall herself. *Jane* relentlessly questions our relationship with nature by forcing the viewer to consider what it means to be human.

PRINT SOURCE: NATIONAL GEOGRAPHIC / KRISTIN MONTALBANO  
KRISTIN.MONTALBANO@NATGEO.COM

FILM PRESENTED BY



## THE OTHER SIDE OF HOPE

ORIGINAL TITLE: TOIVON TUOLLA PUOLEN / DIR: AKI KAURISMÄKI / COUNTRY: FINLAND, GERMANY / LANG: FINNISH, ENGLISH, ARABIC / YEAR: 2017 / LENGTH: 98 MIN / CAST: SHERWAN HAJI, SAKARI KUOSMANEN, ILKKA KOIVULA, JANNE HYYTIÄINEN

SUNDAY, OCT. 22 / 2:20 PM / RITZ EAST A

*The latest from Aki Kaurismäki mixes the auteur's trademark deadpan humor with a sense of political urgency as it follows a down-on-his-luck Syrian refugee's attempts to gain asylum in Finland.*

A companion piece of sorts to 2011's French-language immigration drama *Le Havre*, *The Other Side of Hope* finds Aki Kaurismäki back on his home turf of Helsinki, and follows the intersecting adventures of Syrian refugee Khaled (Sherwan Haji) and middle-aged Finn Wikström (Sakari Kuosmanen). After being separated from his sister enroute to Europe, Khaled seeks asylum in Finland only to find himself caught up in an impossibly tangled bureaucratic web. Meanwhile, dissatisfied salesman Wikström abandons his unhappy marriage, wins big at poker, and impulsively buys a shabby restaurant. The hallmarks of Kaurismäki's style — deadpan humor, rigorous compositions, and dashes of off-kilter rock'n'roll — are all firmly in place here, yet *The Other Side of Hope* adds newfound weight to the director's usual tricks thanks to its topical subject matter. Khaled and Wikström's paths eventually converge at the ramshackle restaurant, giving way to a riotously funny and deeply affecting final act. But even as their bumbling attempts to transform the watering hole into a hip sushi bar elicit laughs, the film retains an undercurrent of moral outrage. A quiet masterpiece from one of world cinema's great masters, *The Other Side of Hope* also shows Kaurismäki to be one of its great humanists.

PRINT SOURCE: JANUS FILMS



## RADIANCE

ORIGINAL TITLE: HIKARI / DIR: NAOMI KAWASE / COUNTRY: JAPAN / LANG: JAPANESE / YEAR: 2017 / LENGTH: 101 MIN / CAST: MASATOSHI NAGASE, AYAME MISAKI, TATSUYA FUJI, KAZUKO SHIRAKAWA

**FRIDAY, OCT. 20 / 2:15 PM / RITZ FIVE**  
**MONDAY, OCT. 23 / 1:30 PM / RITZ EAST A**

*Naomi Kawase's gentle, soulful romance pairs a curmudgeonly photographer whose eyesight is deteriorating with a younger woman whose job is to narrate films for the visually impaired.*

The power of the image to stir emotion in even the most hardened of hearts is at the center of *Radiance*, the latest film from celebrated Japanese auteur Naomi Kawase (PFF24's *Sweet Bean*). Aspiring young writer Misako (Ayame Misaki) struggles to find the balance between succinct and more lyrical language for her audio descriptions of cinematic works, which are aimed at the visually impaired. Often, the diverse members of her focus group criticize her work for not accurately describing what is being presented on screen and relying too much on abstract emotion. None more so than Nakamori (*Paterson's* Masatoshi Nagase), a famous, near-blind photographer who appears to take pleasure in verbally sparring with Misako over their differing aesthetic philosophies. Their initial antagonism blossoms into a growing compassion for each other's strengths and weaknesses, and Misako becomes Nakamori's eyes as the two navigate their lives. It is in these intimate scenes that Kawase's propensity for poetic dialogue and naturalistic filmmaking forges a unique, beautiful work of cinema. Like the best of the director's films, *Radiance* evokes a sense of awe from everyday occurrences.

PRINT SOURCE: MK2 FILMS / ANNE-LAURE BARBARIT  
 ANNE-LAURE.BARBARIT@MK2.COM



## SPOOR

ORIGINAL TITLE: POKOT / DIR: AGNIESZKA HOLLAND / COUNTRY: POLAND, GERMANY, CZECH REPUBLIC, SWEDEN, SLOVAKIA / LANG: POLISH / YEAR: 2017 / LENGTH: 128 MIN / CAST: AGNIESZKA MANDAT-GRABKA, WIKTOR ZBOROWSKI, MIROSLAV KROBOT, JAKUB GIERSZAK

**TUESDAY, OCT. 24 / 6:00 PM / RITZ EAST B**  
**WEDNESDAY, OCT. 25 / 8:45 PM / RITZ EAST A**

*In this entertaining yet fiercely intelligent thriller from master director Agnieszka Holland (Europa, Europa), an animal lover finds herself at the center of a murder mystery when local hunters start turning up dead.*

From her beginnings as one of the guiding lights of Polish cinema to her forays in American film and television, Agnieszka Holland has built a diverse, consistently surprising body of work over her decades-long career. With *Spoor*, Holland provides perhaps the perfect distillation of her distinctive approach. It's an idiosyncratic, auteurist vision made with the fine-tuned expertise of a procedural. The film's spitfire protagonist is Janina (Agnieszka Mandat-Grabka), a schoolteacher and ardent environmentalist whose passionate love of animals puts her at odds with much of her rural community, where the institution of game hunting is second only to the Catholic Church. When some of the town's more ruthless hunters begin dying off in grisly fashion, Janina forms an unusual hypothesis: that the area's animals have finally decided to fight back against their attackers. Has she gone off the deep end, or is she onto something? Like St. Francis with a militant bent, Janina is one of the most memorable heroines in recent memory thanks to Mandat-Grabka's fiery, lived-in performance. Taut, funny, and heartfelt, *Spoor* balances its thrills with a defiantly subversive spirit.

PRINT SOURCE: BETA CINEMA GMBH / COSIMA FINKBEINER  
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### SPEECH/ACTS

Jibade-Khalil Huffman, Steffani Jemison, Tony Lewis,  
Tiona Nekkia McCloddén, Kameelah Janan Rasheed,  
Martine Syms, with poetry and prose by Morgan Parker  
and Simone White

Nathalie Du Pasquier  
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## THE BALLAD OF LEFTY BROWN

DIR: JARED MOSHÉ / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 111 MIN / CAST: BILL PULLMAN, KATHY BAKER, JIM CAVIEZEL, TOMMY FLANAGAN

**SATURDAY, OCT. 21 / 9:10 PM / RITZ EAST B**  
**TUESDAY, OCT. 24 / 3:30 PM / RITZ FIVE**

*In this lovingly crafted Western that pays tribute to the classic Hollywood genre, Bill Pullman stars as the longtime sidekick to a legendary lawman who swears to avenge the murder of his partner.*

One of the fundamental elements of a classic Western, alongside the six-shooters and ten-gallon hats, is the trusty sidekick, a loyal companion who is always in the shadow of the hero, but never far from his side. Think Walter Brennan in *Rio Bravo* or George "Gabby" Hayes in ... well, hundreds of movies. Now, Bill Pullman breathes new life into this timeless archetype with his remarkable performance as the titular character in *The Ballad of Lefty Brown*. For years, Lefty has ridden alongside famous lawman Eddie Johnson, a cantankerous second fiddle to a bona fide legend. Now Johnson is headed to Washington as the newly elected senator from Montana, and he's asked Lefty to stay behind. When a shot rings out and the senator is killed, Lefty vows to track down his friend's killer. Nobody thinks he's up to the task — after all, he's just the sidekick. But Lefty just might surprise everyone, including himself. With his second film, writer/director Jared Moshé explores a character that the classics would have left in the background. Taking an approach that's more reverent than revisionist, Moshé and Pullman work together beautifully to make Lefty one of the most compelling and unconventional heroes of the year.

PRINT SOURCE: A24



## BORG/MCENROE

DIR: JANUS METZ / COUNTRY: SWEDEN, DENMARK, FINLAND / LANG: ENGLISH, SWEDISH, FRENCH / YEAR: 2017 / LENGTH: 107 MIN / CAST: SHIA LABEOUF, STELLAN SKARSGÅRD, SVERRIR GUDNASON, TUVANOVOTNY

WEDNESDAY, OCT. 25 / 8:40 PM / RITZ EAST B  
SUNDAY, OCT. 29 / 12:00 PM / RITZ EAST B

*The legend of one of the greatest sports rivalries in history comes to thrilling life in this tennis drama, which features two stunning central performances from Shia LeBeouf and up-and-comer Sverrir Gudnason.*

Prior to the surprising, meteoric rise of controversial tennis star John McEnroe (Shia LeBeouf), the sport was known for its players' often polite and subdued demeanor. His erratic tendency to throw expletive-filled tantrums on the court was antithetical to the era's greatest champion: the stoic Swede Björn Borg (Sverrir Gudnason). Framed around the rivals' iconic final match at Wimbledon in 1980, director Janus Metz's *Borg/McEnroe* delves into the history of the tennis legends via revealing flashbacks that expose how the seemingly polar opposites were more alike than the public could ever imagine. Behind Borg's calculated, robot-like public persona is a man with his own combustible personality and history of outbursts on the court, which can only be tamed by his coach and closest confidant, Lennart Bergelin (Stellan Skarsgård). While Borg may have mastered his public image, McEnroe struggles to gain respect and is continually hindered by his late-night talk show blow-ups and heavy partying. Yet despite the odds, the two form a kinship that only heightens the drama when they meet on the court for a final, hair-raising showdown.

PRINT SOURCE: NEON

FILM PRESENTED BY



## BREATHE

DIR: ANDY SERKIS / COUNTRY: UK / LANG: ENGLISH / YEAR: 2017 / LENGTH: 117 MIN / CAST: ANDREW GARFIELD, CLAIRE FOY, TOM HOLLANDER, HUGH BONNEVILLE

SUNDAY, OCT. 22 / 5:15 PM / PRINCE THEATER

*Andrew Garfield and Claire Foy star in the inspiring true story of Robin and Diana Cavendish, an extraordinary couple who refuse to allow disease to dampen their courageous spirits.*



In 1950s England, dashing Robin Cavendish (Andrew Garfield) falls madly in love with beautiful Diana (*The Crown's* Claire Foy). After a whirlwind courtship and marriage, the couple embarks on an extended honeymoon in Kenya, seemingly ready to enjoy an adventurous and sublimely happy life together. But at 28, Robin is crippled from the neck down by a sudden and severe case of polio, which forces him to rely on a respirator to breathe and seemingly confines him to a hospital bed. Yet with the support of his wife and the work of a pioneering inventor (Hugh Bonneville), Robin manages to beat the odds: traveling, advocating for the rights of the disabled, and leading a full, joyful life. Andy Serkis is best known for his memorable motion-capture performances as Gollum in *The Lord of the Rings* and Caesar in the *Planet of the Apes* franchises, but with his feature debut the actor-turned-director proves to be just as skilled behind the camera as he is in front of it. Gorgeously shot by Academy Award-winner Robert Richardson (*The Aviator*) and movingly performed by its two leads, *Breathe* is a stirring tribute to one remarkable couple's message of perseverance and all-conquering love.

PRINT SOURCE: BLEECKER STREET

FILM PRESENTED BY



# 48 SPOTLIGHTS

SPOTLIGHTS PRESENTED BY PHILADELPHIA STYLE



## CHAPPAQUIDDICK

DIR: JOHN CURRAN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 107 MIN / CAST: JASON CLARKE, KATE MARA, ED HELMS, BRUCE DERN

**TUESDAY, OCT. 24 / 6:00 PM / PRINCE THEATER**

*In the shadow of America's triumphant moon landing, a political scandal rocks the nation when Senator Ted Kennedy covers up a tragedy that leaves a woman dead and a country in shock.*

"I'm not going to be President," a still tipsy Ted Kennedy prophetically admits to Joe Gargan (Ed Helms) after drunkenly driving his car off of a one-lane New England bridge and fleeing the scene, leaving Robert Kennedy's former secretary Mary Jo Kopechne (Kate Mara) trapped in the wreckage. The youngest Kennedy, played with aplomb and impressive restraint by the totally transformed Jason Clark, refrains from immediately reporting the incident in fear of an inevitable positive alcohol test. As the excruciating hours tick on, the determined Ted entangles a web of abetting supporters, including his father Joe (Bruce Dern) and former Secretary of Defense Robert McNamara (Clancy Brown), who emphatically encourage the remorseless senator to devise a tight alibi. But when the harrowing details of the victim's demise are made public, Ted's polished public persona begins to crack underneath the weight of growing contradictions and lies. Led by Clark's astoundingly detailed and awards-ready performance, the transfixing *Chappaquiddick* absorbingly explores the corruption and abuse of power fueling this tainted American dynasty, and the lingering political distrust left in their wake.

PRINT SOURCE: ENTERTAINMENT STUDIOS / ELISSA GREER  
ELIS.GREER@GMAIL.COM



## THOROUGHBREDS

DIR: CORY FINLEY / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 92 MIN / CAST: OLIVIA COOKE, ANYA TAYLOR-JOY, ANTON YELCHIN, PAUL SPARKS

**FRIDAY, OCT. 20 / 7:20 PM / RITZ EAST B**  
**SUNDAY, OCT. 29 / 4:40 PM / RITZ EAST B**

*Two disaffected teenage girls, each with their own troubles bubbling under the surface, plot a carefully constructed murder in this delectably stylish, energetic, and taut thriller.*



Years after the erosion of their fraught childhood friendship, social outcast Amanda (*Me and Earl and the Dying Girl*'s Olivia Cooke) and frigid yet elegant Lily (*The Witch*'s Anya Taylor-Joy) find themselves rekindling old bonds. When Lily's mother brings Amanda into their affluent Connecticut home to tutor her daughter, the two girls discover that they have more in common than they'd initially thought. Lily takes Amanda's apathetic nature as an invitation to divulge all her petty concerns. As an offhand remark builds into a deliciously malevolent plot with shocking ease, an endlessly engrossing game of wits begins. Both Cooke and Taylor-Joy crackle in their complex roles, and Anton Yelchin is excellent in one of his final film appearances. The performers are always captivating in their choices while they play within the lusciously designed landscape of writer/director Cory Finley's all-together explosive debut film. Finley's innate understanding of pacing and tone weaves methodically through his tightly knit psychodrama, hypnotically luring the audience into its secret pleasures and giddily compelling our complicity in its deliberate frenzy.

PRINT SOURCE: FOCUS FEATURES





## WHERE IS KYRA?

DIR: ANDREW DOSUNMU / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 99 MIN / CAST: MICHELLE PFEIFFER, KIEFER SUTHERLAND, SUZANNE SHEPHERD, TONY OKUNGBOWA

**THURSDAY, OCT. 26 / 5:00 PM / RITZ EAST A**  
**SATURDAY, OCT. 28 / 7:15 PM / RITZ EAST B**

*In this stunningly composed drama, Michelle Pfeiffer stars as Kyra, a debt-ridden and desperate woman who will go to unthinkable lengths to stay afloat after the passing of her mother.*

Shrouded in shadow and dim light, the New York City home of elderly Ruth (Suzanne Shepherd) is like a living tomb. Ruth's daughter Kyra (Michelle Pfeiffer) is a struggling divorcée who's been out of work for nearly 22 years, funneling all of her attention to her terminally ill mother, whose meager pension she depends on to survive. When Ruth's passing occurs, Kyra must confront the fact that she has no means of income, no competitive skills, and not even a friend to turn to. Due to a clerical error, Kyra continues to receive monthly checks, though only Ruth could legally cash them. What begins as a last resort option unravels into a web of lies for Kyra. Meanwhile, she enters into a relationship with solemn but compassionate elderly-care taker Doug (Kiefer Sutherland). The follow-up film from PFF alum Andrew Dosunmu (*Mother of George*) is an immaculately directed, strikingly photographed, and hauntingly scored film that is startling in its depiction of loneliness and despair. Though often masked by abundant amounts of makeup, Pfeiffer has never been more raw or vulnerable, capturing a seemingly "invisible" woman lost in a city of over eight million inhabitants.

PRINT SOURCE: PALADIN

SHORT



### PRECEDED BY: *RETOUCH*

DIR: KAVEH MAZAHERI / LENGTH: 20 MIN

When a weight hits Maryam's husband's throat and nearly kills him, she makes a decision.

FILM PRESENTED BY



## WONDERSTRUCK

DIR: TODD HAYNES / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 115 MIN / CAST: JULIANNE MOORE, OAKES FEGLEY, MILLICENT SIMMONDS, JADEN MICHAEL, CORY MICHAEL SMITH, TOM NOONAN, MICHELLE WILLIAMS

**MONDAY, OCT. 23 / 6:00 PM / PRINCE THEATER**

*This beautifully crafted adventure from Todd Haynes weaves together the stories of two children in two very different eras, whose parallel New York City adventures fatefully connect across time.*

In a rural Minnesota town in 1977, grief-stricken Ben (Oakes Fegley) mourns the passing of his mother Elaine (Michelle Williams). After discovering a bookmark with a mysterious note written by a person Ben thinks might be the father he never knew, he decides to journey to the Big Apple to find answers. But before he can run away, Ben is struck by lightning and left without his hearing. He still forges on, and his adventures in the vibrantly colored, funky world of '70s New York runs parallel to the story of the 12-year-old mute Rose (Millicent Simmonds), who navigates a 1920s NYC entirely devoid of sound and color. Presented in black and white and with an instrumental score that harkens back to the golden days of silent cinema, Rose's quest takes her from her overbearing New Jersey home to the dressing room of famed actress Lillian Mayhew (Julianne Moore). Illuminating revelations transpire as the two stories gradually collide, leading to a tremendously powerful finale. Based on an illustrated novel by Hugo author Brian Selznick, the latest from director Todd Haynes is a brilliant homage to two celebrated cinematic eras, anchored by extraordinary performances from its promising young stars.

PRINT SOURCE: ROADSIDE ATTRACTIONS AND AMAZON STUDIOS

FILM PRESENTED BY



# 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



## A CIAMBRA

DIR: JONAS CARPIGNANO / COUNTRY: ITALY, FRANCE, USA, GERMANY, SWEDEN / LANG: ITALIAN / YEAR: 2017 / LENGTH: 117 MIN / CAST: PIO AMATO, KOUDOUS SEIHON, DAMIANO AMATO, FRANCESCO PIO AMATO

**FRIDAY, OCT. 20 / 12:00 PM / RITZ EAST B**

**WEDNESDAY, OCT. 25 / 1:20 PM / RITZ EAST B**

*When his brother goes missing, a sharp young Romani boy must quickly learn to navigate the underbelly of his poverty-stricken Southern Italian town in this Cannes Director's Fortnight prizewinner.*

Torn between the youthful exuberance of the other children who play in the dilapidated streets and the maturity of older hoodlums who play more dangerous games, 14-year-old Pio Amato clings desperately to his burgeoning manhood as he looks for a way to prove himself as an able perpetrator of grown-up schemes. Quietly learning the trade from his slick older brother — a car thief and hustler adept at burglary — Pio soon gets his chance to realize his dreams, for better or for worse. Director Jonas Carpignano, who skillfully honed his filmmaking prowess with his early shorts and first feature (PFF24's *Mediterranea*), fully realizes his exuberant, finely detailed craftsmanship with the Martin Scorsese executive-produced *A Ciambra*. He continues to explore the destructive relationship between marginalized minorities in multicultural communities through Pio's racism-spewing family members and the treatment of refugees. Utilizing a cast of non-actors to expert effect, Carpignano's uncommon eye for authenticity imbues every frame with emotional honesty and vigor, firmly announcing himself not just as someone to watch, but also as a powerful contemporary filmmaker.

PRINT SOURCE: IFC FILMS



## BEAUTY AND THE DOGS

ORIGINAL TITLE: AALA KAF IFRIT / DIR: KAOUTHER BEN HANIA /  
COUNTRY: TUNISIA, FRANCE, SWEDEN / LANG: ARABIC / YEAR: 2017  
/ LENGTH: 100 MIN / CAST: MARIAM AL FERJANI, GHANEM ZRELLI,  
NOOMANE HAMDA, MOHAMED AKKARI

**FRIDAY, OCT. 20 / 12:30 PM / RITZ EAST A**

**FRIDAY, OCT. 27 / 3:00 PM / RITZ EAST A**

*Told in nine breathtaking, one-shot scenes, this drama follows a college student's night from hell when she's sexually assaulted and must endure the hypocrisy and corruption of Tunisian bureaucracy.*

A breakout from the Un Certain Regard section of this year's Cannes Film Festival, *Beauty and the Dogs* takes real-life events as inspiration to create a relentless, harrowing cinematic experience. Despite phone calls from her overprotective father, shy Mariam (Mariam Al Ferjani) vows to her friends that she will let loose and possibly even strike up a conversation with a boy at the university dance. Her eager eyes continually meet those of stranger Youseff (Ghanem Zrelli), and the two leave the party together. When we next see Mariam, she's fleeing from her suitor, dress torn and in tears. It is revealed that she has been raped by three unidentified police officers. With Youseff's aid, Mariam seeks medical treatment, but is met with doubt and antipathy. Thus begins a descent into the misogyny and deceit that permeates the local law enforcement and frustratingly inept medical facilities of Tunisia. Director Kaouther Ben Hania's choice to film nine one-take scenes successfully thrusts the audience into the middle of Mariam's dilemma, unable to escape the escalating tension. What begins as one character's tragic tale transforms into a battle cry against the mistreatment and marginalization of the nation's women.

PRINT SOURCE: OSCILLOSCOPE LABORATORIES / CAMERON SWANAGON  
CAMERON@OSCILLOSCOPE.NET



## BYE BYE GERMANY

ORIGINAL TITLE: ES WAR EINMAL IN DEUTSCHLAND... / DIR: SAM GARBARSKI / COUNTRY: GERMANY / LANG: GERMAN / YEAR: 2017 /  
LENGTH: 102 MIN / CAST: MORITZ BLEIBTREU, ANTJE TRAUER, MARK IVANIR, HANS LÖW

**MONDAY, OCT. 23 / 3:50 PM / RITZ EAST A**

**FRIDAY, OCT. 27 / 12:15 PM / RITZ EAST B**

*Holocaust survivor David Bermann and his motley group of friends will do anything to make enough money to leave Germany for America. But to do so, Bermann must also confront his darkly comic past.*

Set in Germany in the tumultuous years following WWII, Sam Garbarski's *Bye Bye Germany* addresses the country's past with a bold mixture of dismay and humor, asking the question: What if your ability to tell a joke were your only means of survival? After being accused of having collaborated with the Nazis during the war, quick-witted Bermann (Moritz Bleibtreu) is forced to revisit his time spent as a prisoner at Auschwitz. At the camp, Bermann was recruited to play the clown at Nazi-filled parties, and eventually to tutor Hitler himself in the art of comic timing. Through flashbacks, Bermann relives this painful decision to cooperate. In the present day, he recruits a gang of fellow survivors to sell high quality linens door-to-door. The band of peddlers use extreme theatrics to convince the hesitant consumers to offer up their money, targeting lonely housewives and grieving parents, all the while concealing their own traumatic pasts and Jewish identities. Equal parts disturbing and hilarious, *Bye Bye Germany* explores the harsh nature of living with a devastating past, and the sometimes-absurd measures we take to survive.

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

# 52 WORLD NARRATIVES

WORLD NARRATIVES PRESENTED BY



## THE DIVINE ORDER

ORIGINAL TITLE: DIE GÖTTLICHE ORDNUNG / DIR: PETRA VOLPE / COUNTRY: SWITZERLAND / LANG: GERMAN / YEAR: 2017 / LENGTH: 96 MIN / CAST: MARIE LEUENBERGER, MAX SIMONISCHEK, RACHEL BRAUNSCHWEIG, SIBYLLE BRUNNER

**SATURDAY, OCT. 28 / 5:00 PM / RITZ EAST B**

*At the dawn of the Women's Movement in Switzerland, a young housewife shakes up her small village when she takes a stand for independence in this rousing tale of one woman's fight for equality.*

With her days and nights filled with cooking and cleaning for her sons, her loving husband, and her cantankerous father-in-law, Nora has never had the time to question the lack of women's rights in 70s-era Switzerland. Then one day her husband refuses to let her apply for a secretarial job and, left without any recourse, she begins to recognize the deeply ingrained sexism controlling her everyday life. After witnessing several other cases of injustice against her fellow townswomen, Nora decides she needs to make some changes. At first, it's just a few small gestures of independence: some new friends, a sassy haircut, a pair of trousers. But soon she's attending rallies, speaking out in front of the entire town, and, eventually, leading a housewives strike in the run-up to a landmark 1971 national vote on women's right to vote. Writer/director Petra Volpe gives us a delightful heroine in Nora, a woman who surprises even herself with her inner strength and conviction that sometimes you need to stand up for what you believe even as everyone else tells you to sit down.

PRINT SOURCE: ZEITGEIST FILMS / NANCY GERSTMAN, EMILY RUSSO  
NANCY@ZEITGEISTFILMS.COM, EMILY@ZEITGEISTFILMS.COM



## HAVE A NICE DAY

ORIGINAL TITLE: HAO JI LE / DIR: LIU JIAN / COUNTRY: CHINA / LANG: MANDARIN / YEAR: 2017 / LENGTH: 77 MIN / CAST: YANG SIMING, CAO KOU, MA XIAOFENG, ZHU CHANGLONG

**FRIDAY, OCT. 20 / 9:15 PM / RITZ EAST A**  
**SUNDAY, OCT. 29 / 8:40 PM / RITZ EAST A**

*The stories of various shady characters intertwine when they all try to get their hands on a bag of stolen cash in this offbeat, animated, Coen Brothers-esque crime caper from China.*



When a bumbling delivery boy steals a bag of cash belonging to fearsome crime boss Uncle Liu, he unwittingly sets off a chain of events that will seem to have the entire city on a hunt for the stolen cash in director Liu Jian's gritty, darkly comedic *Have a Nice Day*. Liu follows various sordid figures as they chase the money, from an unflappable butcher-turned-hitman to a young man hoping to fund his girlfriend's plastic surgery. With its cast of memorable characters and droll sense of humor, *Have a Nice Day* recalls the quirky crime stories of American mavericks like Quentin Tarantino, yet Liu's film is squarely grounded in the economic realities of contemporary China. Liu displays a keen eye for depicting China's developing cityscapes, finding moments of weird beauty in a dreary landscape of construction sites, fluorescent-lit restaurants, and dingy Internet cafes. And though the characters in this ensemble run the gamut from high-powered crime lords to low-wage laborers, each is in some way desperate to break out of his or her present condition. Between noir-tinged standoffs and violent scuffles, Liu manages to vividly portray the feeling of a China caught between development and stasis.

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

**SHORT**



**PRECEDED BY: NIGHTHAWK**

DIR: ŠPELA ČADEŽ / LENGTH: 9 MIN

When police try to drag a badger off the road, they realize he isn't dead, but dead drunk.



## HOLY AIR

ORIGINAL TITLE: HAWA MOQADDAS / DIR: SHADY SROUR / COUNTRY: ISRAEL / LANG: ARABIC, ENGLISH, FRENCH, HEBREW, ITALIAN / YEAR: 2017 / LENGTH: 81 MIN / CAST: SHADY SROUR, LAËTITIA ÉIDO, SHMULIK CALDERON, TAREQ COPTI

**SUNDAY, OCT. 22 / 6:50 PM / RITZ FIVE**  
**MONDAY, OCT. 23 / 1:50 PM / RITZ FIVE**

*A charming comedy set in the most sacred of places, Holy Air follows an entrepreneurial Nazareth man on the brink of fatherhood as he attempts to cash in on his newest endeavor: selling "holy air" to tourists.*

Although it seems like anyone would prefer joke and Bible verse-inscribed toilet paper to the basic roll, Adam (writer/director Shady Srouer) and his latest business venture are met with a shrug. Facing the news of an expecting wife (standout Laëtitia Eïdo) and caring for his ailing father, the downtrodden Arab Christian businessman must find alternative means if he is to provide for his growing family and overcome his self-medicated doldrums. He finds a solution in an unlikely place: the biblical Mount Precipice and Nazareth's burgeoning religious tourism scene. Adam's \$1, bottled "holy air" awakens within him a shrewd salesman whose bravado knows no limits as he courts the thousands of Christians that seek blessed souvenirs every day. His success proves prosperous to his family and libido, but makes him a target of corrupt priests, Muslim business rivals, and others. Following its world premiere at the 2017 Tribeca Film Festival, Srouer's *Holy Air* introduces a vivid Nazareth teeming with unique personalities (including sword-wielding road ragers) while hilariously exploring the current place religion and its respective institutions have in the modern world.

PRINT SOURCE: SAMUEL GOLDWYN FILMS / TAYLOR DEVORSKY  
 TAYLOR@SAMUELGOLDWYN.COM



## IN SYRIA

ORIGINAL TITLE: INSYRIATED / DIR: PHILIPPE VAN LEEUW / COUNTRY: BELGIUM, FRANCE, LEBANON / LANG: ARABIC / YEAR: 2017 / LENGTH: 85 MIN / CAST: HIAM ABBASS, DIAMAND ABOU ABOUD, JULIETTE NAVIS, MOHSEN ABBAS

**SATURDAY, OCT. 21 / 6:50 PM / RITZ FIVE**  
**WEDNESDAY, OCT. 25 / 1:30 PM / RITZ EAST A**

*Amidst the devastation of the Syrian Civil War, a desperate mother is forced to conceal a devastating secret in order to protect her family from the conflict raging outside.*

Firm but loving matriarch Oum Yazan (Hiam Abbass) refuses to let the constant danger and devastation of the Civil War raging outside force her to abandon her Damascus apartment in pursuit of safety. Over the course of one day, taut thriller *In Syria* follows the desperate mother as she does everything within her power to protect her three children, her father-in-law, her maid, and a young family that has taken refuge in Oum Yazan's home. Oum Yazan's husband is not expected until nightfall, putting the responsibility of everyone's survival solely on her shoulders. A sniper lies in wait just outside of their apartment, and violent thieves threaten to infiltrate at any moment, confining the family to their barricaded home. In a horrifying and unstable environment, every decision Oum Yazan makes is a matter of life or death. Will the whole family survive the day? Directed by Belgian cinematographer Philippe Van Leeuw, *In Syria* expertly employs the conventions of a superbly crafted thriller as a means to compel viewers to imagine the daily struggle of those suffering inside Syria's war-torn cities.

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

**SHORT**



**PRECEDED BY: A GENTLE NIGHT**

DIR: QUI YANG / LENGTH: 15 MIN

In a nameless Chinese city, a regular mother tries to find her missing daughter.

# 54 WORLD NARRATIVES

WORLD NARRATIVES PRESENTED BY



## MARLINA THE MURDERER IN FOUR ACTS

ORIGINAL TITLE: MARLINA SI PEMBUNUH DALAM EMPAT BABAK / DIR: MOULY SURYA / COUNTRY: INDONESIA, FRANCE, MALAYSIA, THAILAND / LANG: INDONESIAN / YEAR: 2017 / LENGTH: 95 MIN / CAST: MARSHA TIMOTHY, DEA PANENDRA, YOGA PRATAMA, EGI FEDLY

**SATURDAY, OCT. 21 / 9:00 PM / RITZ FIVE**

**FRIDAY, OCT. 27 / 12:10 PM / RITZ FIVE**

*This one-of-a-kind Indonesian Western finds a widow seeking revenge after a thwarted home invasion leaves her with an unusual piece of evidence and little help from authorities.*

Riding across the arid Indonesian island of Sumba, a lone motorcyclist reaches the quaint, isolated home of widow Marlina (Marsha Timothy). Immediately, traditional pleasantries are dropped as the rider Markus (Egy Fedly) divulges how he, along with his unruly gang, will proceed to rob and sexually assault her after she serves them her special chicken soup. Under the watchful gaze of Marlina's dead husband's mummified corpse, a taut dinner scene plays out that leaves heads literally rolling. And that's only Act I. Taking the traditionally macho genre of the Western and turning it into a celebration of female power, director/co-writer Mouly Surya's strong and resourceful Marlina sets out across the desert landscape pursuing justice on her own terms. Along her journey, Marlina encounters a number of women facing their own problems created by the men in their lives. Finding gentle comedy in tragic scenarios, these conversations elevate the typical "wronged woman" genre fare into entirely new, bold, and exciting territory. The unique script, cinematography that must be seen on the big screen, and cheer-inducing performance by Timothy helped make *Marlina the Murderer in Four Acts* one of the most rousing films from this year's Directors' Fortnight.

PRINT SOURCE: KIMSTIM / MIKA KIMOTO / MIKA@KIMSTIM.COM



## MOBILE HOMES

DIR: VLADIMIR DE FONTENAY / COUNTRY: CANADA, FRANCE / LANG: ENGLISH / YEAR: 2017 / LENGTH: 104 MIN / CAST: IMOGEN POOTS, CALLUM TURNER, CALLUM KEITH RENNIE, FRANK OULTON

**FRIDAY, OCT. 27 / 5:10 PM / RITZ EAST A**

**SUNDAY, OCT. 29 / 9:30 PM / RITZ EAST B**

*Imogen Poots stars as a young drifter whose attempts to build a better life for herself and her son lead her from one extreme to another in this harsh but hopeful indie drama from Canada.*



One of the standouts from this year's Director's Fortnight, *Mobile Homes* presents a clear-eyed and sympathetic look at the lives of a trio of young people living on the fringes of society. Lovers Ali (Imogen Poots) and Evan (Callum Turner) live a rogue existence, dragging Ali's 8-year-old son Bone (Frank Oulton) from motel to motel as they scrape together cash by selling drugs and participating in the underground cockfighting circuit. Though they dream of one day being able to afford a home of their own, the couple's turbulent chemistry and Evan's violent temperament always seem to keep this dysfunctional family unit on the brink of chaos. Things come to a terrifying head one night when Evan's antics put Bone in serious danger, and Ali sees no option but to run away in order to save her son. Along the way, she receives help from unexpected sources, and begins to understand the true meaning of motherly devotion. With his first feature, French director Vladimir de Fontenay has crafted a work of gritty realism and emotional intensity, finding moments of hard-won joy and poetic beauty in the bleakest-seeming circumstances.

PRINT SOURCE: CAA / NICK OGIONY / NICK.OGIONY@CAA.COM



## NEWTON

DIR: AMIT V MASURKAR / COUNTRY: INDIA / LANG: HINDI, GONDI / YEAR: 2017 / LENGTH: 104 MIN / CAST: RAJKUMMAR RAO, ANJALI PATIL, PANKAJ TRIPATHI, RAGHUBIR YADAV

**SUNDAY, OCT. 22 / 12:00 PM / RITZ EAST A**  
**THURSDAY, OCT. 26 / 12:10 PM / RITZ EAST B**

*Highlighting the difficulty of staging an honest election in the world's largest democracy, this Indian comedy follows one idealistic clerk's disastrous attempts to manage a chaotic polling place.*

Proving that the United States isn't the only nation with its share of electoral divisiveness, *Newton* provides a comical but weighty look at a young man navigating the hopelessly tangled ins and outs of India's electoral process. The film's titular protagonist (Rajkumar Rao) is earnest and hardworking, but hopelessly rigid in his views. After volunteering to work as a poll monitor during India's upcoming nationwide elections, Newton is sent to the remote and conflict-ridden region of Chhattisgarh, where the oppressed locals meet his stickler tendencies with utter indifference. More troubling is the looming possibility that the polling place will come under attack from communist guerrilla fighters, who are intent on disrupting the democratic process by whatever means necessary. Observing Newton's dogged attempts to uphold a fair and free election even as the odds stack against him and the situation devolves into chaos, writer-director Amit V Masurkar maintains a tricky balance between comedy and mounting tension, provoking uneasy laughter and biting commentary in equal measure. One of the biggest standouts of this year's Berlin and Tribeca Film Festivals, *Newton* is perhaps the perfect political comedy for our tumultuous times.

PRINT SOURCE: FESTIVAL STRATEGIES / PASCALE ROMANDA  
 PASCALE@PASCALERAMONDA.COM



## ON BODY AND SOUL

ORIGINAL TITLE: TESTRÖL ÉS LÉLEKRÖL / DIR: ILDIKÓ ENYEDI / COUNTRY: HUNGARY / LANG: HUNGARIAN / YEAR: 2017 / LENGTH: 116 MIN / CAST: ALEXANDRA BORBÉLY, GÉZA MORCSÁNYI, RÉKA TENKI, ZOLTÁN SCHNEIDER

**SATURDAY, OCT. 21 / 12:10 PM / RITZ EAST A**  
**SATURDAY, OCT. 28 / 7:00 PM / RITZ EAST A**

*This Berlinale prizewinner is a beguiling and wholly original love story about two lonely co-workers who connect after discovering that they've been having the same strange dream night after night.*



Mild-mannered, middle-aged Endre (Géza Morcsányi) performs his daily routine as the financial director of a slaughterhouse with bemused detachment. The shy, awkward demeanor of new quality controller Maria (Alexandra Borbély) initially irks Endre, but these

two misfits find an unlikely reason to connect when they learn that they've both had the same nightly, pastoral visions of two deer meeting in the woods. Though the clinical, bloody environment of a slaughterhouse might sound like an unusual setting for this gentle story of two lost souls coming together, *On Body and Soul* delights in prompting such tonal confusions. The film envelops the viewer in a feeling of dreamlike, suspended reality even as it delves unflinchingly into the brutal nitty-gritty of the abattoir's daily operations. Winner of the coveted Golden Bear at this year's Berlin International Film Festival, *On Body and Soul* marks a remarkable return to the global cinematic stage for Hungarian director Ildikó Enyedi, who infuses this surreal narrative with an undercurrent of genuine human warmth. Immaculately composed yet viscerally emotional, this dreamy film is destined to linger in viewers' minds long after the credits have rolled.

PRINT SOURCE: FILMS BOUTIQUE

# 56 WORLD NARRATIVES

WORLD NARRATIVES PRESENTED BY



## SCAFFOLDING

ORIGINAL TITLE: PIGMIM / DIR: MATAN YAIR / COUNTRY: ISRAEL, POLAND / LANG: HEBREW / YEAR: 2017 / LENGTH: 90 MIN / CAST: ASHER LAX, AMI SMOLARCHIK, YAACOV COHEN, KEREN BERGER

**FRIDAY, OCT. 20 / 12:15 PM / RITZ FIVE**  
**TUESDAY, OCT. 24 / 1:50 PM / RITZ EAST A**

*Torn between his father's scaffolding business and his newfound love of literature, hot-headed high schooler Asher must confront his budding identity amid his complicated search for a role model.*



For nine years, Matan Yair taught literature to high school students, most of whom came from working class backgrounds. Compelled to share his own remarkable experiences with the world, Yair wrote and directed a film based on characters and events from his own life. The result is *Scaffolding*, a deeply personal, intimate dissection of what it means to be a father, a son, a role model, and an individual. The film centers on Asher (Asher Lax, Yair's real-life former student), a young man in constant battle with his emotions. Asher lives moment to moment, and seems to drift carelessly from one extreme behavior to the next. His attitude in school is flippant and distracted, an outlook that's reinforced by his rambunctious friends. Things change when Asher starts taking a literature class with a soft-spoken yet powerful teacher, Rami (Ami Smolarchik). Despite his stern father's pressure to give up his studies, Asher begins to form a meaningful connection with both Rami and the literary material he's given in class. When a shocking tragedy occurs, Asher's maturity and masculinity are both put to the test when he must make a life-altering decision.

PRINT SOURCE: NEW EUROPE FILM SALES / EWA BOJANOWSKA  
FESTIVALS@NEWEUROPEFILMSALES.COM



## THE SQUARE

DIR: RUBEN ÖSTLUND / COUNTRY: SWEDEN, GERMANY, FRANCE, DENMARK / LANG: ENGLISH, SWEDISH, DANISH / YEAR: 2017 / LENGTH: 142 MIN / CAST: CLAES BANG, ELISABETH MOSS, DOMINIC WEST, TERRY NOTARY

**SUNDAY, OCT. 22 / 4:45 PM / RITZ EAST B**  
**THURSDAY, OCT. 26 / 6:50 PM / RITZ EAST B**

*A Swedish museum curator navigates the pretentious, ego-ridden world of high art when he unveils a confounding new work in this biting, cringe-inducing, and shocking winner of Cannes top honor, the Palme d'Or.*

On his way to work, Christian (Claes Bang), the newly minted art director of a celebrated Swedish museum, becomes the target of a con that leaves him without a cell phone. With the help of modern technology and his co-worker, he is able to locate the phone in an immigrant-dominated Stockholm project. His self-assured progressiveness and cool demeanor begin to unravel, as Christian is forced to confront how to find the thief without appearing assumptive or prejudiced. All the while, Christian plans the unveiling of the first major work of his tenure at the museum, a bizarre exhibit that leaves his marketing team stumped, and fends off an eager suitor in American journalist Anne (Elisabeth Moss). The episodic nature of this satire allows writer-director Ruben Östlund to confront everything from morality and etiquette to technology, immigration, and class, culminating in a show-stopping scene at the exhibit's opening gala featuring performance artist Oleg (Terry Notary), which will leave audiences covering their eyes while trying to hold back laughter. As in Östlund's breakout hit *Force Majeure*, *The Square* reveals the simmering existential angst bubbling below the surface of polite society, with results that are equal parts poignant and hilarious.

PRINT SOURCE: MAGNOLIA PICTURES / DANIELLE MCCARTHY-BOLES  
DMCCARTHY@MAGPICTURES.COM

FILM PRESENTED BY **PERONI**  
ITALY





## SWEET COUNTRY

DIR: WARWICK THORNTON / COUNTRY: AUSTRALIA / LANG: ENGLISH, ARRENTE / YEAR: 2017 / LENGTH: 113 MIN / CAST: SAM NEILL, BRYAN BROWN, HAMILTON MORRIS, THOMAS M. WRIGHT

FRIDAY, OCT. 20 / 2:30PM / RITZ EAST B  
SUNDAY, OCT. 29 / 7:00 PM / RITZ EAST B

*In this sweeping period western, acclaimed director-cinematographer Warwick Thornton tells a tale of simmering racial tensions, set against the majestic yet unforgiving landscape of the Australian Outback.*



Winner of major prizes at both the Venice and Toronto International Film Festivals, this audacious take on the western, set in Australia's Northern Territory in the 1920s, captures both the stark beauty of this rugged environment and the shocking barbarity of the people who inhabit it.

Drunken war veteran Harry March (Ewen Leslie) brings with him a salacious attitude toward the native Aboriginal people when he returns to the small, rural town of Alice Springs. Aware of March's ways, preacher and landowner Fred Smith (Sam Neill) is initially reluctant to allow his Aboriginal stockman Sam Kelly (Hamilton Morris) and wife Lizzie (Natassia Gorey-Fuber) to take up work on March's way station. Hostilities continue to mount, culminating in a disquieting series of events that forces Sam and Lizzie to take drastic measures for their survival. Thornton (director of Camera D'Or winner *Samson & Delilah*) was first known as a renowned cinematographer, and his innate sense of visual storytelling is evident in every transfixing frame of *Sweet Country*. His talents are perfectly suited to this scorched period drama, which manages to convey both the fraught racial politics of Australia in the early 20th century and a sense of sweeping human drama that's as old as the land itself.

PRINT SOURCE: SAMUEL GOLDWYN / TAYLOR DEVORSKY  
TAYLOR@SAMUELGOLDWYN.COM

FILM PRESENTED BY

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## THELMA

DIR: JOACHIM TRIER / COUNTRY: NORWAY, SWEDEN, FRANCE, DENMARK / LANG: NORWEGIAN / YEAR: 2017 / LENGTH: 116 MIN / CAST: EILI HARBOE, HENRIK RAFAELSEN, ELLEN DORRIT PETERSEN, OKAY KAYA

SATURDAY, OCT. 21 / 5:00 PM / RITZ EAST A  
WEDNESDAY, OCT. 25 / 3:50 PM / RITZ EAST B

*Young Norwegian student Thelma comes from a deeply religious upbringing, but discovers she has startling, supernatural powers as she begins to fall in love with a beautiful girl at her university.*

Thelma (Eili Harboe), was brought up in a strictly religious household, and her family's spiritual teachings permeate her every thought and action. Though she moves from her rural hometown to Oslo for college, her parents' presence continually looms over her. Following a traumatic seizure-like episode, Thelma meets Anja (Kaya Wilkins), and quietly begins to fall in love with her distinctive beauty and fierce independence. No matter how badly she yearns to be with Anja, Thelma's deep-seated religious tendencies force her into a spiral of isolation and self-hatred — emotions that seem to fuel her supernatural abilities. This beautiful and unnerving coming-of-age story asks us to question the very nature of love, faith, and identity. It marks a surprising flirtation with genre filmmaking for Norwegian director Joachim Trier (*Louder Than Bombs*), yet retains his innate gift for poetically capturing complex human beings struggling with past trauma. As Thelma comes to terms with her past and the shifting reality of the present, she must make a choice: Will she continue to live quietly removed from herself and the ones she loves, or will she give into her emotions and risk losing the person she once believed she was?

PRINT SOURCE: THE ORCHARD / REBECCA FISHER  
RFISHER@THEORCHARD.COM

# 58 WORLD NARRATIVES

WORLD NARRATIVES PRESENTED BY



## UNDER THE TREE

ORIGINAL TITLE: UNDIR TRÉNU / DIR: HAFSTEINN GUNNAR SIGURÐSSON / COUNTRY: ICELAND, DENMARK, POLAND, GERMANY / LANG: ICELANDIC / YEAR: 2017 / LENGTH: 91 MIN / CAST: STEINÞÓR HRÓAR STEINÞÓRSSON, EDDA BJÖRGVINDÓTTIR, SIGURÐUR SIGURJÓNSSON, SELMA BJÖRNSDÓTTIR

**MONDAY, OCT. 23 / 6:10 PM / RITZ EAST A**  
**TUESDAY, OCT. 24 / 3:40 PM / RITZ EAST B**

*In this wickedly nasty black comedy from Iceland, an argument over an overgrown tree unearths the dark sides of two neighboring families, sparking an all-out war in their apparently peaceful suburb.*

Exploring the depraved extremes that an average person will go to when the view from their patio is threatened, satire *Under the Tree* lays bare the insecurities and pettiness of a group of seemingly well-adjusted suburbanites. After his wife unceremoniously kicks him out of their apartment, sad sack Atli (Steinþór Hróar Steinþórsson) limps home to the quiet home of his parents, Baldwin (Sigurður Sigurjónsson) and caustic matriarch Inga (Edda Björgvinsdóttir). Far from being a safe haven, their home turns out to be ground zero in a heated battle with their next-door-neighbor Konrad and his new, much-younger wife Eybjorg. What begins as a conflict over the untrimmed tree straddling their properties quickly escalates into something more sinister, with each side flinging barbs, making threats, and picking at their opponents' deepest insecurities. In a cast of standouts, Björgvinsdóttir gives a memorable performance as quietly unhinged Inga, a woman whose love for the titular plant exceeds her fondness for fellow humans. *Under the Tree* reveals the ugliness lying just beneath a town's manicured exterior.

PRINT SOURCE: NEW EUROPE FILM SALES / EWA BOJANOWSKA  
FESTIVALS@NEWEUROPEFILMSALES.COM

SHORT



**PRECEDED BY: FUCKING BUNNIES**

DIR: TEEMU NIUKKANEN / LENGTH: 17 MIN

Raimo's comfy middle-class bubble is burst when a satanic cult moves in next door.



## WALKING PAST THE FUTURE

ORIGINAL TITLE: LU GUO WEI LAI / DIR: LI RUIJUN / COUNTRY: CHINA / LANG: MANDARIN / YEAR: 2017 / LENGTH: 129 MIN / CAST: YANG ZISHAN, YIN FANG, LI QINQIN, NE RENHUA

**WEDNESDAY, OCT. 25 / 6:00 PM / RITZ FIVE**  
**THURSDAY, OCT. 26 / 2:20 PM / RITZ EAST A**

*Balancing a dreary factory job, a digital paramour, and a surgery-addicted roommate, a young Chinese woman tries to stay emotionally stable enough to financially support her family.*

Yaoting (Yang Zishan) is at an emotional crossroad. Though her job is thankless, her family's financial well-being rests on her after her mother and father are unexpectedly fired. With an unstable work schedule, will Yaoting be able to support herself, let alone her parents and sister? While Yaoting's factory temporarily shuts down without pay, she starts participating in high-risk medical tests in hopes of affording the mortgage in a not-yet-built condominium. Her roommate, who is constantly recovering from another body modification procedure, drags Yaoting out to bars, and introduces her to the strange, often overnight, medical tests. Although she suppresses her emotions in real life, Yaoting gracefully handles her problems when texting with a young man she's never met. Soon they've formed a deep, meaningful relationship through a phone app, where they tell each other anything and everything, though she declines his propositions to meet in person. *Walking Past the Future* is a beautifully contemplative and subtly touching portrait of a young woman experiencing profound change, and the lengths she goes to in order to support her family.

PRINT SOURCE: EDKO FILMS LTD. / JULIAN CHIU  
CHIUJULIAN@EDKOFILM.COM.HK



## THE WOUND

ORIGINAL TITLE: INXEBA / DIR: JOHN TRENGROVE / COUNTRY: SOUTH AFRICA / LANG: XHOSA / YEAR: 2017 / LENGTH: 88 MIN / CAST: NAKHANE TOURÉ, BONGILE MANTSAI, NIZA JAY NCOYINI, THOBANI MSELENI

TUESDAY, OCT. 24 / 6:15 PM / RITZ EAST A

FRIDAY, OCT. 27 / 2:15 PM / RITZ FIVE

*Tradition and passion collide in this shattering South African drama, which sets a young man's struggle to come to terms with his sexuality against the backdrop of an arcane initiation ritual.*



Warehouse worker Xolani (Nakhane Touré) leads a quiet, somewhat empty life in a nondescript South African town, enlivened only by his yearly trips to the wilderness as part of an annual rite of manhood. There, he acts as a caretaker to teenage initiates, who endure ritual circumcision followed by weeks of camping in the woods. These trips have an added significance for Xolani: they allow him to be with his childhood friend and occasional lover Vija, a fellow caregiver and married father of three whose macho posturing masks his deep-rooted insecurities. Xolani's latest initiate turns out to be an insolent, worldly kid from the city, whose willingness to call out his elders' hypocrisies threatens to shatter the illusion of normalcy that Xolani fights so hard to maintain. This stifling mix of toxic masculinity, guilt, and fear boils over in dramatic fashion, and director John Trengrove demonstrates a masterful touch at ratcheting up tension in scenes that alternate ancient tradition, eroticism, and imminent violence. A fascinating look at a controversial but little-understood practice, *The Wound* also potently explores the universal struggle between community and personal freedom.

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

SHORT



PRECEDED BY: *GODDESS*

DIR: KARISHMA DUBE / LENGTH: 13 MIN

A young closeted lesbian risks it all as she embraces attraction to her childhood maid.

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NEW FRENCH FILMS PRESENTED BY



## BLOODY MILK

ORIGINAL TITLE: PETIT PAYSAN / DIR: HUBERT CHARUEL / COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2017 / LENGTH: 90 MIN / CAST: SWANN ARLAUD, SARA GIRAUDEAU, BOULI LANNERS, ISABELLE CANDELIER

**SATURDAY, OCT. 21 / 2:20 PM / RITZ EAST B**  
**FRIDAY, OCT. 27 / 4:30 PM / RITZ EAST B**

*A devoted dairy farmer enters into a downward spiral of paranoia and lies when a Mad Cow-like livestock virus threatens to destroy his herd and rob him of his livelihood in this edge-of-your-seat thriller.*



If the daily struggles of a French dairy farmer don't sound like the makings of a riveting picture, prepare to be taken back by *Bloody Milk*, a drama that milks white-knuckle suspense from its protagonist's efforts to keep his herd healthy in the face of a devastating livestock disease. Owner and only employee of his family's rural dairy farm, Pierre (Swann Arlaud) has little contact with his own species apart from his parents and sister Pascale (Sara Giraudeau), who happens to be the town veterinarian. He's the kind of guy who uses a baby monitor to keep tabs on his precious herd at night. With his one-track mind, it's no wonder that Pierre is troubled by reports of a mysterious illness sweeping Europe's cow population. When one of his cows begins to show symptoms of the dreaded disease, Pierre is faced with a difficult dilemma: to report the sick cow to the authorities and risk having his entire herd slaughtered, or to try to resolve the issue on his own, by any means necessary. *Bloody Milk* confronts its protagonist and its audience with a moral quandary that's all the more disturbing for being grounded in reality.

PRINT SOURCE: PYRAMIDE INTERNATIONAL / ILARIA GOMARASCA  
ILARIA@PYRAMIDEFILMS.COM



## BPM (BEATS PER MINUTE)

ORIGINAL TITLE: 120 BATTLEMENTS PAR MINUTE / DIR: ROBIN CAMPILLO / COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2017 / LENGTH: 143 MIN / CAST: NAHUEL PÉREZ BISCAYART, ARNAUD VALOIS, ADÈLE HAENEL, ANTOINE REINARTZ

**SATURDAY, OCT. 21 / 4:20 PM / RITZ EAST B**  
**TUESDAY, OCT. 24 / 8:45 PM / RITZ EAST B**

*In this Cannes Grand Prix winner, an electrifying ensemble brings to life the courageous, radical exploits of a group of French AIDS activists facing the rise of the epidemic in the early 1990s.*

Bursting with energy, heart, sex, and pulse-pounding music, *BPM (Beats Per Minute)* finds the diverse members of the Parisian branch of ACT UP (AIDS Coalition to Unleash Power) striving for the same goals, even as their conflicting ideas about how to achieve them cause dissent among their ranks. Facing the fallout from a demonstration that leaves a pharmaceutical rep covered in fake blood, reserved group leader Thibault (Antoine Reinartz) and diplomatic Sophie (*The Unknown Girl*'s Adèle Haenel) attempt to reel in the more militant faction of the group led by the magnetic, HIV-positive Sean (Nahuel Pérez Biscayart). These weekly debates are seen through the eyes of shy newcomer Nathan (Arnaud Valois). Opposites attract as Sean and Nathan develop a relationship that, although destined for heartbreak, is as explosive as it is tender. Many of the members, already diagnosed with HIV, find solace not only in weekly protests and meetings, but also in the catharsis of the dance floor. Filled with passionate philosophical debate, the film recalls director Robin Campillo's collaboration with Laurent Cantet on 2008's Palme d'Or winning *The Class*. Yet *BPM* has a rousing spirit all its own, and reaches a visceral high that will certainly raise anyone's heartbeat.

PRINT SOURCE: THE ORCHARD / REBECCA FISHER  
 RFISHER@THEORCHARD.COM



## CUSTODY

ORIGINAL TITLE: JUSQU'À LA GARDE / DIR: XAVIER LEGRAND / COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2017 / LENGTH: 90 MIN / CAST: DENIS MÉOCHET, LÉA DRUCKER, THOMAS GIORIA, MATHILDE AUNEVEUX

**FRIDAY, OCT. 20 / 7:15 PM / RITZ EAST A**  
**SUNDAY, OCT. 29 / 2:30 PM / RITZ EAST A**

*Winner of the Best Director prize at the 2017 Venice Film Festival, this nail-biting drama finds 12-year-old Julien at the center of a manipulative tug-of-war between his feuding parents.*



In this shockingly assured debut feature from French writer/director Xavier Legrand, contentious custody proceedings go awry when frustrated Antoine (Denis Méochet) accuses his ex-wife, Miriam (Léa Drucker), of spreading malevolent lies to their children. A judge reads aloud an incriminating letter allegedly written by Antoine and Miriam's youngest son, Julien (Thomas Gioria). In it, Julien paints a picture of his father as a manipulative, violent monster that is totally at odds with Antoine's seemingly levelheaded demeanor. When Miriam is unable to refute Antoine's claims, the judge has no choice but to grant weekend visits to the father, forcing his son and ex to confront the source of their tensions head-on. Bolstered by a frighteningly raw, believable performance by newcomer Gioria, *Custody* increases its ominous hold in the viewer with each of Julien's suspenseful visits to his father, producing a palpable sense of anxiety that nearly reverberates from the screen. Ingeniously toying with perspective, Legrand leaves the audience guessing until the very end whether you are watching the makings of a monster or the frustrations of a very real human being on the edge of losing everything he ever loved.

PRINT SOURCE: FESTIVAL STRATEGIES / PASCALE RAMONDA  
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# 64 NEW FRENCH FILMS

NEW FRENCH FILMS PRESENTED BY 



## JUST TO BE SURE

ORIGINAL TITLE: ÔTEZ-MOI D'UN DOUTE / DIR: CARINE TARDIEU / COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2017 / LENGTH: 100 MIN / CAST: FRANÇOIS DAMIENS, CÉCILE DE FRANCE, ALICE DE LENCQUESAING, GUY MARCHAND

**SUNDAY, OCT. 22 / 2:30 PM / RITZ EAST B**  
**TUESDAY, OCT. 24 / 1:30 PM / RITZ EAST B**

*In this crowd-pleasing romcom, bomb-diffuser Erwan must navigate some of life's minefields when he discovers that his daughter is pregnant and that the woman he's been falling for may be his sister.*

After learning that his teenage daughter Juliette (Alice de Lencquesaing) has a baby on the way, forty-something, single father Erwan (Belgian comic François Damiens) learns more than he bargained for when her DNA test reveals that Erwan's own dad is not his biological father. Faced with the shocking news, the determined Erwan learns that a man living only a few towns away could very well share the same genes. Without revealing his true motive, he strikes up a casual acquaintance with the potential father figure, Joseph (André Wilms), while comically searching for any signs that they might be related. During one of his many trips between small, coastal towns, Erwan fatefully flirts with spirited veterinarian Anna (Cécile de France). The two quickly develop an amorous repartee that proves to be a little too familiar when Erwan learns that Joseph is Anna's father. With the help of a likable cast including scene-stealing buffoon (and possible baby daddy) Didier (Estéban), writer/director Carine Tardieu (*The Dandelions*) playfully crafts uproarious scenes bursting with dramatic irony and romance that will leave any fan of the late, great Nora Ephron applauding in the aisles.

PRINT SOURCE: THE FESTIVAL AGENCY / AVERY GRANT  
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## MONTPARNASSE BIENVENUE

ORIGINAL TITLE: JEUNE FEMME / DIR: LÉONOR SERRAILLE / COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2017 / LENGTH: 97 MIN / CAST: LAETITIA DOSCH, GREGOIRE MONSAINGEON, SOULEYMANE SEYE NDIAYE, LÉONIE SIMAGA

**THURSDAY, OCT. 26 / 2:25 PM / RITZ EAST B**  
**SATURDAY, OCT. 28 / 12:50 PM / RITZ EAST B**

*At the end of a ten-year relationship, rambunctious, newly homeless Paula seeks to define herself and exercise her newfound freedom on the streets of Paris in this star-making feature from Cannes.*



Navigating the daily doldrums of modern times while attempting to discover the “meaning of it all” has been cinema fodder for decades, but rarely has a film featured such a commanding yet vulnerable lead performance as Laetitia Dosch's turn as Paula in French comedy *Montparnasse Bienvenue*. After beating her head against her ex-boyfriend's door in anguish, 31-year-old Paula finds herself drifting aimlessly from hospital, to party, to friend's house, to party. Her quick wit and unfiltered mouth are just as effective at getting into a stranger's door as they are at quickly getting booted out. This futile cycle is abruptly interrupted when Paula becomes live-in nanny to a six-year-old. Though the two have comical spats, Paula's newfound responsibility brings about a growing maturity. Yet despite her development, Paula continues to struggle with the fact that her ex became famous because of a photograph of her and still holds an ownership over her identity. Like Paula, director/co-writer Léonor Serraille and her majority-female filmmaking team have sought to reclaim the female coming-of-age story from the male gaze, and have succeeded in creating a refreshingly dynamic heroine that will be ingrained in audiences' minds long after the film ends.

PRINT SOURCE: BE FOR FILMS / CLAIRE BATTISTONI  
FESTIVAL@BEFORFILMS.COM





## THE WORKSHOP

ORIGINAL TITLE: L'ATELIER / DIR: LAURENT CANTET / COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2017 / LENGTH: 113 MIN / CAST: MARINA FOÏS, MATTHIEU LUCCI, WARDA RAMMACH, ISSAM TALBI

**FRIDAY, OCT. 20 / 4:50 PM / RITZ EAST A**  
**THURSDAY, OCT. 26 / 11:50 AM / RITZ EAST A**

*Prejudices and connections are firmly established among a diverse group of teens at a summer writing workshop in France, while one student's propensity for violence may spell trouble for all.*

It is rare that an ensemble film is able to provide rich characterization for each major player, but director/co-writer Laurent Cantet (Palme d'Or winner *The Class*) and co-writer Robin Campillo (PFF26's *BPM*) do just that with their remarkable new film *The Workshop*. When celebrated mystery author Olivia Dejazet (*Polisse*'s Marina Foïis) visits the small French coastal town of La Ciotat, she's astonished to find the disparate students of her novel writing workshop are bursting at the seams with inspired ideas and strong, differing opinions on the state of the world. No topic is taboo and quickly lines are drawn in the sand between the most vocal students, including local Muslim Malika (Warda Rammach) and hostile, nationalist Antoine (Matthieu Lucci). A first-time teacher, Olivia envisions an idealized workshop that encourages ultimate freedom of discussion and subject matter, even if it leaves students emotionally distraught. With her blessing, Antoine shares his own controversial short story about a fictionalized school shooting and the rest of the group predictably reacts in horror. An unsettling admiration, possibly even an attraction, begins to emerge between the thriller novelist and her volatile student as the reins of the class dangerously slip from her grasp.

PRINT SOURCE: STRAND RELEASING / NATHAN FAUSTYN  
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# SPANISH AND LATIN AMERICAN CINEMA NOW

Offering gripping stories and unique perspectives, these Spanish-language films explore a multitude of subjects ranging from the culturally specific to the universal.



## THE DESERT BRIDE

ORIGINAL TITLE: LA NOVIA DEL DESIERTO / DIR: CECILIA ATÁN, VALERIA PIVATO / COUNTRY: ARGENTINA, CHILE / LANG: SPANISH / YEAR: 2017 / LENGTH: 78 MIN / CAST: PAULINA GARCÍA, CLAUDIO RISSI

**THURSDAY, OCT. 26 / 12:40 PM / RITZ FIVE**  
**SATURDAY, OCT. 28 / 12:00 PM / RITZ EAST A**

*Gloria's Paulina García stars as an emotionally repressed maid who unexpectedly discovers the free spirit within when she's stranded in the middle of the desert and meets a charming stranger.*



After wowing audiences with 2013's *Gloria*, veteran Chilean actress Paulina García turns in another tremendous performance in this delicate, subtly moving drama. García plays Teresa, a middle-aged woman forced to uproot her life in Buenos Aires after losing the housekeeping job she's held for decades. When Teresa's bus breaks down in the desert, she's encouraged to try on a dress by a gregarious merchant who goes by Gringo (Claudio Rissi). Before even having time to disrobe inside his van, a storm rolls in and forces Teresa to make a hasty exit, leaving her luggage behind in the process. After tracking down Gringo the next day, the two embark on a road trip in search of her misplaced bag. As they travel down expansive desert roads, Teresa's stifled emotions slowly begin to seek the light of day. Whether it's laughing at Gringo after he falls down a desert hillside, or sipping wine with a group of Gringo's friends, Teresa begins to find joy in the everyday moments she shares with Gringo. *The Desert Bride* (directed by first-time duo Cecilia Atán and Valeria Pivato) is a disarming portrait of two opposites in search of fulfillment and connection.

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

SHORT



**PRECEDED BY: CLOSE TIES**

DIR: ZOFIA KOWALEWSKA / LENGTH: 19 MIN

Barbara and Zdzislaw's 45th wedding anniversary approaches.



## THE INVISIBLE GUEST

ORIGINAL TITLE: CONTRATIEMPO / DIR: ORIOL PAULO / COUNTRY: SPAIN / LANG: SPANISH / YEAR: 2017 / LENGTH: 105 MIN / CAST: MARIO CASAS, ANA WAGENER, JOSE CORONADO, BARBARA LENNIE

**MONDAY, OCT. 23 / 8:40 PM / RITZ EAST B**  
**THURSDAY, OCT. 26 / 4:30 PM / RITZ EAST B**

*Following the murder of his lover, successful businessman Adrián must prove his innocence to a hard-hitting lawyer. Lies, trust, and revenge tangle together in this taut, captivating mystery.*

At the beginning of this deliciously twisted thriller, Adrián (Mario Casas) wakes up in a hotel room to find that his lover, Laura (Bárbara Lennie), has been brutally slain. Top lawyer Virginia Goodman (Ana Wagener) is hired to defend and protect him in his impending trial, and Adrián desperately attempts to put the pieces of the past few months together for Virginia in order to prove his innocence in his lover's death. To do so, he must reveal some very dark secrets about his and Laura's past, which only serves to further complicate the dubious circumstances surrounding Laura's grisly death. Having been recently involved in a deadly accident, Adrián recounts how Laura circumvented their possible arrest by manipulating circumstances and forcing her lover to comply. In present time, Virginia must try to stay one step ahead of Adrián's murky and morphing story. At once confounding and tense, this heart-racing film twists and turns through multiple versions of the same story, which manage to be both convincing and contradictory. To stay afloat in the turbulent aftermath of Laura's perplexing death, and the couple's even more tangled past, Virginia must uncover the real motives and answers that lie beneath the surface of Adrián's story.

PRINT SOURCE: FILM FACTORY ENTERTAINMENT / SOFÍA POSTIGO LÓPEZ ASSISTANCE@FILMFACTORY.ES



## SISTER OF MINE

ORIGINAL TITLE: DEMONIOS TUS OJOS / DIR: PEDRO AGUILERA / COUNTRY: SPAIN, COLOMBIA / LANG: SPANISH, ENGLISH / YEAR: 2017 / LENGTH: 94 MIN / CAST: IVANA BAQUERO, JULIO PERILLÁN, LUCÍA GUERRERO, NICOLAS CORONADO

**WEDNESDAY, OCT. 25 / 1:30 PM / RITZ FIVE**  
**FRIDAY, OCT. 27 / 7:00 PM / RITZ FIVE**

*A filmmaker returns to Spain to reunite with his enchanting, younger half-sister only to make a startling discovery that leads him down a voyeuristic rabbit hole in this erotic drama.*

With his beard and lupine mane, it wouldn't be a reach to mistake the sly, handsome filmmaker Oliver (Julio Perillán) for the Big Bad Wolf. Returning to his hometown in Spain after a decade in Los Angeles, Oliver surprises his estranged half-sister Aurora (*Pan's Labyrinth's* Ivana Baquero) with a visit, rekindling a deep, unspoken bond. Despite warnings from her weary mother, Aurora integrates Oliver into her life, not questioning his disappearance so many years ago. But Aurora isn't as innocent as she seems. When Oliver takes to browsing an adult site and discovers a video of Aurora, it awakens the wolf inside him. His growing fascination with the alluring young woman leads Oliver to utilize his filmmaking talents by installing a voyeuristic hidden camera in her room. As their attraction grows, the two descend into a fairy tale of the Brothers Grimm variety, filled with obsession, lust, and bouts of violence. Like the Psychedelic Furs song that hypnotically plays throughout, and from which it takes its English-language title, this captivating, sexy psychodrama starts off sweet but takes on a less innocent meaning as the layers slowly unfold.

PRINT SOURCE: I MEDIATE SERVICING / CARINE NAPIOT SERVICING@IMEDIATE.FR



## A SORT OF FAMILY

ORIGINAL TITLE: UNA ESPECIE DE FAMILIA / DIR: DIEGO LERMAN / COUNTRY: ARGENTINA, BRAZIL, FRANCE, POLAND / LANG: SPANISH / YEAR: 2017 / LENGTH: 95 MIN / CAST: BÁRBARA LENNIE, DANIEL ARAOZ, CLAUDIO TOLCACHIR, YANINA AVILA

FRIDAY, OCT. 20 / 2:45 PM / RITZ EAST A  
SATURDAY, OCT. 28 / 9:30 PM / RITZ EAST A

*Under dubious circumstances, a doctor travels to a remote Argentinean hospital to adopt a newborn, but confronts her own ethics and economic privilege when the surrogate's family asks for more money.*



Thirty-something doctor Malena (Bárbara Lennie) drives all night in the rain to a rural Argentinean hospital to be present for the birth of her soon-to-be-adopted son. But things seem immediately amiss during what should be a celebratory event.

Despite her credentials, Malena's attendance at the birth is met with trepidation from surrogate mother Marcela (Yanina Avila) and the small facility's staff. Before she can even embrace the newborn, Malena is cornered by Marcela's impoverished father, who seeks \$10,000 in goodwill for an unseen car accident in which Marcela's husband was involved. Though cognizant of the fact that the baby is not yet legally hers, Malena is astonished that the father would have the gall to ask for such a large sum after she's already paid for the pregnancy, and even more taken aback that the request is suspiciously supported by her lawyer and the hospital's head doctor, Dr. Costas (Daniel Araoz). Receiving little support from her absent husband Mariano (Claudio Tolcachir), Malena attempts to take matters into her own hands, forcing her to face her privilege and tragic past. Featuring stellar performances from Lennie and newcomer Avila, *A Sort of Family* dramatically explores the ethics and emotions surrounding adoption and class.

PRINT SOURCE: FILM FACTORY ENTERTAINMENT / SOFÍA POSTIGO LÓPEZ ASSISTANCE@FILMFACTORY.ES



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A graphic design featuring a grey background with a white hexagonal pattern. Two stylized hands are shown: one pointing down and one pointing up, both in black with pink highlights. There are also pink and white circular shapes at the bottom.

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# AMERICAN INDEPENDENTS

Featuring powerful new voices in American cinema, these fresh, gritty films explore a variety of subjects through the filmmaker's uncompromising vision.

Tickets are free as part of PFS on Us, presented by PNC Arts Alive. See Pg. 23 for details.

AMERICAN INDEPENDENTS PRESENTED BY **xfinity**



## BLAME

DIR: QUINN SHEPHARD / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 100 MIN / CAST: QUINN SHEPHARD, CHRIS MESSINA, NADIA ALEXANDER, TATE DONOVAN

**FRIDAY, OCT. 20 / 9:00 PM / RITZ FIVE**  
**SATURDAY, OCT. 21 / 4:20 PM / RITZ FIVE**



*A troubled teen becomes the victim of relentless high school bullying after she forges a taboo romance with her substitute drama teacher in this subversive drama inspired by *The Crucible*.*



When shy drama geek Abigail (writer/director Quinn Shephard) returns to her high school after time away, rumors immediately begin to fly about the circumstances surrounding her absence. Vampy “Queen Bee” Melissa (Nadia Alexander), in particular, makes Abigail’s time a living hell by encouraging stories that the tormented teen had a mental breakdown. When the two both vie for a prized role in scenes from *The Crucible* being directed by dreamy new substitute drama teacher Jeremy (Chris Messina), the unassuming Abigail lands the part. As fate would have it, Jeremy steps in to play the crucial role of John Proctor, and a tender, boundary-crossing bond is formed between teacher and student. Whereas most directors would play up the salaciousness of this tryst, 22-year-old filmmaker Shephard creates an authentic and complex relationship between Abigail and Jeremy. Shephard is more concerned with exploring the dynamics of power, and why high school girls like Melissa can be so mean. Using Arthur Miller’s classic drama as a jumping-off point, Shephard’s confident debut is an exciting, fresh take on the high school drama, catapulting this young filmmaker onto the list of directors to watch.

PRINT SOURCE: SAMUEL GOLDWYN FILMS / TAYLOR DEVORSKY  
TAYLOR@SAMUELGOLDWYN.COM



## THE ENDLESS

DIR: JUSTIN BENSON, AARON MOORHEAD / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 112 MIN / CAST: AARON MOORHEAD, JUSTIN BENSON, CALLIE HERNANDEZ, TATE ELLINGTON

**TUESDAY, OCT. 24 / 8:30 PM / RITZ FIVE**  
**THURSDAY, OCT. 26 / 9:30 PM / RITZ FIVE**



*Two brothers return to the cult they escaped from years ago in this strikingly inventive and mind-twisting sci-fi tale from writer/director duo Aaron Moorhead and Justin Benson (V/H/S, PFF 2014).*

In the five years since filmmaking duo Moorhead and Benson's feature film debut, they have firmly established themselves in the indie horror community as filmmakers to watch. Their originality and cinematic ingenuity belie their limited budgets, proving that you don't need big bucks to make a great film. You just need a great idea, like the one at the core of *The Endless*. A decade ago, brothers Aaron and Justin (played by non-brothers Moorhead and Benson) escaped from what Justin remembers as a "UFO death cult." When a mysterious video entices them to return in search of closure, Aaron goes hoping for the best, while Justin fully expects the worst. Once there, however, they discover that little has changed. Everyone they remember is still there — happy, healthy and looking good. So good, in fact, that Justin suspects they haven't aged a day since he and his brother left. That's just one of many uncanny details with which the filmmakers quietly undermine our expectations. From astrological impossibilities and temporal anomalies to unsettling karaoke and the overly sincere smiles on everyone's faces, there is far more to this cult — and to this film — than first meets the eye.

PRINT SOURCE: WELL GO USA / FESTIVALS  
 FESTIVAL@WELLSGOUSA.COM



## GEMINI

DIR: AARON KATZ / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 93 MIN / CAST: LOLA KIRKE, ZOË KRAVITZ, JOHN CHO, GRETA LEE

**FRIDAY, OCT. 20 / 4:30 PM / RITZ FIVE**  
**SUNDAY, OCT. 22 / 4:30 PM / RITZ FIVE**



*The personal assistant to a high-profile Hollywood actress comes under intense scrutiny following a shocking crime in this neo-noir thriller that forces the viewer to question everything and everyone.*

Jill (Lola Kirke) seems to be more than just an assistant to Heather (Zoë Kravitz). She's a role model, a protector, and a best friend. The line between friendship and professionalism blurs as the two go from work mode into all-night karaoke and sleepovers. Elusive and unhappy in the limelight, Heather hides behind her loyal friend, while Jill dutifully reprimands the paparazzi and does her employer's dirty work, like telling a devastated director that Heather's decided not to star in his film. Heather's capricious nature is mirrored in her romantic relationships, as she bounces from one person to the next, leaving rage and desperation in her wake. When an act of horrific violence occurs, the blame can easily fall on any of the scorned figures in Heather's orbit. Jill is both suspect and detective as she's forced to piece together a slippery narrative. Director Aaron Katz (*Cold Weather, Land Ho!*) returns with a different kind of Los Angeles mystery, one where the La-La Land of *Gemini* isn't a city of bright lights and big dreams, but rather a dark and perilous place, where the notions of trust and personal identity have been all but shattered.

PRINT SOURCE: NEON

FILM PRESENTED BY  core  
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# 72 AMERICAN INDEPENDENTS

AMERICAN INDEPENDENTS PRESENTED BY **xfinity**



## MOST BEAUTIFUL ISLAND

DIR: ANA ASENSIO / COUNTRY: USA / LANG: ENGLISH, SPANISH / YEAR: 2017 / LENGTH: 80 MIN / CAST: ANA ASENSIO, NATASHA ROMANOVA, DAVID LITTLE, NICHOLAS TUCCI

**SUNDAY, OCT. 22 / 8:50 PM / RITZ FIVE**  
**MONDAY, OCT. 23 / 3:45 PM / RITZ FIVE**



*A tense, harrowing look at the dark side of the American dream, this thriller follows a young immigrant as she risks everything to scrape together a living in dog-eat-dog New York City.*



Winner of the top prize at this year's South by Southwest Film Festival, *Most Beautiful Island* signals the arrival of a major filmmaking talent in its writer, director, and star Ana Asensio. Making her feature directorial debut, Asensio guides the film with impressive confidence, crafting a propulsive, disturbing look at one woman's physical and spiritual journey. Fleeing an economic crisis and traumatic past in her native country, Luciana (Asensio) finds herself barely able to survive in the Big Apple. On the brink of poverty, she does whatever she can to get by, including donning a humiliating chicken suit in Times Square and acting as nanny to the bratty children of the privileged class. When fellow immigrant Olga (Natasha Romanova) invites her to work at a mysterious event for quick cash, Luciana jumps at the chance. But this opportunity comes with a sinister cost. The film's second half is a master class in slowly building dread and unrelenting tension, as Luciana experiences the inhumanity of a city that seems to feed on the desperation of people like her. Yet even as Luciana's journey takes her to nightmarish depths, *Most Beautiful Island* remains all the more frightening for how unnervingly real it feels.

PRINT SOURCE: SAMUEL GOLDWYN FILMS / TAYLOR DEVORSKY  
TAYLOR@SAMUELGOLDWYN.COM

**SHORT**



**PRECEDED BY: ARIA**

DIR: MYRSINI ARISTIDOU / LENGTH: 13 MIN

In Athens, Aria looks after a Chinese woman while waiting for a driving lesson from her dad.



## OH LUCY!

DIR: ATSUKO HIRAYANAGI / COUNTRY: USA, JAPAN / LANG: ENGLISH, JAPANESE / YEAR: 2017 / LENGTH: 95 MIN / CAST: SHINOBU TERAJIMA, KAHO MINAMI, JOSH HARTNETT, SHIOLI KUTSUNA

**SUNDAY, OCT. 22 / 12:20 PM / RITZ FIVE**  
**TUESDAY, OCT. 24 / 6:10 PM / RITZ FIVE**



*A middle-aged Japanese woman's life takes a turn for the absurd when she enrolls in an unorthodox English course that challenges her to step out of her shell and transform her outlook.*



When a suicidal stranger leaps to his death during her morning Tokyo commute, chain-smoking, grumpy office drone Setsuko (Shinobu Terajima) can only see it as a sign that it's time to give up. It comes as a surprise, then, that after much pleading, the obstinate grouch reluctantly agrees to take her niece's place in an expensive English course. Expecting the worst, Setsuko is immediately enamored by the class's high five-giving, affable teacher John (Josh Hartnett). One "O Captain! My Captain!" short of jumping on desks, John enthusiastically encourages his students to take on costumed alter egos and the lazy, relaxed attitude of Americans as a means of higher learning. Just when Setsuko begins to blossom as her charming persona Lucy, John hastily heads back to the United States. With the help of her testy sister Ayako (Kaho Minami) and widowed classmate Komori/Tom (Koji Yakusho), Lucy sets out for the foreign land of Southern California. This clever, heartfelt dramedy is based on the celebrated short of the same name from Japanese filmmaker Atsuko Hirayanagi.

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





## PRINCESS CYD

DIR: STEPHEN CONE / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 96 MIN / CAST: JESSIE PINNICK, REBECCA SPENCE, MALIC WHITE, JAMES VINCENT MEREDITH

**THURSDAY, OCT. 26 / 7:00 PM / RITZ FIVE**  
**FRIDAY, OCT. 27 / 4:30 PM / RITZ FIVE**



*When 16-year-old Cyd spends the summer with her novelist aunt, their unique cohabitation challenges both of their preconceptions about life, love, faith, and sex.*

After experiencing a harrowing tragedy as a child, magnetic teenager Cyd (phenomenal newcomer Jessie Pinnick) takes a summer vacation to get away from her depressive father. Venturing to Chicago to visit her successful, serially single novelist aunt Miranda (Rebecca Spence) for the first time in years, Cyd wastes no time in challenging Miranda on many of her life choices. Somewhat taken aback by Cyd's frank lines of questioning but determined to hold her ground, Miranda encourages her niece to broaden her horizons by engaging her in serious discussions about literature and faith. Little does she know that Cyd is already happily forging her own path, pursuing a burgeoning relationship with confident, mohawked barista Katie (Malic White). The two strike up a flirtatious friendship that is, like the rest of the film, refreshingly uninterested in adhering to tropes of the coming-of-age genre. But despite the invigoration they each experience over the course of the summer, Cyd and Miranda must each confront their pasts before they can look to the future in this life-affirming, resolutely good-natured feature from ascendant indie auteur Stephen Cone (*Henry Gamble's Birthday Party*).

PRINT SOURCE: WOLFE VIDEO / JIM STEPHENS / JIM@WOLFEVIDEO.COM



## SOLLERS POINT

DIR: MATT PORTERFIELD / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 101 MIN / CAST: MCCAUL LOMBARDI, JIM BELUSHI, ZAZIE BEETZ, EVERLEIGH BRENNER

**FRIDAY, OCT. 27 / 9:10 PM / RITZ FIVE**  
**SATURDAY, OCT. 28 / 12:00 PM / RITZ FIVE**



*A small-time drug dealer must overcome his past mistakes and internal demons when he is released from jail and put under house arrest in a downtrodden neighborhood of Baltimore.*

Although Keith (*American Honey's* McCaul Lombardi) is only 24 years old, it seems the rest of his life has already been determined for him. On probation after serving just under a year in prison for drug charges, the jobless ex-con must face the constant judgment and disappointment of his father (Jim Belushi) and ex-girlfriend Courtney (Zazie Beetz). The heavily impoverished and segregated Baltimore neighborhood of Sollers Point leaves the conflicted Keith feeling hopeless. His earnest attempts at going straight are thwarted when he is confronted by members of the white brotherhood he joined in jail in order to survive. The trio does not take kindly to his refusal to deal drugs in the neighborhood. Already at war with his personal demons, Keith must now protect himself and his loved ones from a past he can't escape. With his piercing blue eyes, Lombardi excels at silently expressing the anger constantly boiling just beneath Keith's surface, while still finding compassion for those closest to him. With *Sollers Point*, Baltimore director Matt Porterfield (*Putty Hill*) continues his streak of sensitive dramas centered on fully developed, complex characters living on the fringes and seeking more than the unlucky hand they were dealt.

PRINT SOURCE: OSCILLOSCOPE LABORATORIES / CAMERON SWANAGON  
 CAMERON@OSCILLOSCOPE.NET

**SHORT**



**PRECEDED BY: LUCIA BEFORE AND AFTER**

DIR: ANU VALIA / LENGTH: 14 MIN

After traveling hundreds of miles, a woman must wait 24 hours before she can get an abortion.

# 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 PPS on Us, presented by PNC Arts Alive. See Pg. 23 for details.

Documentary Showcase is made possible through support of the Dolinger-McMahon Foundation.

DOCUMENTARY SHOWCASE PRESENTED BY



## BOBBI JENE

DIR: ELVIRA LIND / COUNTRY: USA, DENMARK, ISRAEL / LANG: ENGLISH / YEAR: 2017 / LENGTH: 95 MIN

**SATURDAY, OCT. 21 / 12:00 PM / RITZ FIVE**  
**SATURDAY, OCT. 28 / 2:40 PM / RITZ FIVE**



*After ten years of dancing in Israel's acclaimed Batsheva Dance Company, Bobbi Jene Smith makes the decision to return to America, leaving behind her boyfriend and an established career.*



When Bobbi Jene Smith was a Juilliard student, Ohad Naharin's Batsheva Dance Company performed in New York. When she complimented Naharin after the show, he convinced the 21-year-old to drop out of school and move to Israel to join his company. This documentary picks up ten years after Smith made her fateful decision. While grateful for her years in Israel under the guidance of Naharin, (who was also briefly her lover) she makes the decision to move back to her home country in an attempt to establish a career for herself outside of Batsheva. All the while, Bobbi Jene's work and complicated personal life weave together almost imperceptibly, and the film offers a raw, honest love story in tandem with its story of professional struggle. Bobbi Jene's significantly younger boyfriend has no intention of leaving his beloved homeland, even if it means losing Bobbi Jene. As the dancer moves from San Francisco to New York, she juggles her long-distance relationship with a religious family that doesn't quite understand her or her art. A uniquely candid look at a remarkable performer, *Bobbi Jene* is a profound meditation on the sacrifices made to channel one's life into art.

PRINT SOURCE: OSCILLOSCOPE LABORATORIES / CAMERON SWANAGON  
CAMERON@OSCILLOSCOPE.NET

FILM PRESENTED BY





## BRIMSTONE AND GLORY

DIR: VIKTOR JAKOVLESKI / COUNTRY: USA, MEXICO / LANG: SPANISH / YEAR: 2017 / LENGTH: 67 MIN

SUNDAY, OCT. 22 / 2:40 PM / RITZ FIVE  
SATURDAY, OCT. 28 / 5:00 PM / RITZ FIVE



*This spellbinding and visually stunning documentary showcases the danger and beauty of a Mexican fireworks festival and shines a light on the people who risk their lives daily to create, build, and launch these dazzling spectacles.*



A visual symphony of color and light, *Brimstone and Glory* focuses on the city of Tultepec, capital of Mexico's popular firework-making industry and home to the National Pyrotechnic Festival. This multi-day celebration honors patron saint of firework makers San Juan de Dios, who was said to have bravely rescued people from a burning building, miraculously escaping without a mark. Director Viktor Jakovleski's first feature-length film portrays the sheer awe and beauty of this deeply rooted part of the city's culture with nearly abstract

imagery of fire and carefully orchestrated explosions. Jakovleski doesn't shy from depicting the dangers of the profession, with tense, first-person perspectives that provoke anxious anticipation as workers climb towering "castles of fire" and run among larger-than-life bulls bursting with flames. Over the course of the festival, residents immerse themselves in the fireworks displays with an almost religious fervor. *Brimstone and Glory* portrays the art of pyrotechnics in a deeply human light while providing a hugely captivating feast for the eyes.

PRINT SOURCE: OSCILLOSCOPE LABORATORIES / CAMERON SWANAGON  
CAMERON@OSCILLOSCOPE.NET

SHORT



### PRECEDED BY: *NOBODY LOVES ME*

DIR: JEFF REICHERT, FARIHAH ZAMAN / LENGTH: 13 MIN

The story of the Scrotum Frog of Lake Titicaca.



## THE CAGE FIGHTER

DIR: JEFF UNAY / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 83 MIN

FRIDAY, OCT. 20 / 6:50 PM / RITZ FIVE  
SATURDAY, OCT. 28 / 6:50 PM / RITZ FIVE



*Blue-collar worker Joe Carman finds himself torn between his passion for the dangerous pastime of mixed martial arts and a promise he made to his wife and children in this true-life version of Warrior.*



Equal parts troubling and inspirational, Jeff Unay's directorial debut follows Joe Carman, a blue-collar worker and family man who sneaks out at night to fight significantly younger opponents in mixed martial arts competitions. Pushing 42 years old, Carman's body can no longer bounce back the way it did when he started competing in his 20s. The sport comes with a bundle of life-threatening side effects, and Carman's family begs him to stop before he suffers irreparable damage. Carman has trouble articulating just what it is about mixed

martial arts that he finds so alluring and why he cannot ultimately stop doing it. He does, however, admit to his wife that it's the only time he feels proud of himself. With a thankless job, a custody battle over his daughters from a previous marriage, and a wife who is bedridden from bone disease, Carman seems to crave the validation and emotional release that comes with the dangerous sport. Shot over three years, *The Cage Fighter* provides an intimate look at one man's single-minded refusal to give up on his dream, and the consequences he and his family must endure because of it.

PRINT SOURCE: IFC FILMS

# 76 DOCUMENTARY SHOWCASE

DOCUMENTARY SHOWCASE PRESENTED BY



## GHOST HUNTING

ORIGINAL TITLE: ISTIYAD ASHBAH / DIR: RAED ANDONI / COUNTRY: FRANCE, PALESTINE, SWITZERLAND, QATAR / LANG: ARABIC, ENGLISH / YEAR: 2017 / LENGTH: 94 MIN

**THURSDAY, OCT. 26 / 4:50 PM / RITZ FIVE**  
**SUNDAY, OCT. 29 / 6:30 PM / RITZ FIVE**



*An audacious exploration of personal trauma and shared memory, this formally experimental doc delves into the most harrowing experiences of a group of Palestinian survivors of police interrogation.*



Winner of the Best Documentary prize at this year's Berlin International Film Festival, Raed Andoni's daring *Ghost Hunting* explores the topic of Israeli-Palestinian relations from a wholly unique angle. Inside a warehouse, Andoni reconstructs Jerusalem's notorious detention center Al-Moskobiya, and films various Palestinian men as they reenact scenes of interrogation and abuse. But these men are not professional actors; they're real former prisoners of Al-Moskobiya, enlisted by the filmmaker to recreate their own distressing experiences from memory. Andoni films the men as they relive some of the darkest moments of their lives in painful detail, often uncovering deep wells of sorrow and shame, as well as surprising amounts of perseverance and humor. A former inmate of Al-Moskobiya himself, the director views the act of making the film as a way of confronting his own "ghosts," further blurring the lines between performance and reality, memory and fact. With its unorthodox approach, *Ghost Hunting* challenges the viewer's perceptions of the documentary form, building up to a hard-won sense of emotional catharsis even as it further complicates our notions of truth.

PRINT SOURCE: URBAN DISTRIBUTION INTERNATIONAL



## GILBERT

DIR: NEIL BERKELEY / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 99 MIN

**SUNDAY, OCT. 22 / 4:30 PM / RITZ EAST A**



*This doc finds Gilbert Gottfried, a comedian known for pushing the boundaries of good taste and straining the limits of likability, taking on a startling new role: well-adjusted husband and father.*

If you think you know Gilbert Gottfried, think again. As Neil Berkeley's affectionate, insightful, and oddly heartwarming documentary proves, there's much more to the man behind the Aflac duck than his signature, screechy voice. Filmed at home with his wife and two children, the famously raunchy comedian strikes the image of a perfectly happy family man — albeit one with a very foul mouth. From his early days, Gottfried has been known as a "comedian's comedian," as evidenced by the film's parade of famous friends such as Whoopi Goldberg, Jay Leno, and Dick Van Dyke. Yet the pint-sized firebrand also achieved an astounding level of cultural ubiquity in everything from Disney's *Aladdin* to the aforementioned insurance ads, and even viewers who didn't consider themselves Gilbert Gottfried fans will find themselves cheering his journey from obscurity to a certain kind of cultural icon. It's a journey not without its personal and professional ups and downs, and *Gilbert's* greatest strength is its ability to reveal the complex, obsessive man behind the outlandish persona. Yet Gottfried's bawdy, confrontational sense of humor carries the day, making for a film that's both charming and laugh-out-loud funny.

PRINT SOURCE: SUBMARINE / JOE TUFANO / JOE@SUBMARINE.COM



## THE NEW RADICAL

DIR: ADAM BHALA LOUGH / COUNTRY: USA / LANG: ENGLISH / YEAR: 2016 / LENGTH: 120 MIN

**MONDAY, OCT. 23 / 8:10 PM / RITZ FIVE**  
**SUNDAY, OCT. 29 / 8:40 PM / RITZ FIVE**



*This doc profiles controversial and outspoken activists like Cody Wilson and Amir Taaki, who stand at the forefront of a new wave of digital radicalism that's as impressive as it is chilling.*

PFF alum and former Philadelphian Adam Bhala Lough's *The New Radical* depicts various fascinating yet troubling products of the unstable digital climate we currently live in, like untraceable money, printable guns, and an online marketplace where you can buy any drug you want. Lough's first subject is Cody Wilson, a maverick who created the formula for a printable gun with the intention to make the recipe available to anyone with a computer and a 3D printer. Wilson was quickly shut down by the government, but caught the attention of Amir Taaki, a programmer known for his role in the rise of digital currency Bitcoin. The two quickly formed a friendship, and ultimately went on to create Dark Wallet, an anonymous Bitcoin storage software. Their goal is to take down the government, and the unfortunate side effects of their endeavors are staggering. In 2013 a young programmer named Ross Ulbricht was arrested and ultimately given a life sentence for founding an online black market, Silk Road. Much like Taaki and Wilson, Ulbricht's actions were rooted in the desire for absolute freedom. Equal parts terrifying and inspiring, this documentary forces viewers to rethink what they know about radicalism in the digital age.

PRINT SOURCE: ALLDAYEVERYDAY



## ONE OF US

DIR: HEIDI EWING, RACHEL GRADY / COUNTRY: USA / LANG: ENGLISH, YIDDISH / YEAR: 2017 / LENGTH: 95 MIN

**WEDNESDAY, OCT. 25 / 3:40 PM / RITZ FIVE**  
**SUNDAY, OCT. 29 / 4:20 PM / RITZ FIVE**



*The directors of Jesus Camp take a heartbreaking look at the lives of three individuals who struggle to escape the restrictive world of New York's Hasidic community despite grave repercussions.*



While it is a common sight to see groups of men donning long, black rekels and fur shtreimel on the streets of New York City, few outside the faith have real insight into the lives of Hasidic Jews due to the Hasidic community's intense insularity. Through the experiences of its subjects, *One of Us* explores the turmoil experienced when individuals decide to leave the Orthodox community, their families, and the practices of their faith behind. Twenty-something Luzer struggles with drug addiction and loneliness after ditching New York for Los Angeles to become an actor. Suffering from past trauma of sexual abuse, 18-year-old Ari attempts to live a normal life, but is completely at a loss when faced with modern technology and mores. And 29-year-old Etty recounts a forced marriage, abuse, and harassment from her husband's family while seeking custody of her seven children. Each experience may be different, but a concern for the importance of individuality and the cost of declaring that autonomy are common threads that unify the film. Featuring intimate interviews between its subjects and Oscar-nominated directors Heidi Ewing and Rachel Grady, *One of Us* is at once a nail-biting thriller and soulful human drama.

PRINT SOURCE: NETFLIX



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# GREATER FILMADDELPHIA

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GREATER FILMADDELPHIA PRESENTED BY 



## 11/8/16

DIR: JEFF DEUTCHMAN, DUANE ANDERSEN, DON ARGOTT & SHEENA M. JOYCE, YUNG CHANG, GARTH DONOVAN, PETRA EPPERLEIN & MICHAEL TUCKER, VIKRAM GANDHI, RAUL GASTEAZORO, JAMIE GONCALVES, ANDREW BECK GRACE, ALMA HAR'EL, DANIEL JUNGE, ALISON KLAYMAN, CIARA LACY, MARTHA SHANE, ELAINE MCMILLION SHELTON, BASSAM TARIQ / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 104 MIN

**SATURDAY, OCT. 21 / 7:30 PM / RITZ EAST A**  
**SATURDAY, OCT. 28 / 2:10 PM / RITZ EAST A**



*Directed by 16 diverse filmmakers, this intimate documentary gives the viewer the chance to view the events of 2016's historic election day through the experiences of real Americans.*



Following his 2010 film *11/4/08*, which covered the day Barack Obama was voted into office, filmmaker Jeff Deutchman has returned to cover the unprecedented election of Donald Trump. Rather than sticking to one perspective, Deutchman interlaces the vastly different days of people from diverse backgrounds, from soccer moms and protestors to journalists like local radio host Dave Davies. Deutchman allows 16 different filmmakers (including Philly-based filmmakers Don Argott and Sheena M. Joyce) to bring their own perspectives on the historic day. An apathetic wife rolls her eyes at her husband, who refuses to remove his "Make America Great Again" cap until Trump is announced president, while a Mormon mother approaches other Utah moms urging them to vote for third-party candidate Evan McMullin. *11/8/16* neither condemns nor praises any one way of thinking. Rather, the array of mixed opinions and experiences are woven together to construct a portrait of the range of emotions felt throughout that day. Though the election results are no longer a surprise, the intimate access to those participating in the moment yields a completely fresh, sometimes troubling, experience.

PRINT SOURCE: THE ORCHARD / REBECCA FISHER  
RFISHER@THEORCHARD.COM





## ALASKA IS A DRAG

DIR: SHAZ BENNETT / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 88 MIN / CAST: MARTIN L. WASHINGTON JR., MAYA WASHINGTON, MATT DALLAS, MARGARET CHO

WEDNESDAY, OCT. 25 / 6:10 PM / RITZ EAST A  
SATURDAY, OCT. 28 / 9:00 PM / RITZ FIVE

*Dreaming of trading small-town Alaska for the bright lights of Hollywood, aspiring drag queen Leo prepares for two very different competitions: a drag pageant and a boxing match.*



Quick-witted, self-confident, and fabulous in even the dreariest conditions, Leo (Philly native Martin L. Washington, Jr.) sticks out like a sore thumb in his small Alaska town. Though he spends his days working at a fish cannery where he's forced to fight off homophobic bullies, Leo and his spunky twin sister Tristen (Maya Washington) are determined to ditch Alaska and follow their mother to Hollywood. They spot a potential ticket to stardom when Tristen enters Leo into an upcoming drag competition at the town's only gay bar, presided over by acerbic but lovable Jan (Margaret Cho). As if that weren't enough, Leo's boss at the cannery convinces the young queen to channel his feistiness into boxing, and Leo begins training for an upcoming match with handsome new kid Declan (Matt Dallas) as a sparring partner. Can Leo defeat his opponent in the ring and slay the competition onstage, all in full makeup and hair? Writer-director Shaz Bennett has expanded her 2012 short film into a fierce, inspirational crowd-pleaser, with endearing characters, rousing musical numbers, and hilarious one-liners to spare.

PRINT SOURCE: ALASKA IS A DRAG LLC / SHAZ BENNETT  
ALASKAISADRAG@GMAIL.COM

SHORT



PRECEDED BY: CALL YOUR FATHER

DIR: JORDAN FIRSTMAN / LENGTH: 19 MIN

Josh and Greg realize the generational divide between them is the least of their worries.



## ALPHAGO

DIR: GREG KOHS / COUNTRY: UK, SOUTH KOREA, FRANCE, USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 90 MIN

MONDAY, OCT. 23 / 5:50 PM / RITZ FIVE  
SUNDAY, OCT. 29 / 12:15 PM / RITZ EAST A

*This electrifying doc tracks the head-to-head between AlphaGo, an artificial intelligence program designed to excel at the ultra-complex strategy game Go, and the world's greatest Go player.*



The ancient Chinese game Go is one of the most intellectually demanding strategy games in existence, with more possible moves on the board than there are atoms in the universe. After spending years analyzing the strategies of top players from around the world, British company DeepMind set out to accomplish a feat that's become something like a Holy Grail for developers: creating an artificial intelligence system that can beat a professional Go player. In 2016, DeepMind challenged Lee Sedol, the world's foremost Go player, to a five-game face-off against AlphaGo, their Go-playing artificial intelligence system. Greg Kohs' engrossing, illuminating doc follows the DeepMind team as they race against the clock to work out AlphaGo's kinks, culminating in a nail-biting showdown between man and machine. In a game that's seemingly reliant on the mysteries of human intuition, will a computer program have what it takes to beat a genius like Lee Sedol? And what are the implications if it does? As engaging and edge-of-your-seat suspenseful as any sports film, *AlphaGo* is a powerful ode to human innovation that's sure to challenge many viewers' perceptions about man's relationship with technology.

PRINT SOURCE: DELUXE ENTERTAINMENT SERVICES GROUP  
NATASHA MARSH / NATASHA.MARSH@BYDELUXE.COM

FILM PRESENTED BY  TEMPLE UNIVERSITY  
School of Theater, Film and Media Arts

# 82 GREATER FILMADELPHIA

GREATER FILMADELPHIA PRESENTED BY 



## AT THE DRIVE-IN

DIR: ALEXANDER MONELLI / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 80 MIN

**TUESDAY, OCT. 24 / 1:20 PM / RITZ FIVE**  
**SUNDAY, OCT. 29 / 2:15 PM / RITZ FIVE**

*The proprietors and eccentric patrons of the legendary Mahoning Drive-in Theater band together to preserve a 35MM-projecting Pennsylvania relic in this touching, celebratory ode to cinema.*



For nearly 70 years, the Mahoning Drive-in Theater's larger-than-life screen, located just west of Lehighton in Carbon County, exclusively ran 35MM presentations of Hollywood's most cherished films. But in 2014, the aging theater, like the disappearing celluloid medium, was in jeopardy of being left in the

dust if it did not upgrade to an industry standard digital projector. When a fateful road detour leads Temple grad Matt to pass the fading theater marquee, he immediately reaches out to fellow grad and film buff Virgil about saving the drive-in. With their infectious enthusiasm, the two convince longtime owner and projectionist Jeff to re-imagine the drive-in as a mecca for vintage films. The trio's love of cinema is tested as they laboriously scramble to get the theater ready for the grand re-opening. Dedication reaches feverish heights as Matt and offbeat cook Cory take to sleeping over in the back of the concession stand and one dedicated volunteer drives over seven hours each weekend to help at the box office. Although the industry faces an uncertain future, the joy that exudes from the staff, volunteers and snarky patrons of the Mahoning is a much-needed reminder of why we spend countless hours rapt in awe of the silver screen.

PRINT SOURCE: MONELLI FILMS / ALEXANDER MONELLI  
AL@MONELLIFILMS.COM



## FLESH AND BLOOD

DIR: MARK WEBBER / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 88 MIN / CAST: MARK WEBBER, CHERI HONKALA, GUILLERMO SANTOS, MADELINE BREWER

**SATURDAY, OCT. 21 / 5:30 PM / PRINCE THEATER**

*Philadelphia native Mark Webber's intensely personal drama is a compelling and distinctive genre hybrid that examines family dynamics while blurring the line between narrative and documentary.*

*Flesh and Blood* tells the story of Mark (writer/director Webber), a man just home from prison who must once again live with his mother and teenage half-brother. Attempting to reintegrate himself back into society and resume his life in Philadelphia, Mark is forced to revisit a community that has barely changed. Legitimate jobs are hard to come by, and strained relationships with both his activist mother (Cheri Honkala) and his brother with Asperger's syndrome (Guillermo Santos) are unavoidable. Outside of his damaged home life, Mark must also resist the temptations of crime and substance abuse that would throw him back into the world he is trying so hard to move on from. Despite his abstinence, he surrounds himself with his old circle of friends, all of whom are still deep in the throes of hard partying, a particularly trying test for Mark's sobriety. Using his real mother and younger half-brother to play versions of themselves and often shooting in vérité style, Webber delivers an intimate and touching character study that effortlessly experiments with the blending of documentary and fiction.

PRINT SOURCE: MONUMENT RELEASING / JOE YANICK  
JY@VISITFILMS.COM

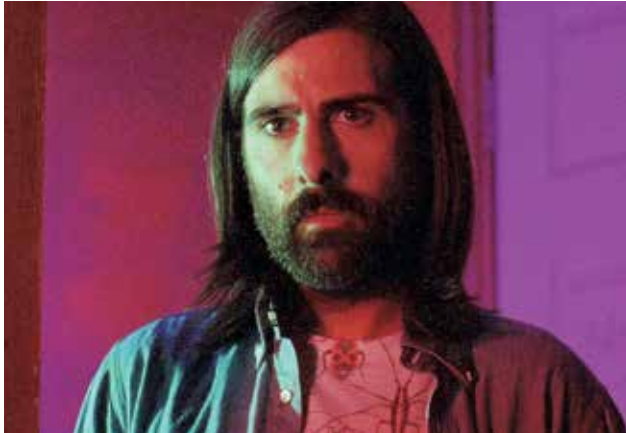
**SHORT**



### PRECEDED BY: SLAPPER

DIR: LUCI SCHRODER / LENGTH: 15 MIN

A broke and rebellious teen hustles money for the morning-after pill, before it's too late.



## GOLDEN EXITS

DIR: ALEX ROSS PERRY / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 94 MIN / CAST: EMILY BROWNING, ADAM HOROVITZ, MARY-LOUISE PARKER, JASON SCHWARTZMAN

FRIDAY, OCT. 27 / 7:40 PM / RITZ EAST A  
SATURDAY, OCT. 28 / 4:40 PM / RITZ EAST A

*Acclaimed filmmaker Alex Ross Perry directs a star-studded ensemble in this witty comedy, which interweaves the stories of several disaffected New Yorkers balancing commitment and temptation.*



When we first meet lovely Australian exchange student Naomi (Emily Browning), she's quietly singing Ace Frehley's "New York Groove." It's a fitting start to this quintessentially New York movie, which views the foibles of a circle of neurotic Brooklynites through the wide eyes of an outsider. Naomi is in the States to assist Nick (Adam Horovitz), a middle-aged archivist in a professional and marital rut. Nick's wife Alyssa (Chloë Sevigny) frets about having this beautiful young woman in her husband's life, while her acid-tongued sister Gwendolyn (a delightful Mary Louise-Parker) adds flames to the fire. Meanwhile, Naomi's path crosses with a distant family friend (Jason Schwartzman) with his own set of marital anxieties. With films like *Listen Up Philip* and *Queen of Earth*, Bryn Mawr native Alex Ross Perry has proven himself to be a master at plumbing the neuroses of a certain kind of privileged, complicated urbanite, and *Golden Exits* might be his boldest statement yet. His brilliant, tragicomic screenplay channels Woody Allen by way of Ingmar Bergman, while Keegan DeWitt's high-key score and Sean Price Williams's gorgeous 16MM images lend another layer of technical verve to this pitch-perfect gem.

PRINT SOURCE: ADAM PIOTROWICZ / PIOTROWICZ.ADAM@GMAIL.COM



## LOVE MEANS ZERO

DIR: JASON KOHN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 91 MIN

SATURDAY, OCT. 21 / 2:40 PM / RITZ EAST A  
SUNDAY, OCT. 29 / 2:20 PM / RITZ EAST B

*This penetrating doc profiles the career of influential, infamous, and controversial tennis coach Nick Bollettieri, renowned for his contentious relationships with tennis champions like Andre Agassi.*



From Andre Agassi to Venus and Serena Williams, perhaps no one was more crucial in shaping the careers of more young tennis stars than coach Nick Bollettieri. Interspersing Bollettieri's revealing, sometimes cantankerous sit-down interview with testimonials from various tennis champs and archival footage from some of tennis's most riveting moments, Jason Kohn's *Love Means Zero* is at its most engrossing when allowing Bollettieri to detail the ups and downs of his career in his own words. Various described as a father figure, a tyrant, and a narcissistic genius, the octogenarian is still a charismatic fast-talker who seems focused on cementing his legacy in the world of tennis. Yet he frequently finds he is unable to explain, or even remember, some of the more controversial moments in his career, such as his infamous split with former student Agassi. Interestingly, it's these lapses and misremembrances that give Kohn's portrait of Bollettieri its unexpected depth and incisive genius. More than a survey of Bollettieri's remarkable career, *Love Means Zero* is a fascinating dissection of the various delusions that make this fallen titan tick.

PRINT SOURCE: SHOWTIME DOCUMENTARY FILMS & KILO FILMS  
AMANDA BRANSON GILL / ABRANSONGILL@GMAIL.COM

# SIGHT AND SOUNDTRACK

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## BAD LUCKY GOAT

DIR: SAMIR OLIVEROS / COUNTRY: COLOMBIA / LANG: CREOLE / YEAR: 2017 / LENGTH: 76 MIN / CAST: HONLENNY HUFFINGTON, KIARA HOWARD, JEAN BUSH HOWARD, EDUARDO CANTILLO

**SATURDAY, OCT. 21 / 2:20 PM / RITZ FIVE**

**THURSDAY, OCT. 26 / 2:50 PM / RITZ FIVE**

*Two bickering siblings embark on a journey across a breathtaking Colombian Caribbean island to pawn off the goat they accidentally killed in this quirky, music-filled romp.*



Teenager and aspiring musician Cornelius “Corn” Denton couldn’t imagine a worse way to spend an afternoon than doing family chores with his older sister Rita (Kiara Howard). The two have a venomous verbal rapport, much to the chagrin of their parents and friends. When the two are tasked with taking the family truck out to do chores, their sparring diverts Corn’s attention and leaves a goat dead in the middle of road. Worried about the ramifications of damaging the truck, the two traverse the island in attempts to sell the goat to pay for repairs. Their odyssey brings about encounters with endearing locals, like the delightful drum-maker Brother Rainbow (Elkin Robinson), and run-ins with gangsters claiming ownership of the goat. In his debut feature, director Samir Oliveros never lets the sunshine fade as Corn and Rita begin to listen to each other. Featuring a grooving soundtrack, an exotic locale, and eclectic characters played largely by non-actors, *Bad Lucky Goat* is an authentic, one-of-a-kind cinematic experience.

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

**SHORT**



**PRECEDED BY: DEER SQUAD: THE MOVIE**

DIR: PIPUS LARSEN, KENNETH GUG,  
SCOTT J. ROSS / LENGTH: 5 MIN

A 17-year-old shares his story of going viral after befriending a group of deer in his backyard.



## DJANGO

DIR: ÉTIENNE COMAR / COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2017 / LENGTH: 115 MIN / CAST: REDA KATEB, CÉCILE DE FRANCE, BEATA BALYA, BIMBAM MERSTEIN

**WEDNESDAY, OCT. 25 / 3:45 PM / RITZ EAST A**  
**FRIDAY, OCT. 27 / 12:30 PM / RITZ EAST A**

*Featuring a remarkable turn by actor Reda Kateb as Django Reinhardt, this biopic follows the legendary guitarist as he attempts to use his music to escape the grim realities of war-torn Europe.*



Having suffered a severe burn on his hand, legendary guitarist Django Reinhardt (Reda Kateb) is only able to make chords with two fingers. Despite this handicap, his gypsy swing music is masterful, and he and his band perform every night to enthusiastic Parisian crowds. His attitude toward punctuality and the opinions of others remains ambivalent, but as soon as he begins to perform, he transcends the expected sound of jazz, with fingers that move at rapid speed with seemingly no effort. Due to his undeniable popularity, he remains comparatively safe while the chaotic and harrowing war surrounds him. But when he's told to tour his music across Germany, Reinhardt must figure out his role in the resistance. Will he censor his own creative process to stay alive and appease the Nazi officials, or would that make him complicit in the fascist regime? Veteran character actor Kateb fully inhabits the role of this famously complex musician, expertly evoking both the virtuosic skill and disheveled humanity that lent Reinhardt's music its infectious soul.

PRINT SOURCE: UNDER THE MILKY WAY / CLÉMENCE TAILLANDIER  
 CLEMENCE.TAILLANDIER@UNDERTHEMILKYWAY.EU



## LIVING ON SOUL

DIR: JEFF BROADWAY, CORY BAILEY / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 96 MIN

**MONDAY, OCT. 23 / 1:20 PM / RITZ EAST B**  
**TUESDAY, OCT. 24 / 8:30 PM / RITZ EAST A**

*A rousing concert film documenting a live showcase for artists from beloved soul label Daptone at the Apollo Theater, this doc includes earth-shaking numbers by Sharon Jones, Charles Bradley, and more.*

Since 2001, New York-based record label Daptone has churned out retro-leaning music that blurs the lines between soul, funk, and gospel. Filmmakers Jeff Broadway and Cory Bailey have captured a sold-out celebration of Daptone's music and legacy at Harlem's famed Apollo Theater, where the brightest stars from the label's roster demonstrate their prodigious talents. Daptone made a name for itself by giving a platform to artists whose distinctive styles and personalities likely wouldn't have fit in at a mainstream label, and in backstage interviews these artists share their stories of struggle and triumph. But the real attraction here is the music, and *Living on Soul* doesn't disappoint. A cappella gospel trio The Como Mamas perform a stirring, uplifting set, while Charles Bradley's brand of world-weary funk calls to mind legends like Otis Redding and James Brown. Yet the real jewel in the Daptone crown is Sharon Jones, whose rollicking, heartfelt, and frequently barefoot performance with her band The Dap-Kings provides the film with its memorable finale. Lent added poignancy by the recent passings of Jones and Bradley, the roof-raising performances of *Living on Soul* are a fitting testament to their joyful musical legacy.

PRINT SOURCE: THE ORCHARD / REBECCA FISHER  
 RFISHER@THEORCHARD.COM

SIGHT & SOUNDTRACK PRESENTED BY  **iHeartMEDIA**



## SAMMY DAVIS JR.: I'VE GOTTA BE ME

DIR: SAM POLLARD / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 /  
LENGTH: 100 MIN

**THURSDAY, OCT. 26 / 7:50 PM / RITZ EAST A**  
**SUNDAY, OCT. 29 / 6:30 PM / RITZ EAST A**

*From childhood stardom to a lifetime of extraordinary success and frequent controversy, this fascinating addition to the American Masters series tracks the pioneering legacy of Sammy Davis Jr.*



Starting out as a child star on the black vaudeville circuit, Sammy Davis Jr. maintained a decades-long career in showbiz as a singer, dancer, actor, and all-around showman. In this revealing portrait, director Sam Pollard follows Davis's numerous artistic highs and lows, and offers new insights into well-known incidents from his very public life, including the car crash that cost him his left eye, his much-discussed conversion to Judaism, and his trailblazing marriage to Swedish actress May Britt. Pollard also provides an illuminating look at the complicated role that race played in Davis's career and personal life. Having broken new ground by achieving mainstream success, the Harlem-bred performer often found himself on the outs with the African American community for his apparent eagerness to appeal to white audiences and his embrace of divisive figures like Richard Nixon. Yet for all the adversity highlighted, *Sammy Davis Jr.: I've Gotta Be Me* is infused with its subject's indomitable energy, on display in clips from his various unforgettable appearances on stage and screen, and described in anecdotes from those Davis knew and inspired, including Billy Crystal, Whoopi Goldberg, and the late Jerry Lewis.

PRINT SOURCE: AMERICAN MASTERS PICTURES / JUNKO TSUNASHIMA  
TSUNASHIMA@THIRTEEN.ORG

FILM PRESENTED BY  **COZEN  
O'CONNOR**



## SOUVENIR

DIR: BAVO DEFURNE / COUNTRY: BELGIUM, LUXEMBOURG, FRANCE  
/ LANG: FRENCH / YEAR: 2016 / LENGTH: 90 MIN / CAST: ISABELLE  
HUPPERT, KÉVIN AZAÏS, JOHAN LEYSEN, MURIEL BERSY

**FRIDAY, OCT. 27 / 2:30 PM / RITZ EAST B**  
**SATURDAY, OCT. 28 / 3:00 PM / RITZ EAST B**

*The great Isabelle Huppert shines in this delightful comedy about a former singer whose humdrum existence is upended by a steamy new relationship and an unexpected return to show business.*

In her prolific career, we've seen Isabelle Huppert play a range of memorable characters, but have we seen her sing and dance? Belgian director Bravo Defurne's second feature finds middle-aged Liliane (Huppert) in a lonely rut, with her days spent packaging pâté in a factory and her nights spent alone watching trivia shows. But things begin to change when she strikes up an affair with much younger co-worker Jean (Kévin Azaïs). The young suitor discovers that Liliane flirted with stardom while competing in a Eurovision-esque singing competition 30 years before, and decides that the erstwhile singer is ripe for a comeback. Soon the unlikely couple is prepping for Liliane's return to the stage, but is Liliane really prepared for the glare of the spotlight, and will her new relationship survive the transition? *Souvenir* provides uncharacteristically light fare for Huppert, but the actress tackles the role of Liliane with typical gusto, and it's a delight to see the actress performing to original compositions by beloved lounge act Pink Martini. With its air of retro whimsy and loving kitsch, this frothy, sexy comedy also delivers a poignant portrait of a woman re-discovering her *joi de vivre* thanks to Huppert's touching, committed performance.

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



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# SHIFT



## BAD DAY FOR THE CUT

DIR: CHRIS BAUGH / COUNTRY: UK / LANG: ENGLISH / YEAR: 2017 / LENGTH: 100 MIN / CAST: NIGEL O'NEILL, SUSAN LYNCH, JOZEF PAWLOWSKI, STUART GRAHAM

**SATURDAY, OCT. 21 / 10:00 PM / RITZ EAST A**

**THURSDAY, OCT. 26 / 10:15 PM / RITZ EAST A**

*Bloody, sorrowful, and action-packed, this drama follows a lonely mama's boy who goes on a violent rampage through Belfast when the most important person in his life is brutally killed.*



In rural Northern Ireland, middle-aged farmer Donal (Nigel O'Neill) lives in sleepy seclusion with his sweet, shut-in mother Frances (Stella McCusker). One night, Donal awakens from a drunken stupor to find that Frances has been violently murdered by intruders. Determined to find his mother's killers, Donal embarks on a single-minded hunt for vengeance that unexpectedly leads him deep into the world of Belfast's seedy criminal underground, lorded over by immaculately coiffed, bloodthirsty crime boss Frankie (Susan Lynch). Those looking for a good old-fashioned revenge story need look no further than *Bad Day for the Cut*, which finds Donal torturing thugs and murdering sex traffickers on his bloody quest for retribution. As in the best revenge stories, the film takes on shades of complexity as Donal gradually understands that his mother may not have been as sweet and unassuming as she'd seemed. O'Neill is equal parts lovable and fearsome as the film's disheveled protagonist, and as Frankie, Lynch nearly steals the show as the film's gleefully amoral villain. But beneath the mayhem, *Bad Day for the Cut* provides a fascinating take on the psyche of contemporary Northern Ireland, where the violence of the region's turbulent past is never far from memory.

PRINT SOURCE: WELL GO USA / FESTIVALS / FESTIVAL@WELLGOUSA.COM





## THE BAR

ORIGINAL TITLE: EL BAR / DIR: ÁLEX DE LA IGLESIA / COUNTRY: SPAIN / LANG: SPANISH / YEAR: 2017 / LENGTH: 106 MIN / CAST: BLANCA SUÁREZ, MARIO CASAS, CARMEN MACHI, TERELE PÁVEZ

FRIDAY, OCT. 27 / 10:00 PM / RITZ EAST A  
SATURDAY, OCT. 28 / 10:00 PM / RITZ EAST B

*PFF award winner Álex de la Iglesia brings his signature madcap touch to this outrageous story of unsuspecting strangers forced to fight for survival inside a mysteriously besieged bar.*

“A depressed housewife, a raving homeless man, and a bearded hipster walk into a bar...” The premise of Spanish maverick Álex de la Iglesia’s latest could be the beginning of a corny joke, but there’s nothing predictable about this relentlessly entertaining, action-packed thriller. The bar of the title is a grungy establishment in downtown Madrid, peopled by a motley assortment of characters, including intimidating owner Amparo (Terele Pávez), her sheepish assistant Sátor (Secun de la Rosa), and glamorous, conceited Elena (Blanca Suárez). When an unexplained outburst of violence occurs right outside the bar’s door sets off an increasingly grisly series of events, these strangers find themselves trapped together in a desperate battle for survival. Iglesia milks this Darwinian premise for everything it’s worth, with twists and turns coming at a frenzied pace as the mayhem grows messier and the body count rises. Yet for all its over-the-top hijinks, *The Bar* is also a sly and darkly funny satire of our paranoid times, when unthinkable terror is always one step—or one barstool—away.

PRINT SOURCE: FILM FACTORY ENTERTAINMENT / SOFÍA POSTIGO LÓPEZ  
ASSISTANCE@FILMFACTORY.ES

SHORT



### PRECEDED BY: GREAT CHOICE!

DIR: ROBIN COMISAR / LENGTH: 7 MIN  
A woman gets stuck in a Red Lobster commercial.



## BLADE OF THE IMMORTAL

ORIGINAL TITLE: MUGEN NO JŪNIN / DIR: TAKASHI MIIKE / COUNTRY: JAPAN / LANG: JAPANESE / YEAR: 2017 / LENGTH: 140 MIN / CAST: TAKUYA KIMURA, HANA SUGISAKI, SOTA FUKUSHI, EBIZO ICHIKAWA

SUNDAY, OCT. 22 / 7:00 PM / RITZ EAST A  
FRIDAY, OCT. 27 / 8:30 PM / RITZ EAST B

*Japanese manga comes to rapturous life in director Takashi Miike’s fantastical, blood-soaked tale of an immortal samurai sworn to protect an orphaned girl and avenge her murdered family.*

It would be easy to assume that for his 100th film, the prolific Takashi Miike (*13 Assassins*, *Ichii the Killer*, *Audition*) must be running out of ideas. Yet the celebrated action maestro immediately assuages any doubts, opening his newest film with a stunning, black and white battle for the ages between lone samurai Manji (Takuya Kimura) and 100 men. Barely able to stand after the battle, the maimed Manji is healed by the mysterious Yaobikuni (Yoko Yamamoto) using magical bloodworms that leave the ronin immortal. Years later, and now presented in a lush color palette, the wandering samurai crosses paths with the recently orphaned Rin (Hana Sugisaki). Motivated by the eerie likeness of Rin to Manji’s deceased sister, the swordsman takes up the cause to avenge her murdered family at the hands of the master swordsman Kagehisa Anotsu (Sota Fukushima) and his Ikki-ryu school. What follows is an awe-inspiring barrage of reality-defying swordplay between extravagantly powered, and costumed, warriors. Taking on a celebrated, 30-volume manga, Miike has added his unique, sweeping vision to create a one-of-a-kind epic that will satisfy anime, action, and art house fans alike.

PRINT SOURCE: MAGNOLIA PICTURES / DANIELLE MCCARTHY-BOLES  
DMCCARTHY@MAGPICTURES.COM



## LET THE CORPSES TAN

ORIGINAL TITLE: LAISSEZ BRONZER LES CADAVRES / DIR: HÉLÈNE CATTET, BRUNO FORZANI / COUNTRY: BELGIUM, FRANCE / LANG: FRENCH / YEAR: 2017 / LENGTH: 93 MIN / CAST: ELINA LÖWENSOHN, STÉPHANE FERRARA, BERNIE BONVOISIN, MICHELANGELO MARCHESE

**SUNDAY, OCT. 22 / 10:10 PM / RITZ EAST B**  
**MONDAY, OCT. 23 / 8:30 PM / RITZ EAST A**

*Leather-clad cops and grizzled robbers engage in the ultimate firefight in this bloody and delirious fever dream of a showdown from retro-revisionist filmmakers Hélène Cattet and Bruno Forzani.*

After ambushing an armored car and making off with a shipment of gold bars, Rhino and his gang plan to hole up in a rundown Mediterranean villa. The hideout was once the site of grand bacchanalias, but now lies dusty and nearly deserted, the only residents a drunken writer and his mysterious muse. As the criminals prepare to split their take and wait for the heat to die down, they are surprised by the arrival of some unexpected guests, including the writer's family and two motorcycle-riding cops. Almost immediately, guns are drawn, partners are crossed and double-crossed, and bullets starts flying. It's a viscerally beautiful frenzy of violence under the blazing sun. Cattet and Forzani's previous films, *Amer* and *The Strange Color of Your Body's Tears*, were both lavish, highly stylized homages to vintage giallo murder-mysteries, but with their latest they shift focus to the Italian Poliziotteschi crime films of the 1960s and '70s. Gritty and violent, this rarified genre provides them with a rich set of tropes to explore, the perfect match for their daring, sometimes bizarre, gloriously cinematic vision.

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



## THE VILLAINESS

ORIGINAL TITLE: AK-NYEO / DIR: JUNG BYUNG-GIL / COUNTRY: SOUTH KOREA / LANG: KOREAN / YEAR: 2017 / LENGTH: 123 MIN / CAST: KIM OK-VIN, SHIN HAN-KYU, BANG SUNG-JUN, KIM SO-HYUNG

**FRIDAY, OCT. 20 / 9:40 PM / RITZ EAST B**  
**THURSDAY, OCT. 26 / 9:50 PM / RITZ EAST B**

*A deadly assassin is captured by a secret syndicate and forced to carry out increasingly dangerous missions to protect her newborn daughter in this kinetic, brain-melting genre masterpiece.*

In a jaw-dropping opening sequence presented almost exclusively in first-person, assassin Sook-hee (Kim Ok-vin) penetrates a crime lord's hideout leaving a myriad of enemies in her violent wake. Her killing frenzy comes to a halt when she's arrested and drugged, waking up in a secret government agency facility with a new face, a new identity, and a baby inside her. Led by the steely Chief Kwon (Kim So-hyung), the agency exclusively trains women in lethal tactics to be sleeper agents in the field. After excelling in her training, Sook-hee and her daughter are relocated to an apartment complex to await her next mission. Unbeknownst to Sook-hee, her flirtatious neighbor Hyun-soo (Bang Sung-jun) has been assigned by the Chief to watch over the assassin. Despite Sook-hee's initial reluctance, the two find themselves falling for each other despite the trouble it brings. Director Jung Byung-gil skillfully interweaves flashbacks to Sook-hee's prior life and peels back the layers of her tragic upbringing. Jung's outrageous camerawork and frenzied, breathtaking action sequences are unlike anything else in contemporary action films and are supported by a plot filled with incredible twists and revelations that haven't been achieved in the genre since Park Chan-wook's classic *Oldboy*.

PRINT SOURCE: WELL GO USA / FESTIVALS / FESTIVAL@WELLGOUSA.COM



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# FROM THE VAULTS

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## BELOVED

DIR: JONATHAN DEMME / COUNTRY: USA / LANG: ENGLISH / YEAR: 1998 / LENGTH: 172 MIN / CAST: OPRAH WINFREY, DANNY GLOVER, THANDIE NEWTON, KIMBERLY ELISE

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**SATURDAY, OCT. 21 / 2:00 PM / PRINCE THEATER**

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*Toni Morrison's Pulitzer Prize-winning novel received a faithful adaptation courtesy of late filmmaker Jonathan Demme, whose daring work blends horror and historical drama.*

Successfully bringing one of the most acclaimed novels of the 20th Century to the big screen is a tall order, but Jonathan Demme managed to capture the same mournful, furious spirit of his source material with *Beloved*. In this troubling allegory of slavery's traumatic impact, Oprah Winfrey gives a career-best performance as Sethe, a former slave attempting to build a life for herself and her daughter in post-Civil War Ohio. Just as she begins to find something resembling domestic peace with new lover Paul D. (Danny Glover), a mysterious young woman appears in front of Sethe's home, triggering a combination of fierce, maternal love and bottomless regret. The woman (Thandie Newton) calls herself "Beloved," and she serves as a walking reminder of the single, horrific incident that continues to torment Sethe. It's a testament to Demme's bravery as a director that the film makes no effort to sand away the novel's audacious narrative turns and emotional ambiguities, allowing elements of horror, eroticism, and family drama to mix freely to form one unclassifiable and unforgettable whole.

PRINT SOURCE: WALT DISNEY PICTURES



## ICHI THE KILLER

ORIGINAL TITLE: KOROSHIYA 1 / DIR: TAKASHI MIIKE / COUNTRY: JAPAN / LANG: JAPANESE, ENGLISH / YEAR: 2001 / LENGTH: 128 MIN / CAST: TADANOBU ASANO, SHINYA TSUKAMOTO, NAO OMORI, ALIEN SUN

**SUNDAY, OCT. 22 / 9:50 PM / RITZ EAST A**

*Newly restored and presented in its uncut form, this splatter-filled cult classic from one of Japan's most prolific and controversial filmmakers is an orgy of outrageous violence and disturbing comedy.*

Kakihara (Tadanobu Asano) is a yakuza enforcer who's been enlisted to track down a crime boss who mysteriously disappeared. He uses extreme forms of torture to gather clues, and takes sadistic pleasure in doing so. Along the way, Kakihara frequents raunchy nightclubs, experiments with new torture methods, and even cuts off his own tongue as penance for a mistake. He also encounters Ichi (Nao Ohmori), a highly repressed sadist who's been manipulated into harming or murdering members of rival gangs. Fueled by a traumatic childhood memory, Ichi now murders as a reflex. Between Kakihara's twisted tortures and Ichi's graphic murders, *Ichi the Killer's* over-the-top approach to gore makes for a wildly entertaining, albeit disgusting, viewing experience. Although it might seem wrong to laugh, there's little else to do in order to stomach the more disturbing moments. Amid the chaos and perverse humor lies a distressing look at the consequences of abuse and sexual assault, allowing Miike to critique the consumption of the very violence he portrays. This restored and uncut version of *Ichi* is a cause for celebration for fans of Miike, whose 100th feature, *Blade of the Immortal*, is playing in the festival's Graveyard Shift section.

PRINT SOURCE: WELL GO USA / FESTIVALS / FESTIVAL@WELLGOUSA.COM



## THE LAST DETAIL

DIR: HAL ASHBY / COUNTRY: USA / LANG: ENGLISH / YEAR: 1973 / LENGTH: 104 MIN / CAST: JACK NICHOLSON, OTIS YOUNG, RANDY QUAID, CAROL KANE

**FRIDAY, OCT. 20 / 5:00 PM / PRINCE THEATER**

*A young, scrappy Jack Nicholson stars in Hal Ashby's loping comedy classic, in which a motley group of sailors talk, argue, and drink their way up the Eastern seaboard.*

Presented in a new digital restoration alongside the upcoming pseudo-sequel, *Last Flag Flying*, Hal Ashby's (*Harold and Maude*, *Being There*) classic 1970s comedy, *The Last Detail*, is a perfect encapsulation of the director's signature blend of playful humor and gentle melancholy. In one respect, it's a classic road trip comedy, following U.S. Navy petty officers Billy "Badass" Buddusky (Nicholson) and Richard "Mule" Mulhall (Otis Young) as they escort hapless young sailor Larry Meadows (Randy Quaid) to a naval prison, where the doozy 18-year-old is looking at an eight-year sentence for attempting to steal \$40 from a polio charity's collection box. With one week to make their way from Virginia to New Hampshire and a hefty stipend in their pockets, the two older men decide to make the most of their assignment by living it up in the major cities of the East Coast. Along the way, the three men philosophize, fight, and consume countless cans of beer, and Buddusky and Mulhall find themselves oddly empathizing with their young charge. Simultaneously bawdy and tender, this gem offers a nuanced, subtly affecting take on loneliness and the ways we find meaning in the people around us.

PRINT SOURCE: COLUMBIA PICTURES



## NEIL YOUNG TRUNK SHOW

DIR: JONATHAN DEMME / COUNTRY: USA / LANG: ENGLISH / YEAR: 2009 / LENGTH: 82 MIN

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**SUNDAY, OCT. 22 / 3:20 PM / PRINCE THEATER**

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*The legendary artistic collaboration between Jonathan Demme and rocker Neil Young is at its most elemental and raw in this intimate concert documentary, filmed at Upper Darby's Tower Theater.*

Few filmmakers did as much to elevate and redefine the concert documentary as Jonathan Demme, and the director's three-film collaboration with Neil Young represents one of the great achievements in rock cinema. The second in Demme's concert trilogy, *Neil Young Trunk Show* followed on the heels of 2006's folksy *Heart of Gold*, but differs from that film's acoustic-heavy, contemplative tone in just about every way. *Trunk Show* is a decidedly freewheeling and hard-rocking affair, with Young demonstrating his legendary electric guitar chops across a set that blends well-worn favorites like "Cinnamon Girl" and "Old Man" with rarely performed deep cuts. Filmed at the Tower Theater in Upper Darby, Pennsylvania, the doc is shot through with the frenetic energy of a great bootleg recording, with Demme employing a combination of handheld and Super 8 footage to achieve an unadorned, fly-on-the-wall feel. Yet Demme's eye for detail is still evident throughout, and even at its loosest, *Neil Young Trunk Show* testifies to the director's consummate craftsmanship.

PRINT SOURCE: ABRAMORAMA



## PHILADELPHIA

DIR: JONATHAN DEMME / COUNTRY: USA / LANG: ENGLISH / YEAR: 1993 / LENGTH: 125 MIN / CAST: TOM HANKS, DENZEL WASHINGTON, JASON ROBARDS, MARY STEENBURGEN

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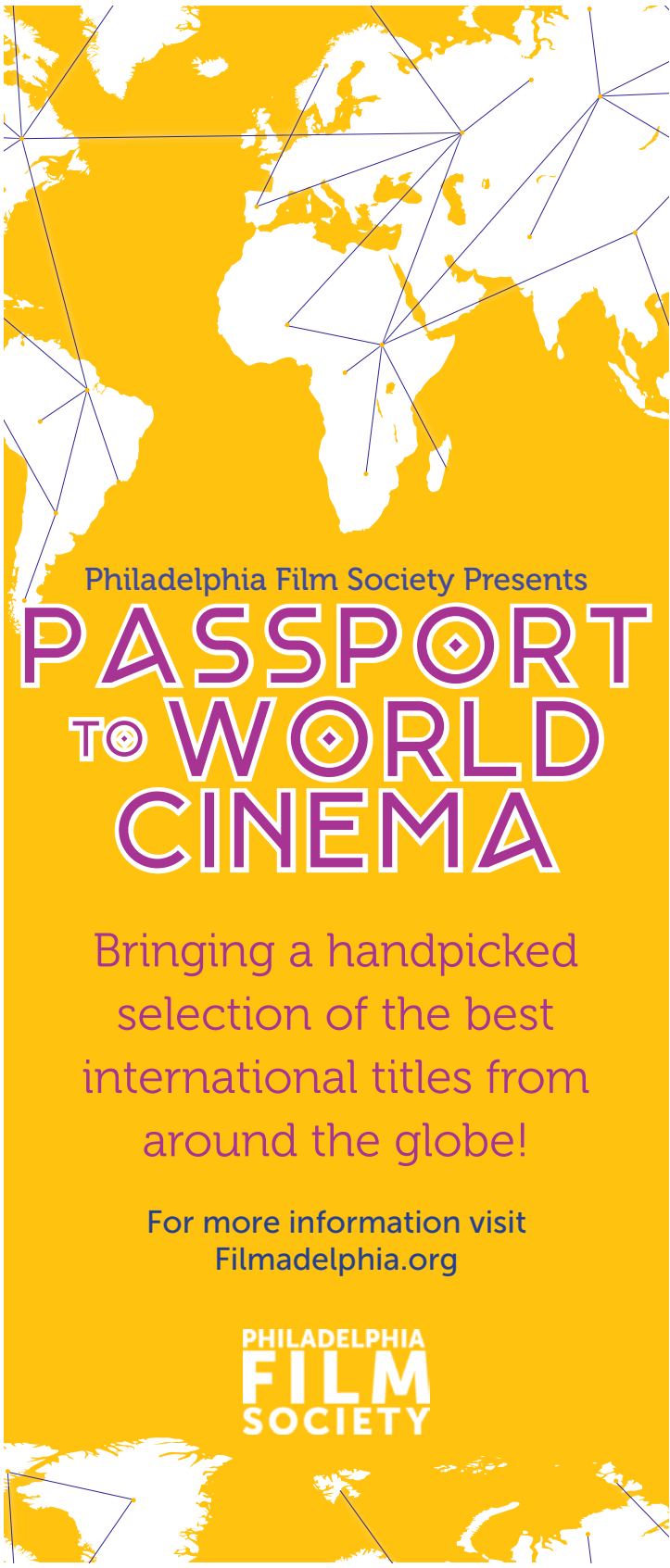
**WEDNESDAY, OCT. 25 / 6:00 PM / PRINCE THEATER**

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*Widely considered the first mainstream film to tackle the topic of AIDS, Jonathan Demme's courtroom drama is a moving look at one man's fight for justice in the face of bigotry and intolerance.*

Inspired by a real court case, *Philadelphia* follows Andrew Beckett (Tom Hanks), a hotshot, closeted lawyer whose career ambitions are derailed when his firm's partners learn of his AIDS diagnosis. Andrew files a wrongful termination suit, and seeks the assistance of Joe Miller (Denzel Washington), a talented personal injury lawyer who harbors some ugly prejudices of his own. Hanks took home a much-deserved Oscar for the role of Andrew, who fights to maintain his courage and stoicism even as his body begins to fail him. And Washington is equally strong as a man whose homophobia gradually gives way to genuine empathy and understanding. Following the runaway success of *The Silence of the Lambs*, *Philadelphia* truly cemented Demme's status as one of Hollywood's most dependable directors, delivering earnest, heartrending entertainment in the spirit of Frank Capra. Yet the film is still touched with the left-field touches that made him such an unpredictable cinematic force, like the famous scene in which Andrew enters into a delirious reverie while listening to a Maria Callas aria. It's a powerful tribute to Demme's talent for twisting Hollywood conventions into work that is artful, eye-opening, and profoundly humane.

PRINT SOURCE: SONY PICTURES / DAVID JENNINGS  
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# ANIMATED SHORTS PROGRAM 97

SATURDAY, OCT. 21 / 7:15 PM / RITZ EAST B and SUNDAY, OCT. 29 / 4:30 PM / RITZ EAST A

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



## LEGAL SMUGGLING WITH CHRISTINE CHOY

DIR: LEWIE KLOSTER /  
LENGTH: 4 MIN

Christine Choy undergoes a wild adventure when she accidentally illegally smuggles cigarettes.



## BROKEN: THE WOMEN'S PRISON AT HOHENECK

DIR: ALEXANDER LAHL,  
VOLKER SCHLECHT /  
LENGTH: 7 MIN

A glimpse into the most notorious women's prison in East Germany.



## HI STRANGER

DIR: KIRSTEN LEPORE /  
LENGTH: 3 MIN

A cute human being stares directly into your soul.



## CATHERINE

DIR: BRITT RAES /  
LENGTH: 11MIN

Catherine grows up to be a crazy old cat lady.



## CERULIA

DIR: SOFÍA CARRILLO /  
LENGTH: 12 MIN

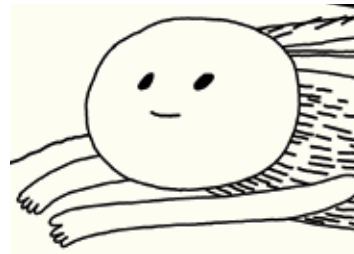
Cerulia returns home to bid her final farewell, but her childhood memories won't let her go.



## BALD FUTURE

DIR: PAUL CABON /  
LENGTH: 5 MIN

Being a bald man sucks. Knowing you'll become one is worse.



## PUSSY

DIR: RENATA GASIOROWSKA /  
LENGTH: 8 MIN

A young woman decides to have a sweet solo pleasure session, but not everything goes according to plan.



## THE TESLA WORLD LIGHT

DIR: MATTHEW RANKIN /  
LENGTH: 12 MIN

Visionary inventor Nikola Tesla makes one last appeal to J.P. Morgan, his onetime benefactor.



## VICTOR & ISOLINA

DIR: WILLIAM CABALLERO /  
LENGTH: 4 MIN

Two elderly Latinos discuss what drove them to live separately after fifty years.



## THE BURDEN

DIR: NIKI LINDROTH VON  
BAHR / LENGTH: 15 MIN

The animal residents of a shopping mall express their boredom and existential anxieties through musical numbers.

Live action shorts will be shown before features and in a program on Sunday, Oct. 29, at 12:10 PM in Ritz Five.

**Thank you, Jack Adler  
Philadelphia Film Society Board Chair,  
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Your years of guidance and leadership saw the Philadelphia Film Society flourish into a booming and renowned organization. Your impact on PFS, its members, staff, and board is immeasurable and profound. Thank you for your passion, steadfast support, and friendship.

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