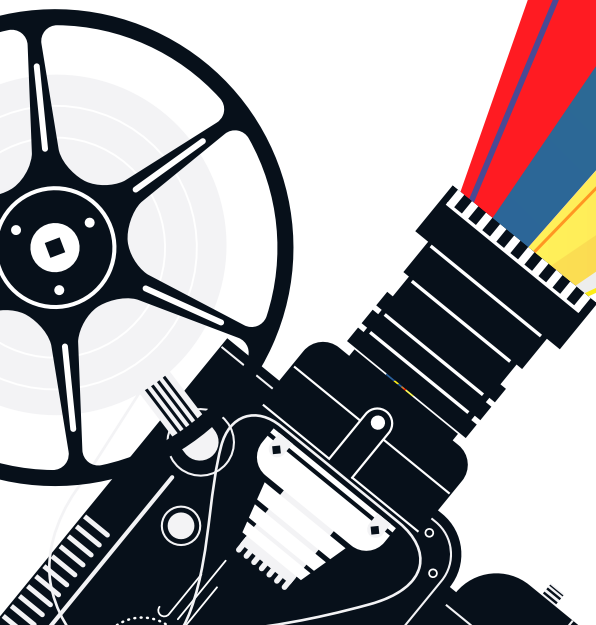


# 27<sup>TH</sup> PHILADELPHIA FILM FESTIVAL

October 18 - 28, 2018  
Filmadelphia.org



aka.

MODERN LUXURY  
PHILADELPHIA STYLE

JACK DANIEL'S  
GENTLEMAN  
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Philly**Film**

---

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educate, enlighten and entertain.

AKA proudly sponsors the  
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October 18 – 28, 2018

---

**aka.**

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# DIRECTORS' NOTE

2018 marks a personal anniversary for us. Ten years ago, we joined the Philadelphia Film Society as full-time employees, and it's been quite a ride so far.

What at the time was a small organization of just three employees year-round, with a small membership base and a minimal number of screenings and events outside of the Festival, has now grown into a community of 1,000+ members and 18 full-time employees, who work alongside many more part-time and seasonal team members. These employees fuel PFS, not only running the organization but also helping to operate the newly christened Philadelphia Film Center (formerly the Prince Theater), which PFS purchased in 2015, as well as the PFS Roxy, which PFS took over operations of in 2013. Together, these theaters screen the best of new first-run studio and independent cinema alongside curated, repertory and international film, 365 days a year.

Beyond everyday screenings, PFS has also launched an extensive education program. With the Albert M. Greenfield Student Screening Program, students throughout the greater Philadelphia region are offered the opportunity to visit the PFS Roxy to screen a curated film addressing topical issues or exploring cultures from around the world. Followed by a post-screening analysis and curriculum takeaway for in-classroom discussion, the students' experiences with PFS reach outside the theater. We are also proud to have grown our community outreach program with both the PFS on Us free ticketing program, which removes any barrier to entry, and the Movies on the Block program, in which PFS staff work with community leaders to identify films that address key issues or topics important to their communities and then brings screenings into these various neighborhoods throughout the Philadelphia area.

And then there are the festivals. Over the past decade, we've added a variety of weekend-long specialty festivals, including the Philadelphia Children's International Film Festival, the XPN Music Film Festival, and the Philadelphia Film Festival SpringFest, with more to come in the future. But the centerpiece of our programming has always remained the Philadelphia Film Festival. Moved to the fall in 2010, the Philadelphia Film Festival has experienced growth in attendance and in recognition and acclaim from attendees, critics and industry professionals. The lineup annually delivers a mixture of some of the year's most anticipated films, many of which earn awards — including the Academy Award for Best Picture — alongside some of the most interesting, challenging, innovative, experimental, important and informative new cinematic works from around the world. We've also had the great honor to bring in some of the most renowned filmmakers and industry professionals for post-screening Q&As and extended discussions, while also throwing some unforgettable events.

This year is no different. The program is as strong as ever, kicking off with our Opening Night screening of *BEN IS BACK*, and featuring such exciting, diverse films as *LETO*, *THE FAVOURITE*, *ROMA*, *TEDDY PENDERGRASS: IF YOU DON'T KNOW ME* and *WIDOWS*. We're also thrilled to be welcoming more guests than ever, with Paul Dano, Joel Edgerton, Peter Hedges and Jason Reitman among the many filmmakers scheduled to join us.

Ten years in, and we're just getting started. The transition of the Prince Theater to the Philadelphia Film Center is our next significant step, dramatically increasing the number of new and curated films and events offered throughout the year, while creating a new home for the Philadelphia film community. We'll have much more to share about this during the following days and weeks, so stay tuned.

Thank you as always for allowing us to do what we love: bringing the best of film from around the world to Philadelphia. We look forward to seeing you at the movies.



**J. ANDREW GREENBLATT**  
EXECUTIVE DIRECTOR



**MICHAEL LERMAN**  
ARTISTIC DIRECTOR



**J. ANDREW GREENBLATT**

Philadelphia Film Society  
Executive Director

**MICHAEL LERMAN**

Philadelphia Film Festival  
Artistic Director

*Julie Bark*

*BECCA DANIELS*

*Catherine*

*Kylie Fisher*

*Crystal Ciervo*

*ZACHARY HOGAN*

**Congratulations  
on a decade of leadership, vision,  
and extraordinary festivals!**

*Jackie Purcell*

*Alex Gibson*

*Troy*

**THANK YOU FOR  
ALL YOU DO!**

**- PFS STAFF**

*SCOTT HUDSON*

*Kait Calabro*

*Brittany King*

*TRAVIS TREV*



**WELCOME TO THE  
27TH PHILADELPHIA  
FILM FESTIVAL**

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# ACTION NEWS



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Eleanor C.

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IN THE TRI-STATE AREA!”**

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## 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.

## 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.

## ALLISON KOEHLER

PROGRAMMING MANAGER



## TREY SHIELDS

SENIOR PROGRAMMER



## LANDON ZAKHEIM

SENIOR PROGRAMMER



## CATHERINE PRESTON

PROGRAMMER



## TOM QUINN

PROGRAMMER



## TRAVIS TREW

PROGRAMMER



## RYAN WERNER

PROGRAMMER



## DOUG JONES

ASSOCIATE PROGRAMMER



## HILARY BRASHEAR

SCREENER



## AMBER MONET

SCREENER



## MAAMAN REZAEI

SCREENER



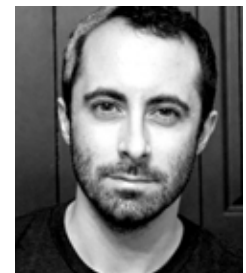
## KRISTAL SOTOMAYOR

SCREENER

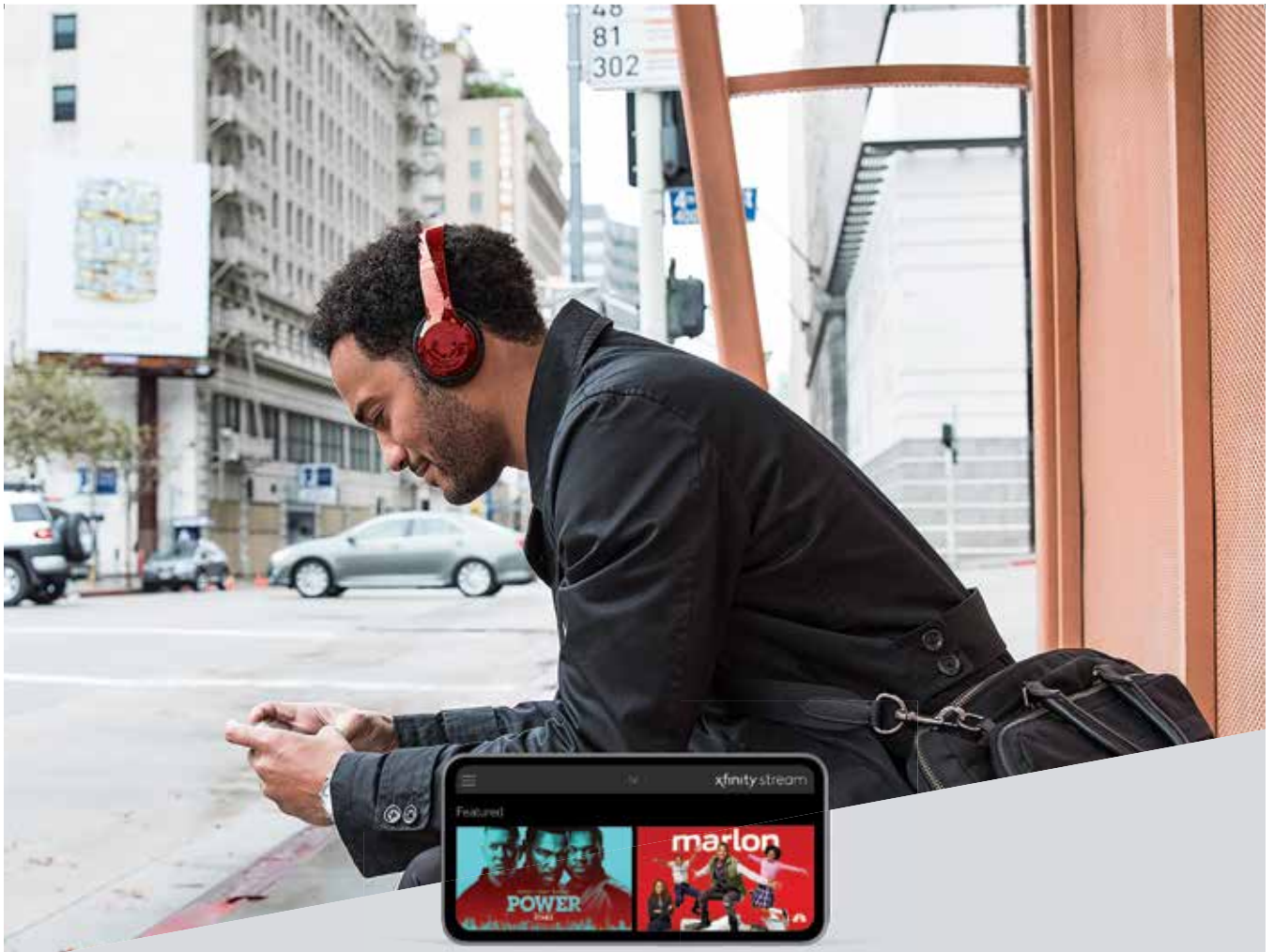


## SAMUEL VALENTI

SCREENER

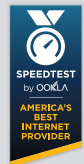






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Lighthouse International Film Festival | Philadelphia Environmental Film Festival | Reading Film Festival  
Fringearts | Bucks Fever Fest | The Kimmel Center | HiWay Theater | Ambler Theater



BECOME A PHILADELPHIA FILM SOCIETY

YOUNG FRIEND

The Philadelphia Film Society Young Friends empowers and vitalizes a community of film and art enthusiasts, using film as a vehicle for entertainment, engagement, and education.

As an add-on to a PFS membership, Young Friends enjoy exclusive networking events, special discounts, and more.

Learn more about the Young Friends at [Filmadelphia.org/Membership](http://Filmadelphia.org/Membership)  
[Facebook.com/PFSYoungFriends](https://Facebook.com/PFSYoungFriends)  
Follow us on Instagram @PhillyFilmSociety





# 8 TICKET INFORMATION

## TICKETS ON SALE

### OCT 5-7 MEMBER ON SALE

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

### OCT 8 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 Philadelphia Film Center Box Office. (formerly the Prince Theater)

### 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, 12pm-5pm  
\$1.75 convenience fee on all tickets purchased by phone

### BUY IN PERSON



**Pre-Fest:** Philadelphia Film Center Box Office, Monday-Saturday 12pm-5pm  
**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
OPENING & CLOSING NIGHT FILM ONLY	\$20	\$15

**NEW THIS YEAR!** Curated Ticketing Packages - a guided Festival experience. Visit [Filmadelphia.org/Festival](http://Filmadelphia.org/Festival) for details.

Learn more about Opening and Closing on Page 11 & 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.

## RUSH TICKETS

A limited number of Rush tickets may become available at showtime for purchase in person on a first-come, first-served basis. The Rush line begins forming 30 minutes before showtime.



### Cash only.

### Pro Tip

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

## FREE

### PFS ON US

Our free ticketing program offers tickets to all films in the American Independents and Documentary Showcase categories.  
See pg. 17 for details.

**FREE TICKETS CAN BE RESERVED ONLINE, BY PHONE, OR IN PERSON**



\*Formerly Prince Theater

## TIPS FOR A SUCCESSFUL FEST

### 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 18-21) or Weekend B (October 25-28)
- 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 18-28
- 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 18-28
- 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 PFF27
- 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

PFF27 Badges on Sale through the Festival online and in person at the Philadelphia Film Center 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.

### 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. 8.

### 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!

### SPECIAL GUESTS

Please see individual film listings for guests anticipated to attend. Guest schedules may change. For the most updated list of screenings with guests scheduled to attend, visit [www.Filmadelphia.org/Festival](http://www.Filmadelphia.org/Festival)



@PhillyFilmFest



@PhillyFilmSociety



Facebook.com/philafilmsociety

Visit us online at [Filmadelphia.org](http://Filmadelphia.org). Sign up for the Festival newsletter for daily highlights and info.

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THURSDAY, OCT. 18 | OPENING NIGHT FILM & PARTY



## BEN IS BACK

PHILADELPHIA FILM CENTER

THURSDAY, OCT. 18 | 7:30 PM

Directed with a quiet urgency by Peter Hedges, this gripping family drama stars Julia Roberts and Lucas Hedges as a mother and son who must grapple with a history of addiction and broken promises on Christmas Eve.

**DIR:** Peter Hedges

**CAST:** Julia Roberts, Lucas Hedges, Courtney B. Vance

See pg. 27 for full film details.

## OPENING NIGHT PARTY

THE LIBERTY VIEW at

INDEPENDENCE VISITOR CENTER

599 Market Street | 10:00 PM–1:00 AM

After the Opening Night screening, join PFS to kick off the 27th Festival at The Liberty View, overlooking Independence Mall. Enjoy lite bites and drinks from our sponsors. Please enter the venue via Market Street.



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**FESTIVAL**



FRIDAY, OCT. 26 | CLOSING NIGHT FESTIVITIES



## PFF27 AWARDS CEREMONY

PHILADELPHIA FILM CENTER | 7:00 PM

Join us to close PFF27, as we announce the 2018 Jury Award winners, followed by a screening of our Closing Night film.

### TEDDY PENDERGRASS: IF YOU DON'T KNOW ME

Detailing the extraordinary story of Philadelphia's own Teddy Pendergrass, this moving doc examines his brilliant career, inspiring story, and unique contribution to popular music.

**DIR:** Olivia Lichtenstein

**CAST:** Teddy Pendergrass, Kenny Gamble, Leon Huff

**Special guests anticipated to attend for an exclusive live performance following the screening!**

See pg. 29 for full film details.



## CLOSING NIGHT PARTY

AQIMERO (Ritz Carlton Lobby)

10 Avenue of the Arts | 10:00 PM–1:00 AM

Toast to this year's winners and celebrate another year of outstanding film as the 27th Philadelphia Film Festival comes to a close. Featuring lite bites and complimentary drinks.



Philadelphia has the best of everything. Whether it's the parks, food, people, or film and arts – Philly has it all. It's why AARP in Philadelphia works to keep making our community better and better, so you can take advantage of every possibility there is.

Learn more about how you can Take on Today and every day at [aarp.org/philadelphia](http://aarp.org/philadelphia)

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Philadelphia

# Reels & Deals

Enjoy some neighborhood hospitality across the city with these excellent establishments offering specials to all festival goers. Simply present your physical ticket, digital ticket, or your festival badge when ordering.



**10% Off & Featured Drink**

**Art in the Age**

116 N 3rd Street

Philadelphia, PA 19106

**Tavern  
onBroad**

**1/2 Off Select Apps & Drinks**

**Tavern on Broad**

200 S Broad Street

Philadelphia, PA 19102



**Free Admission**

**Howl at the Moon**

258 S 15th Street

Philadelphia, PA 19102



**10% Off (Food Only)**

**Positano Coast**

212 Walnut Street, 2nd Floor

Philadelphia, PA 19106



**10% Off**

**Pizza Fresca**

703 Chestnut Street

Philadelphia, PA 19106



**20% Off**

**Luna Café**

317 Market Street

Philadelphia, PA 19106



**\$1 Off Draft Beers, Draft**

**Wines, & Draft Cocktails**

**Martha**

2113 E York Street

Philadelphia, PA 19125



**\$5 Off Halloween Soul**

**Crawl Tours On Oct. 19-20**

**Laurel Hill Cemetary**

3822 Ridge Avenue,

Philadelphia, PA 19132



**One Free Peroni**

**Alice Pizza**

235 S 15th Street

Philadelphia, PA 19102



**10% Off**

**Glory Beer Bar & Kitchen**

126 Chestnut Street

Philadelphia, PA 19106



**10% Off**

**Prescription Chicken**

111 S Independence Mall E,

Philadelphia, PA 19106



**15% Off**

**Steap & Grind**

1619 Frankford Avenue

Philadelphia, PA 19125

**PRESCRIPTION  
CHICKEN**

**PHILADELPHIA  
FILM  
SOCIETY**

OCTOBER 19-28 | 12:00 PM – 8:00 PM\*



## FESTIVAL LOUNGE

Jolly's Dueling Piano Bar

110 Chestnut Street – Upstairs

**OPEN TO PFF27 BADGE & TICKET HOLDERS AGES 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 PFF27 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 PFF27 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 26, for Closing Night Festivities.

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# BREAKING GLASS PICTURES

OLD CITY - PHILADELPHIA



## CALL HER GANDA

When Jennifer Laude, a Filipina transwoman, is brutally murdered by a U.S. Marine, three women intimately invested in the case—an activist attorney (Virgie Suarez), a transgender journalist (Meredith Talusan) and Jennifer's mother (Julita "Nanay" Laude)—galvanize a political uprising, pursuing justice and taking on hardened histories of U.S. imperialism.

TRIBECA FILM FESTIVAL  
OFFICIAL SELECTION

OUTFEST LOS ANGELES  
SPECIAL MENTION

AVAILABLE 10/30



## MARFA GIRL 2

A family living in Marfa, Texas attempts to pull themselves back together after a horrific tragedy. This provocative sequel to Larry Clark's film *Marfa Girl* shows us a group of people ready to escape their current realities - no matter the cost. Gritty, unrelenting and powerful, auteur Clark once again delivers a bleak landscape of sex, drugs and boredom amongst the residents of a dead-end Texas border town

FROM ACCLAIMED DIRECTOR  
**LARRY CLARK**  
(KIDS, KEN PARK, WASSUP ROCKERS)

AVAILABLE 10/30



## WOBBLE PALACE

Days before America's most traumatic election, a couple on the verge of a nervous break-up decide to split their house up over the weekend. Desperate to make new connections, Jane and Eugene find themselves in a series of unpredictable misadventures, sexual escapades, and emotional traumas

SXSW FILM FESTIVAL  
WORLD PREMIERE

MARYLAND FILM FESTIVAL  
OFFICIAL SELECTION

AVAILABLE 10/23



## GOOD FAVOUR

Deep in a secluded forest, a devout Christian community is suffering from a crisis of faith after a series of unsettling events. When a wounded man stumbles onto their land, he is welcomed and nursed back to health. He becomes a part of their farming life, but the mystery of where he comes from only grows ...until slowly his motives are revealed.

TIFF - WORLD PREMIERE  
GÖTEBORG FILM FESTIVAL  
OFFICIAL SELECTION

AVAILABLE NOW



## LONGING

Ariel, a well-off, childless man, gets a phone call from his college girlfriend. She needs to tell him two very surprising things. First, when they broke up twenty years ago, she was pregnant and went on to have a lovely boy. The second thing will make Ariel explore the hidden aspects of parenthood and change his life forever.

VENICE FILM FESTIVAL  
WINNER - BNL PEOPLE'S CHOICE AWARD

JERUSALEM FILM FESTIVAL  
WINNER - BEST SCRIPT & AUDIENCE AWARD

TIFF - OFFICIAL SELECTION

AVAILABLE NOW



## SCAFFOLDING

Asher has always been the impulsive troublemaker. While his strict father sees him as a natural successor to the family's scaffolding business, Asher finds a different masculine role model in his gentle literature teacher Rami and forges a special connection with him. When a sudden tragedy occurs, he has to take the ultimate test of maturity.

TRIBECA FILM FESTIVAL  
WINNER - HAGGIAG AWARD - BEST FEATURE

ACID CANNES FILM FESTIVAL  
OFFICIAL SELECTION

TIFF - OFFICIAL SELECTION

AVAILABLE 1/1

AVAILABLE ON DIGITAL AND DVD



## PFS ON US FREE TICKET PROGRAM

PFS ON US 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. 74) and **Documentary Showcase** (pg. 78).

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. 8 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).





# 18 FILM AWARDS

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

## NARRATIVE FEATURE COMPETITION

*Dead Pigs*, directed by Cathy Yan  
*Diamantino*, directed by Gabriel Abrantes, Daniel Schmidt  
*An Elephant Sitting Still*, directed by Hu Bo  
*Galveston*, directed by Mélanie Laurent  
*Her Smell*, directed by Alex Ross Perry  
*Prospect*, directed by Christopher Caldwell, Zeek Earl  
*Styx*, directed by Wolfgang Fischer

## DOCUMENTARY FEATURE COMPETITION

*The Devil We Know*, directed by Stephanie Soechtig  
*Infinite Football*, directed by Corneliu Porumboiu  
*Monrovia, Indiana*, directed by Frederick Wiseman  
*The Price of Everything*, directed by Nathaniel Kahn  
*Shirkers*, directed by Sandi Tan

## ARCHIE AWARD FIRST FEATURE COMPETITION

*Cam*, directed by Daniel Goldhaber  
*Dead Pigs*, directed by Cathy Yan  
*An Elephant Sitting Still*, directed by Hu Bo  
*Girl*, directed by Lukas Dhont  
*The Guilty*, directed by Gustav Möller  
*The Party's Just Beginning*, directed by Karen Gillan  
*Prospect*, directed by Christopher Caldwell, Zeek Earl  
*Simple Wedding*, directed by Sara Zandieh  
*Sofia*, directed by Meryem Benm'Barek  
*Thunder Road*, directed by Jim Cummings  
*Treat Me Like Fire*, directed by Marie Monge  
*What They Had*, directed by Elizabeth Chomko  
*Wild*, directed by Camille Vidal-Naquet  
*Wildlife*, directed by Paul Dano  
*The Wind*, directed by Emma Tammi  
*Yomeddine*, directed by A.B. Shawky  
*You Can Choose Your Family*, directed by Miranda Bailey  
*Zeroes*, directed by Charles Smith III

## STUDENT CHOICE AWARD COMPETITION

*Selected by local young people who participate in the Festival Field Trip program.*

*Bathtubs Over Broadway*, directed by Dava Whisenant  
*Chef Flynn*, directed by Cameron Yates  
*General Magic*, directed by Matt Maude & Sarah Kerruish  
*Inventing Tomorrow*, directed by Laura Nix  
*Yomeddine*, directed by A.B. Shawky

## PINKENSON AWARD

### LOCAL FEATURE COMPETITION

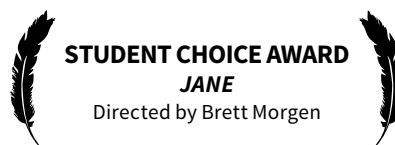
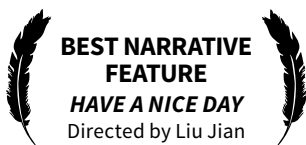
*Egg*, directed by Marianna Palka  
*Empathy, Inc.*, directed by Yedidya Gorsetman  
*Her Smell*, directed by Alex Ross Perry  
*The Price of Everything*, directed by Nathaniel Kahn  
*Teddy Pendergrass: If You Don't Know Me*, directed by Olivia Lichtenstein  
*Zeroes*, directed by Charles Smith III

### SHORT FILM COMPETITION

*Agua Vida*, directed by Alexa Lim Haas  
*All Inclusive*, directed by Corina Schwingruber Ilić  
*Careful How You Go*, directed by Emerald Fennell  
*Caroline*, directed by Logan George & Celine Held  
*The Climb*, directed by Michael Covino  
*The Conqueror*, directed by Timothy Blackwood  
*Counterfeit Kunkoo*, directed by Reema Sengupta  
*Coyote*, directed by Lorenz Wunderle  
*The Dare Project*, directed by Adam Salky  
*Don't Be a Hero*, directed by Pete Lee  
*The Driver Is Red*, directed by Randall Christopher  
*The Earth is Humming*, directed by Garrett Bradley  
*The Happiness Machine*, directed by Rebecca Blumhagen  
*Hula Girl*, directed by Amy Hill and Chris Riess  
*Hybrids*, directed by Florian Brauch, Matthieu Pujol, Kim Tailhades, Romain Thirion, Yohan Thireau  
*Intercourse*, directed by Jonatan Etlzer  
*Magic Alps*, directed by Andrea Brusa and Marco Scotuzzi  
*Man in the Well*, directed by Hu Bo  
*My Dead Dad's Porno Tapes*, directed by Charlie Tyrell  
*Nevada*, directed by Emily Ann Hoffman  
*The Passage*, directed by Kitao Sakurai  
*Sidelined*, directed by Galen Summer  
*This Magnificent Cake!*, directed by Marc James Roels & Emma De Swaef  
*The Tiger*, directed by Mikko Myllylahti  
*Virgencita*, directed by Giselle Bonilla  
*The Water Slide*, directed by Nathan Truesdell



## CONGRATULATIONS TO THE 2017 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 13 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 First Feature 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 38th 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; *Personal Affairs* by Maha Haj, 2016; *Bad Lucky Goat* by Samir Oliveros, 2017; and *Bloody Milk* by Petit Paysan, 2017.



## 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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## 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 Philadelphia Film Center. 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, the Christian R. and Mary F. Lindback Foundation, and The Albert M. Greenfield Foundation.

### FOR EDUCATORS

Classes in grades 6-12 are eligible to participate. For program details, including film schedule, age recommendations and reservation information, visit [Filmadelphia.org/field-trips](http://Filmadelphia.org/field-trips) or contact [jbasla@filmadelphia.org](mailto:jbasla@filmadelphia.org). Apply early! Space is limited and seats are filled on a first-come, first-served basis. 2018 Festival Field Trip selections include:



**INVENTING  
TOMORROW**  
**MONDAY, OCT. 22**  
See pg. 80 for more info  
about this film.



**GENERAL MAGIC**  
**TUESDAY, OCT. 23**  
See pg. 79 for more info  
about this film.



**BATHTUBS OVER  
BROADWAY**  
**WEDNESDAY, OCT. 24**  
See pg. 86 for more info  
about this film.



**CHEF FLYNN**  
**THURSDAY, OCT. 25**  
See pg. 73 for more info  
about this film.



**YOMEDDINE**  
**FRIDAY, OCT. 26**  
See pg. 63 for more info  
about this film.

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# 22 SCREENING SCHEDULE

<b>KEY</b>	OPENING/CLOSING	AMERICAN INDEPENDENTS	GREATER FILMADDELPHIA	FROM THE VAULTS
	CENTERPIECES	DOCUMENTARY SHOWCASE	NEW FRENCH FILMS	SHORTS PROGRAMS
	MASTERS OF CINEMA	SIGHT AND SOUNDTRACK	SPOTLIGHTS	<i>Films preceded or followed by shorts reflect the program's total run time.</i>
	WORLD NARRATIVES	THE GRAVEYARD SHIFT	NORDIC VOICES	

<b>THU 10.18</b>	PHILADELPHIA FILM CENTER (FORMERLY THE PRINCE)	7:30 • <b>BEN IS BACK</b> (103 min, p. 27)

<b>FRI 10.19</b>	RITZ EAST A	12:15 • <b>TRANSIT</b> (101 min, p. 46)	2:30 • <b>STYX</b> (94 min, p. 63)	4:40 • <b>THE PARTY'S JUST BEGINNING</b> (91 min, p. 61)	7:00 • <b>ANIMATED SHORTS</b> (108 min, p. 96)	9:10 • <b>DIAMANTINO</b> (92 min, p. 58)
	RITZ EAST B	12:00 • <b>WOMAN AT WAR</b> (100 min, p. 70)	2:15 • <b>GIRL</b> (105 min, p. 59)	4:30 • <b>EGG</b> (90 min, p. 82)	6:45 • <b>GALVESTON</b> (91 min, p. 50)	8:50 • <b>BODIED</b> (120 min, p. 87)
	RITZ FIVE	12:10 • <b>DIVIDE AND CONQUER ...</b> (107 min, p. 79)	2:45 • <b>AND BREATHE NORMALLY</b> (95 min, p. 68)	4:50 • <b>INFINITE FOOTBALL</b> (70 min, p. 44)	6:30 • <b>AT FIRST LIGHT</b> (90 min, p. 74)	8:50 • <b>WRITE WHEN YOU GET WORK</b> (99 min, p. 77)
	PHILADELPHIA FILM CENTER			6:00 • <b>GREEN BOOK</b> (130 min, p. 34)	8:45 • <b>EVERYBODY KNOWS</b> (132 min, p. 32)	

<b>SAT 10.20</b>	RITZ EAST A	12:20 • <b>SOFIA</b> (80 min, p. 65)	2:15 • <b>DOGMAN</b> (102 min, p. 42)	4:30 • <b>BUTTERFLIES</b> (117 min, p. 57)	7:00 • <b>THE IMAGE BOOK</b> (84 min, p. 43)	9:00 • <b>MUG</b> (91 min, p. 61)
	RITZ EAST B	12:10 • <b>THE FAVOURITE</b> (120 min, p. 42)	2:40 • <b>SHOPLIFTERS</b> (121 min, p. 45)	5:15 • <b>THE GUILTY</b> (85 min, p. 69)	7:10 • <b>BORDER</b> (108 min, p. 69)	9:30 • <b>KNIFE + HEART</b> (102 min, p. 91)
	RITZ FIVE	12:10 • <b>ALL ABOUT LILY CHOU-CHOU</b> (146 min, p. 94)	3:10 • <b>THE OTHER SIDE OF THE WIND</b> (122 min, p. 95)	5:45 • <b>THEY'LL LOVE ME WHEN I'M DEAD</b> (98 min, p. 81)	8:10 • <b>THIS ONE'S FOR THE LADIES</b> (83 min, p. 81)	10:20 • <b>LITTLE WOODS</b> (105 min, p. 75)
	PHILADELPHIA FILM CENTER		2:20 • <b>LONG DAY'S JOURNEY ...</b> (130 min, p. 60)	5:00 • <b>THE QUAKE</b> (105 min, p. 70)	7:20 • <b>WIDOWS</b> (128 min, p. 37)	10:00 • <b>OVERLORD</b> (109 min, p. 91)

<b>SUN 10.21</b>	RITZ EAST A	12:00 • <b>YOMEDDINE</b> (97 min, p. 63)	2:10 • <b>BATHTUBS OVER BROADWAY</b> (87 min, p. 86)	4:30 • <b>GIRL</b> (105 min, p. 59)	6:50 • <b>ASH IS PUREST WHITE</b> (136 min, p. 40)	9:40 • <b>WILD</b> (97 min, p. 66)
	RITZ EAST B	12:10 • <b>STUDIO 54</b> (98 min, p. 88)	2:20 • <b>COLD WAR</b> (84 min, p. 41)	4:15 • <b>BURNING</b> (148 min, p. 41)	7:15 • <b>BIRDS OF PASSAGE</b> (125 min, p. 56)	9:50 • <b>KNIFE + HEART</b> (102 min, p. 91)
	RITZ FIVE	12:00 • <b>I AM CUBA</b> (141 min, p. 95)	3:00 • <b>WRITE WHEN YOU GET WORK</b> (99 min, p. 77)	5:30 • <b>INVENTING TOMORROW</b> (87 min, p. 80)	7:45 • <b>AT FIRST LIGHT</b> (90 min, p. 74)	10:00 • <b>RIVER'S EDGE</b> (118 min, p. 92)
	PHILADELPHIA FILM CENTER		2:10 • <b>A PRIVATE WAR</b> (106 min, p. 50)	4:30 • <b>ROMA</b> (135 min, p. 36)	7:30 • <b>BOY ERASED</b> (114 min, p. 31)	



Please see individual film listings for guests anticipated to attend. Guest schedules may change. For an updated list of screenings with guests scheduled to attend, visit [filmadelphia.org/festival](http://filmadelphia.org/festival)

MON 10.22	RITZ EAST A	12:00 • THE GUILTY (85 min, p. 69)	2:00 • DOCUMENTARY SHORTS (119 min, p. 97)	4:50 • TO THE ENDS OF THE WORLD (103 min, p. 65)	7:10 • HAPPY AS LAZZARO (128 min, p. 59)	9:50 • RIVER'S EDGE (118 min, p. 92)
	RITZ EAST B	12:30 • TREAT ME LIKE FIRE (105 min, p. 66)	2:50 • TRANSIT (101 min, p. 46)	5:10 • MOTHERS' INSTINCT (97 min, p. 64)	7:20 • NON-FICTION (108 min, p. 45)	9:40 • LETO (126 min, p. 87)
	RITZ FIVE	12:00 • INVENTING TOMORROW (87 min, p. 80)	2:20 • FOREBODING (140 min, p. 43)	5:15 • MONROVIA, INDIANA (143 min, p. 44)	8:10 • GENERAL MAGIC (93 min, p. 79)	10:30 • WILD (97 min, p. 66)
	PHILADELPHIA FILM CENTER			6:00 • YOU CAN CHOOSE YOUR FAMILY (112 min, p. 52)	8:30 • THE UPSIDE (126 min, p. 51)	

TUES 10.23	RITZ EAST A	12:20 • BATHTUBS OVER BROADWAY (87 min, p. 86)	2:40 • CHEF FLYNN (83 min, p. 73)	4:50 • ANCHOR AND HOPE (113 min, p.55)	7:20 • WHAT THEY HAD (101 min, p. 51)	9:40 • PIG (107 min, p. 62)
	RITZ EAST B	12:10 • AND BREATHE NORMALLY (95 min, p. 68)	2:15 • DOGMAN (102 min, p. 42)	4:30 • BUTTERFLIES (117 min, p. 57)	7:00 • THE BIGGEST LITTLE FARM (91 min, p. 72)	9:20 • MOTHERS' INSTINCT (97 min, p. 64)
	RITZ FIVE	12:10 • GENERAL MAGIC (93 min, p. 79)	2:30 • AMIN (90 min, p. 54)	4:30 • THIS ONE'S FOR THE LADIES (83 min, p. 81)	6:45 • LITTLE WOODS (105 min, p. 75)	9:15 • FOREBODING (140 min, p. 43)
	PHILADELPHIA FILM CENTER				6:00 • WILDLIFE (104 min, p. 38)	8:45 • THE FRONT RUNNER (113 min, p. 33)

WED 10.24	RITZ EAST A	12:00 • L'ANIMALE (104 min, p. 60)	2:15 • ASAKO I & II (120 min, p. 56)	4:45 • NARRATIVE SHORTS (115 min, p.97)	7:15 • BIRDS OF PASSAGE (125 min, p. 56)	9:50 • THE WIND (86 min, p. 92)
	RITZ EAST B	12:20 • RAMEN SHOP (90 min, p. 73)	2:20 • WOMAN AT WAR (100 min, p. 70)	4:30 • TREAT ME LIKE FIRE (105 min, p. 66)	6:45 • THE IMAGE BOOK (84 min, p. 43)	8:40 • BURNING (148 min, p. 41)
	RITZ FIVE	12:00 • DIVIDE AND CONQUER ... (107 min, p. 79)	2:40 • PIG (107 min, p. 62)	5:00 • WHAT THEY HAD (101 min, p. 51)	7:20 • AN ELEPHANT SITTING STILL (250 min, p. 58)	
	PHILADELPHIA FILM CENTER				6:00 • IF BEALE STREET COULD TALK (117 min, p. 35)	8:30 • CAN YOU EVER FORGIVE ME? (107 min, p. 49)

THU 10.25	RITZ EAST A	12:20 • ASH IS PUREST WHITE (136 min, p. 40)	3:10 • THE ANGEL (126 min, p. 55)	5:50 • CHEF FLYNN (83 min, p. 73)	8:00 • RAMEN SHOP (90 min, p. 73)	10:00 • BODIED (120s min, p. 87)
	RITZ EAST B	12:00 • YOMEDDINE (97 min, p. 63)	2:10 • LETO (126 min, p. 87)	4:50 • DEAD PIGS (130 min, p. 57)	7:45 • COLD WAR (84 min, p. 41)	9:40 • DONNYBROOK (101 min, p. 49)
	RITZ FIVE	12:00 • SOFIA (80 min, p. 65)	1:50 • SHIRKERS (96 min, p. 80)	4:20 • SIMPLE WEDDING (99 min, p. 76)	6:50 • PROSPECT (98 min, p. 76)	9:20 • CAM (93 min, p. 90)

# 24 SCREENING SCHEDULE

FRI 10.26	RITZ EAST A	12:20 • TO THE ENDS OF THE WORLD (103 min, p. 65)	2:35 • AMIN (90 min, p. 54)	4:40 • BORDER (108 min, p. 69)	7:00 • THE PARTY'S JUST BEGINNING (91 min, p. 61)	9:20 • WILD NIGHTS WITH EMILY (86 min, p. 52)
	RITZ EAST B	12:00 • HAPPY AS LAZZARO (128 min, p. 59)	2:45 • THE DEVIL WE KNOW (88 min, p. 78)	5:00 • ALL SQUARE (93 min, p. 48)	7:20 • TEDDY PENDERGRASS (106 min, p. 29)	10:00 • THE WIND (86 min, p. 92)
	RITZ FIVE	12:00 • THEY'LL LOVE ME WHEN I'M DEAD (98 min, p. 81)	2:15 • MUG (91 min, p. 61)	4:20 • THE ANGEL (126 min, p. 55)	7:00 • PET NAMES (86 min, p. 75)	9:20 • THUNDER ROAD (106 min, p. 77)
	PHILADELPHIA FILM CENTER				7:00 • TEDDY PENDERGRASS (106 min, p. 29)	

SAT 10.27	RITZ EAST A	12:15 • NARRATIVE SHORTS (115 min, p. 97)	2:45 • DEAD PIGS (130 min, p. 57)	5:40 • DIAMANTINO (92 min, p. 58)	7:45 • WILD NIGHTS WITH EMILY (86 min, p. 52)	10:00 • RAFIKI (83 min, p. 62)
	RITZ EAST B	12:00 • THE BIGGEST LITTLE FARM (91 min, p. 72)	2:20 • EGG (90 min, p. 82)	4:50 • STYX (94 min, p. 63)	7:00 • GALVESTON (91 min, p. 50)	9:10 • CAM (93 min, p. 90)
	RITZ FIVE	12:00 • SIMPLE WEDDING (99 min, p. 76)	2:30 • PROSPECT (98 min, p. 76)	5:00 • SHIRKERS (96 min, p. 80)	7:30 • AN ELEPHANT SITTING STILL (250 min, p. 58)	
	PHILADELPHIA FILM CENTER	12:10 • A LONG DAY'S JOURNEY ... (130 min, p. 60)	2:50 • THE FAVOURITE (120 min, p. 42)	5:20 • VOX LUX (112 min, p. 88)	8:00 • HER SMELL (135 min, p. 83)	

SUN 10.28	RITZ EAST A	12:30 • ASAKO I & II (120 min, p. 56)	3:00 • L'ANIMALE (104 min, p. 60)	5:15 • DOCUMENTARY SHORTS (119 min, p. 97)	8:00 • DONNYBROOK (101 min, p. 49)	10:30 • RAFIKI (83 min, p. 62)
	RITZ EAST B	12:00 • ALL SQUARE (93 min, p. 48)	2:20 • SHOPLIFTERS (120 min, p. 45)	5:00 • NON-FICTION (108 min, p. 45)	7:20 • ANCHOR AND HOPE (113 min, p. 55)	9:50 • ANIMATED SHORTS (108 min, p. 96)
	RITZ FIVE	12:10 • INFINITE FOOTBALL (70 min, p. 44)	1:50 • MONROVIA, INDIANA (143 min, p. 44)	5:00 • PET NAMES (86 min, p. 75)	7:15 • THE DEVIL WE KNOW (88 min, p. 78)	9:30 • THUNDER ROAD (106 min, p. 77)
	PHILADELPHIA FILM CENTER		2:15 • EMPATHY, INC. (96 min, p. 83)	4:55 • ZEROES (104 min, p. 84)	7:40 • THE PRICE OF EVERYTHING (98 min, p. 84)	

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## BEN IS BACK

DIR: PETER HEDGES / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 103 MIN  
 CAST: JULIA ROBERTS, LUCAS HEDGES, COURTNEY B. VANCE, KATHRYN NEWTON

**THURSDAY, OCT. 18 / 7:30 PM / PHILADELPHIA FILM CENTER**

*Directed with a quiet urgency by Peter Hedges, this gripping family drama stars Julia Roberts and Lucas Hedges as a mother and son who must grapple with a history of addiction and broken promises on Christmas Eve.*

When Holly (Julia Roberts) told her son Ben (Lucas Hedges) that all she wanted for Christmas was to have him out of treatment and back home for the holidays, she never expected to find him knocking on the front door on Christmas Eve. 11 months clean, Ben assures her that he's doing great in his program and that this time will be different. Listening to her heart before her head, she wants nothing more than to believe him and welcomes Ben back home despite the protests of his teenage sister Ivy (Kathryn Newton) and his stepfather, played by the stalwart Courtney B. Vance. Eventually a yuletide détente is reached and, with several rules in place and Holly's jewelry hidden away, the reunited family cautiously carries on, even as all-too-recent memories of past broken promises and relapses threaten to spoil their seasonal celebrations. Returning from a church pageant later that evening to find their house ransacked, Holly and Ben head out into the crisp, chilly night — him, ruefully determined to make things right and her, steadfast in her hope that this time, finally, she can save him. An intimate, personal take on the effects of the ongoing opioid crisis, *Ben Is Back* makes one family's struggle so real and immediate it's easy to forget these are actors and not your own neighbors. Roberts gives a career-best performance as a mother torn between her abiding love of her son and the realities of the disease he's fighting against, while Lucas Hedges demonstrates once again that he's one of the most gifted actors of his young generation. Together, the two make *Ben Is Back* a riveting story of love, forgiveness and redemption.

PRINT SOURCE: ROADSIDE ATTRACTIONS / MIKE JESSON / MICHAELJESSON@GMAIL.COM

Guests anticipated to attend.

★ SEE PG. 11 FOR EVENTS ASSOCIATED WITH THIS FILM



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## TEDDY PENDERGRASS: IF YOU DON'T KNOW ME

DIR: OLIVIA LICHTENSTEIN / COUNTRY: UK / LANG: ENGLISH / YEAR: 2018 / LENGTH: 106 MIN  
 CAST: TEDDY PENDERGRASS, KENNY GAMBLE, LEON HUFF

FRIDAY, OCT. 26 / 7:00 PM / PHILADELPHIA FILM CENTER and FRIDAY, OCT. 26 / 7:20 PM / RITZ EAST B

*Detailing the extraordinary story of Philadelphia's own Teddy Pendergrass, this moving doc examines his brilliant career, inspiring story, and unique contribution to popular music.*



Born and raised in Philadelphia, Teddy Pendergrass rose to fame after landing a gig with Harold Melvin and the Blue Notes. Initially the group's drummer, Teddy's striking baritone voice and undeniable presence quickly moved him to the group's front man, responsible for such unforgettable hits as "Don't Leave Me This Way," "If You Don't Know Me By Now," "Love T.K.O.," and "Close the Door." Striking out on his own, Teddy was an instant success, becoming one of the most in-demand performers in the world as well as the first male African American artist to record five consecutive platinum albums in the U.S. Poised to become the biggest R&B artist of all time, Teddy's career was threatened when he suffered a tragic accident, leaving him paralyzed from the chest down and changing his life forever. Featuring interviews with Teddy's family and friends, as well as industry legends including Stevie Wonder, Kenny Gamble and Leon Huff, and rarely seen archival footage, *Teddy Pendergrass: If You Don't Know Me* is not only a tribute to the career and life of Teddy Pendergrass, but an affirmation of the power of perseverance, courage, and triumph over adversity.

PRINT SOURCE: KEW MEDIA GROUP / REBECCA BERRY / LONDON@KEWMEDIA.COM

**Special guests anticipated to attend for an exclusive live performance following the screening!**  
**Guests are scheduled for the Philadelphia Film Center screening only.**

★ SEE PG. 13 FOR EVENTS ASSOCIATED WITH THIS FILM

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## BOY ERASED

DIR: JOEL EDGERTON / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 114 MIN  
 CAST: LUCAS HEDGES, NICOLE KIDMAN, JOEL EDGERTON, RUSSELL CROWE

**SUNDAY, OCT. 21 / 7:30 PM / PHILADELPHIA FILM CENTER**

*A minister's son must come to terms with his identity when he is forced into a dubious conversion therapy camp by his well-meaning parents in this deeply moving drama based on a true story.*

Jared (Lucas Hedges, star of PFF27 Opening Night Film *Ben Is Back*), following the script of a well-adjusted teen, lives in Arkansas with his doting mother Nancy (Nicole Kidman) and proud father Marshall (Russell Crowe), a Baptist preacher. After a traumatic encounter, Jared is forced out of the closet to the surprise of his conservative parents. Believing they are doing right by their son, Nancy and Marshall send Jared to Refuge, a conversion therapy camp run by Victor Sykes (Joel Edgerton, who also directs) and a group of men who present as having willed themselves to overcome their homosexuality. Scared, confused, and questioning his own identity, Jared is desperate to remain "normal" and "fix" himself. But, the abusive, homophobic camp environment leads Jared to question whether there is anything within him to correct and the experience may push his relationship with his parents to a devastating breaking point. Adapting the memoir of conversion camp survivor turned activist Garrard Conley, Joel Edgerton offers an incredibly delicate and poignant portrait of a life in transition. Handled with precision and compassion, and bolstered by powerful performances by an ensemble cast, Edgerton's focused direction provokes a powerful resonance as he weaves through complex material in search of what it means to be human.

PRINT SOURCE: FOCUS FEATURES

*Guests anticipated to attend.*



# 32 CENTERPIECES



## EVERYBODY KNOWS

ORIGINAL TITLE: TODOS LO SABEN / DIR: ASGHAR FARHADI / COUNTRY: SPAIN / LANG: ENGLISH, SPANISH / YEAR: 2018 / LENGTH: 132 MIN  
CAST: PENELOPE CRUZ, JAVIER BARDEM, RICARDO DARÍN

**FRIDAY, OCT. 19 / 8:45 PM / PHILADELPHIA FILM CENTER**

*When a wedding celebration erupts in tragedy, old wounds and long grudges bubble to the surface in this riveting mystery from master filmmaker Asghar Farhadi, with Javier Bardem and Penelope Cruz.*

Laura (Penelope Cruz) has returned from Argentina with her young daughter and small son to attend her sister's wedding in the rural Spanish village where she grew up. Her husband couldn't make the trip, but she's greeted by both her large family and her old boyfriend Paco (a smoldering Javier Bardem), a former land worker in the service of her father who now runs the vineyard that once belonged to the family. The festivities commence as old flirtations resurface. But the jubilee is cut short when it is discovered that Laura's daughter has been drugged and taken during the evening, prompting a town-wide manhunt that shatters the community. With Paco by her side every step of the way, Laura must contend with a resurgence of family secrets long thought buried as she races to find her daughter before it's too late. In competent hands, this film would make for an incredibly taut thriller, but when approached by the expert eye of Asghar Farhadi, notorious for layering his characters with complex moral dilemmas that offer no easy answers in such masterpieces as *A Separation* and *The Salesman*, this compelling drama escalates into a searing treatise on the nature of personal responsibility, loyalty, and compassion and a person's limits on each. Farhadi's skilled sense of balance is always on display, ratcheting the tension of the developing story like a finely-tuned vice, all while subtly mining the depths of each character's spirit and grappling with the grand issues of the human condition. With the aid of his gorgeously used setting and an impeccably toned set of textured performances, Farhadi has concocted the rare sophisticated adult drama; a powerful story with something greater on its mind.

PRINT SOURCE: FOCUS FEATURES / JESSE CUTE / JCUTE@ALLIEDIM.COM

FILM PRESENTED BY





## THE FRONT RUNNER

DIR: JASON REITMAN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 113 MIN  
 CAST: HUGH JACKMAN, VERA FARMIGA, J.K. SIMMONS, ALFRED MOLINA

**TUESDAY, OCT. 23 / 8:45 PM / PHILADELPHIA FILM CENTER**

Oscar® nominee Hugh Jackman stars as the charismatic politician Gary Hart for Academy Award®-nominated director Jason Reitman in the new thrilling drama *The Front Runner*. The film follows the rise and fall of Senator Hart, who captured the imagination of young voters and was considered the overwhelming front runner for the 1988 Democratic presidential nomination when his campaign was sidelined by the story of an extramarital relationship with Donna Rice. As tabloid journalism and political journalism merged, Senator Hart was forced to drop out of the race — events that left a profound and lasting impact on American politics and the world stage. Director and co-writer Jason Reitman (PFF22's *Labor Day*, PFF SpringFest's *Tully*) brings together an astounding ensemble to capture the pivotal moment in American history when the institutions of politics and journalism were forced to consider whether a politician's extramarital affairs were worth bringing into the national conversation. Setting the stage with an exhilarating opening, Reitman navigates the film through the countless cogs of the political machine; from interns to aides, reporters to voters, all revolving around the flawed man at the heart of it all. The ever-likable Jackman shines as the conflicted Hart, whose blind determination may not be enough to save his reputation and career.

PRINT SOURCE: SONY / RACHEL GOLDMAN / RGOLDMAN@ALLIEDIM.COM

FILM PRESENTED BY **PERONI**  
 ITALY

# 34 CENTERPIECES



## GREEN BOOK

DIR: PETER FARRELLY / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 130 MIN  
CAST: VIGGO MORTENSEN, MAHERSHALA ALI, LINDA CARDELLINI, SEBASTIAN MANISCALCO

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**FRIDAY, OCT. 19 / 6:00 PM / PHILADELPHIA FILM CENTER**

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*In his foray into powerfully dramatic work as a feature director, Peter Farrelly helms the film inspired by a true friendship that transcended race, class and the 1962 Mason-Dixon line.*

When Tony Lip (Viggo Mortensen), a bouncer from an Italian-American neighborhood in the Bronx, is hired to drive Dr. Don Shirley (Mahershala Ali), a world-class Black pianist, on a concert tour from Manhattan to the Deep South, they must rely on "The Green Book" to guide them to the few establishments that were then safe for African-Americans. Confronted with racism, danger — as well as unexpected humanity and humor — they are forced to set aside differences to survive and thrive on the journey of a lifetime.

PRINT SOURCE: UNIVERSAL PICTURES / PATRICK MCHUGH / PATRICK.MCHUGH@NBCUNI.COM







## IF BEALE STREET COULD TALK

DIR: BARRY JENKINS / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 117 MIN  
 CAST: KIKI LAYNE, STEPHAN JAMES, REGINA KING, COLMAN DOMINGO

WEDNESDAY, OCT. 24 / 6:00 PM / PHILADELPHIA FILM CENTER

*Moonlight* director Barry Jenkins returns with this achingly beautiful James Baldwin adaptation about young lovers struggling against the unjust circumstances threatening to keep them apart.

Two years after astonishing audiences and taking home the Best Picture Oscar for *Moonlight* (PFF25), Barry Jenkins returns with his most accomplished, lyrical work to date. Adapted from James Baldwin's classic novel and set in early-1970s Harlem, *If Beale Street Could Talk* begins as 19-year-old Tish (Kiki Layne) hesitantly reveals to her mother (Regina King) that she's going to have a child. Though this would normally be news for celebration, Tish's happiness is tempered by the fact that her baby's father Fonny (Stephan James) is in prison after being falsely accused of a crime he didn't commit. Through flashbacks, Jenkins presents the story of Tish and Fonny as they mature from childhood friends into devoted partners, eager to build a life together. And in the aftermath of Fonny's arrest, Tish and her family fight to get him out of his current predicament despite the indifference and outright racism of a system determined to keep young men like Fonny in jail. While the themes of *Beale Street* are urgent and often tragic, the film is also suffused with warmth, capturing both its characters' suffering and their joy. Reteaming with *Moonlight* cinematographer James Laxton, Jenkins's visuals are at once startlingly intimate and panoramic, paying as much reverent attention to his actors' faces as he does to the brightly hued, meticulously rendered world they inhabit. A fitting tribute to Baldwin and a striking reminder of Jenkins's unique talent, *If Beale Street Could Talk* is a stirring, soulful portrait of black love and resilience.

PRINT SOURCE: ANNA PURNA PICTURES / RACHEL GOLDMAN / RGOLDMAN@ALLIEDIM.COM

# 36 CENTERPIECES



## ROMA

DIR: ALFONSO CUARÓN / COUNTRY: MEXICO / LANG: SPANISH, MIXTECO / YEAR: 2018 / LENGTH: 135 MIN  
CAST: YALITZA APARICIO, MARINA DE TAVIRA

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**SUNDAY, OCT. 21 / 4:30 PM / PHILADELPHIA FILM CENTER**

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*Iconoclastic auteur Alfonso Cuarón returns to motion pictures for the first time since 2013's Gravity with his most personal film yet — a masterwork for the ages that begs to be seen on the big screen.*

Drawing deep into the well of his childhood growing up in Mexico City's Roma district, Cuarón recreates in painstaking detail his neighborhood circa 1971. With a painterly approach, he brings forth an immersive cinematic experience centered around an upper-middle class household's family crisis, reimagining the filmmaker's own upbringing, but told largely from the point of view of Cleo, the indigenous maid and live-in nanny to matriarch Sofia, her husband, and small children. Deeply entrenched in the daily lives of her employers, Cleo finds herself at the forefront of a turbulent time, both within the family unit as Sofia's husband spends less and less time at home, and politically, as the area is poised to erupt in historic conflict, all while contending with an unwanted pregnancy of her own. With silent resilience and indomitable spirit, Cleo navigates the emotionally delicate terrain of her surroundings, bearing responsibility for those in her care as the year progresses. Cuarón's storytelling has reached an unparalleled peak, enriching every lovingly photographed frame of his opus with a stunning level of detail that rewards repeat viewings and offers new pathways and insights into the secrets of his subjects. These magnificent compositions, which themselves belong in a gallery, reveal an incredibly thoughtful purpose, becoming the lynchpin for conjuring a sense of place that will be studied in film schools. Brimming with long meditative shots meticulously crafted to cast a spell on the viewer, and a heartbreakingly subtle turn by Yalitza Aparicio as Cleo, Cuarón proves the cinematic experience can still be full of magic.

PRINT SOURCE: NETFLIX / KATE FOX / KFOX@NETFLIX.COM



## WIDOWS

DIR: STEVE MCQUEEN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 128 MIN  
 CAST: VIOLA DAVIS, MICHELLE RODRIGUEZ, ELIZABETH DEBICKI, CYNTHIA ERIVO

**SATURDAY, OCT. 20 / 7:20 PM / PHILADELPHIA FILM CENTER**

*Steve McQueen follows up his Academy Award-winning 12 Years a Slave with a gripping thriller about four women left with no options other than to pull off a daring multimillion dollar heist.*

Viola Davis soars as Veronica, a Chicago union leader who has always turned a blind eye to her husband Rawlins' less legitimate business arrangements. Among other things, Rawlins, played with a gravel-tinged lilt by Liam Neeson, runs a three-man crew of thieves, and they are about to pull off a major job. When that job goes fatally wrong, Veronica is forced to reckon with the legacy of crime closing in around her. Her only way out: recruit her fellow widows — Michelle Rodriguez, Cynthia Erivo and Elizabeth Debicki — to finish what the men started and pull off an audacious heist on their own terms. Though based on a 30-year-old British crime drama, *Widows* is marvelous, meaningful entertainment for our current #MeToo moment. McQueen and co-screenwriter Gillian Flynn, author of *Gone Girl* and *Sharp Objects*, endow the classic planning-a-heist-film set-up with real world stakes and emotional resonance. As the women put all the elements of the robbery into place, McQueen takes the time to explore their heartache, determination and sisterhood. While the men of the film — Neeson, along with Robert Duvall, Colin Farrell, Brian Tyree Henry and Daniel Kaluuya — jockey for position through political posturing and braggadocio, the women solemnly take stock of the dire situation (that the men have left them in, needless to say) and quietly set about taking care of business. A powerful statement on the strength of women that also happens to be an explosive, livewire thriller directed with wit and style, *Widows* is one of the year's must-sees.

PRINT SOURCE: 20TH CENTURY FOX / HANNAH CLOUGH / HCLOUGH@ALLIEDIM.COM

FILM PRESENTED BY **alkemy** 

# 38 CENTERPIECES



## WILDLIFE

DIR: PAUL DANO / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 104 MIN  
CAST: CAREY MULLIGAN, JAKE GYLLENHAAL, BILL CAMP, ED OXENBOULD

**TUESDAY, OCT. 23 / 6:00 PM / PHILADELPHIA FILM CENTER**

*In this smoldering directorial debut from celebrated actor Paul Dano, 14-year-old Joe watches his parents' marriage fall apart while a destructive wildfire blazes outside their idyllic Montana town.*



In his eloquent and assured first film, co-writer/director Paul Dano exquisitely tackles the uncertainty bubbling beneath the surface of 1960s America, when potential destruction — whether from nuclear war or uncontrollable forest fire — threatened the lives of everyday families. Co-written with Zoe Kazan (*The Big Sick*), this portrait of a young family at an existential crossroads conjures the same lonely landscapes and sense of dislocation found in the iconic mid century paintings of Edward Hopper and Andrew Wyeth. A product of his family's constant relocating, Joe (Ed Oxenbould, *The Visit*) is a shy, often misunderstood teen who unabashedly admires his proud father Jerry (Jake Gyllenhal) and loving mother Jeanette (Carey Mulligan). Almost exclusively seen through Joe's eyes, *Wildlife* captures the little moments of affection and love between Jerry and Jeanette as their recent move to Montana seems to signal a new start. Yet little simmering asides at the dinner table or on the phone suggest that something is amiss, even before Jerry is fired from his job on the golf course for being too "well-liked." Consumed by a sense of duty to provide for his family (and possibly escape it), Jerry impulsively enlists in fighting the unseen blaze that lingers on town's periphery. Left alone for the first time, Jeanette blossoms and seems to be invigorated with a new zest for life, even bringing Joe along to increasingly suggestive dinners at the home of local car dealer Mr. Miller (Bill Camp, *Midnight Special*). Dano not only affirms his skills as a filmmaker through his meticulously nostalgic compositions of the time period, he also masterfully allows scenes to breathe as he captures career-high performances from his leads in what will hopefully be just the beginning of a long career behind the camera.

PRINT SOURCE: IFC FILMS / SHANNON BALSTAD / SHANNON.BALSTAD@IFCFILMS.COM

*Guests anticipated to attend.*

FILM PRESENTED BY







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# MASTERS OF CINEMA

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

MASTERS OF CINEMA PRESENTED BY aka.



## ASH IS PUREST WHITE

ORIGINAL TITLE: JIANG HU ER NV / DIR: JIA ZHANGKE / COUNTRY: CHINA, FRANCE, JAPAN / LANG: MANDARIN / YEAR: 2018 / LENGTH: 136 MIN / CAST: ZHAO TAO, LIAO FAN, XU ZHENG, CASPER LIANG

**SUNDAY, OCT. 21 / 6:50 PM / RITZ EAST A**  
**THURSDAY, OCT. 25 / 12:20 PM / RITZ EAST A**

*In this sweeping gangster epic from Chinese auteur Jia Zhangke, a woman is determined to find a lost love after serving time in jail, but doesn't recognize the China she once knew.*

No country in the world can claim such recent, radical growth than modern day China and no director has been able to dramatically capture and critique such robust development than master filmmaker and Jia Zhangke (PFF24's *Mountains May Depart*, PFF22's *A Touch of Sin*). In his latest Cannes competition selection, he once again collaborates with actress Zhao Tao as Qiao, a cool temptress running a mah-jongg parlor with her boyfriend and small-time gangster, Bin (Liao Fan). In a shocking Zhangke-burst of violence, Qiao, with dignity, finds herself in jail after using an unlicensed firearm while defending Bin from harm at the hands of a ruthless gang. Upon her release after only five years, the drained Qiao is disturbed to find no trace of Bin and a China that has moved on. Lost in her own country, Qiao begins her quest to discover what has happened to her love and her own identity in the crime underground where the rules have changed. Like with *Mountains May Depart*, Zhangke continues to create sprawling, visceral epics, holding a mirror to his beloved country that has forgotten its people in following a thirst for power.

PRINT SOURCE: COHEN MEDIA GROUP / DEBBIE ACOSTA  
DEBBIE@COHENMEDIA.NET



## BURNING

ORIGINAL TITLE: BEONING / DIR: LEE CHANG-DONG /  
COUNTRY: KOREA / LANG: KOREAN / YEAR: 2018 / LENGTH: 148 MIN /  
CAST: YOO AH-IN, STEVEN YEUN, JUN JONG-SEO

**SUNDAY, OCT. 21 / 4:15 PM / RITZ EAST B**  
**WEDNESDAY, OCT. 24 / 8:40 PM / RITZ EAST B**

*In this thriller from Lee Chang-dong, one of the modern giants of cinema, an alienated young man begins to suspect the sinister intentions of the wealthy stranger who's won the affections of the woman he longs for.*

When unassuming Jong-su (Yoo Ah-in) runs into Hae-mi (Jeon Jong-seo), a childhood friend he barely recognizes, he is lured into her apartment where she asks if he'll take care of her cat while she is away on an upcoming trip. They promptly make love, sparking an obsession inside Jong-su that only festers while he watches over her empty home. But, when Hae-mi returns from abroad, she is accompanied by Ben (Steven Yeun), a confident man of taste who both compels and repels Jong-su with his eccentric fixations. Caught between the new pair, Jong-su finds himself a sudden and regular third wheel in a situation he doesn't understand, until Ben reveals a tantalizing secret that sets Jong-su on a path of irreversible consequences. Inspired by a Haruki Murakami short story and winner of the Cannes Film Festival's FIPRESCI prize, Lee Chang-Dong's first film in over eight years earned the highest critical ratings in the festival's history. An unparalleled expert in narrative craftsmanship, director Lee's approach captures a careful dance between memory, silence, and mystery, weaving a narrative spell that is nothing short of masterful.

PRINT SOURCE: WELL GO USA ENTERTAINMENT / JONATHAN ALVAREZ  
JONATHAN@WELLGUSA.COM



## COLD WAR

ORIGINAL TITLE: ZIMNA WOJNA / DIR: PAWEŁ PAWLIKOWSKI /  
COUNTRY: POLAND, UNITED KINGDOM, FRANCE / LANG: POLISH /  
YEAR: 2018 / LENGTH: 84 MIN / CAST: TOMASZ KOT, JOANNA KULIG,  
AGATA KULESZA, JEANNE BALIBAR

**SUNDAY, OCT. 21 / 2:20 PM / RITZ EAST B**  
**THURSDAY, OCT. 25 / 7:45 PM / RITZ EAST B**

*The winner of the coveted Best Director prize at the Cannes Film Festival, Cold War offers an exquisitely realized love story that transcends a lifetime against the backdrop of postwar Eastern Europe.*

Traversing the tumultuous terrain of a passionate love affair spanning decades and countries on each side of the 1950s political divide, the film follows Wiktor (Tomasz Kot), a musician working on a government project at the end of the 1940s. As he scours the Polish countryside looking for folk-singers to join a cultural tour sponsored by the state, a spark that travels through the screen ignites as he locks eyes with the young and fiery Zula (Joanna Kulig), a singer with an energy and attitude that stands out amongst those chosen to represent the best and brightest of the nation. As they strike up a fierce yet utterly doomed romance, the years take their toll through a series of political turmoils and personal hardships. As they repeatedly separate under difficult circumstances, they seem forever tied to each other — the intensity of their ill-fated attraction refusing to fade despite their own incompatibility tearing them apart as the world around them darkens. Director Pawel Pawlowski has pulled off a miracle: crafting a grand epic that crackles with vitality, stripped down to its essentials and paced so tightly it moves with dizzying intoxication. The result is a treasure of a film that dazzles with each jaw-droppingly gorgeous frame.

PRINT SOURCE: AMAZON STUDIOS / MIKE JESSON  
MICHAELJESSON@GMAIL.COM

# 42 MASTERS OF CINEMA

MASTERS OF CINEMA PRESENTED BY **aka.**



## DOGMAN

DIR: MATTEO GARRONE / COUNTRY: ITALY, FRANCE /  
LANG: ITALIAN / YEAR: 2018 / LENGTH: 102 MIN /  
CAST: MARCELLO FONTE, EDOARDO PESCE

**SATURDAY, OCT. 20 / 2:15 PM / RITZ EAST A**  
**TUESDAY, OCT. 23 / 2:15 PM / RITZ EAST B**

*A brutish hooligan terrorizing his dilapidated Italian hometown drags a gentle dog groomer into the violent turmoil, leading to an ultimate fight for bloody vengeance.*

Directed by Matteo Garrone (*Gomorra*, *Tale of Tales*), this taut, gripping drama follows Marcello (Marcello Fonte) as he navigates his complex friendship with former boxer Simone (Edoardo Gero). When Marcello isn't lovingly tending to his canine clients, he is doing what he can to appease Simone's ravenous cocaine addiction, willingly dealing to him at first and later without choice. Marcello struggles to keep the explosive Simone at bay, which becomes especially troubling when his young daughter is visiting. Simone, whose violence is unpredictable and unmanageable, manipulates Marcello into helping facilitate his various crimes around the neighborhood, which Marcello does begrudgingly in hopes of earning clout and some extra money. Will Marcello band together with his fellow antagonized neighbors against Simone or will he cave in to Simone's outrageous and vicious demands? When things go too far, Marcello must figure out a way to keep himself and his daughter safe and restore his dignity. Fonte's performance, which won him the award for best actor at Cannes this year, is at once understated and utterly spellbinding. It's hard to look away from this intense, compelling tragedy that was inspired by a true story.

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



## THE FAVOURITE

DIR: YORGOS LANTHIMOS / COUNTRY: IRELAND, UNITED KINGDOM,  
USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 120 MIN / CAST: OLIVIA  
COLMAN, EMMA STONE, RACHEL WEISZ, NICHOLAS HOULT

**SATURDAY, OCT. 20 / 12:10 PM / RITZ EAST B**  
**SATURDAY, OCT. 27 / 2:50 PM / PHILADELPHIA FILM CENTER**

*Yorgos Lanthimos lends his singularly twisted sensibility to this opulent costume drama about two ambitious aristocrats ruthlessly vying for power in the court of England's eccentric Queen Anne.*

Oscar-nominated Greek filmmaker Yorgos Lanthimos (*Dogtooth*, *The Lobster*) makes his first foray into lush historical drama with *The Favourite*, but the offbeat auteur's take on the normally-staid genre is anything but genteel. In 18th Century England, the tragicomic Queen Anne (Olivia Colman) is depressed, crippled by gout, and more interested in doting on her 17 rabbits than attending to matters of state. For that she turns to her close confidante Sarah Churchill (Rachel Weisz), who parlays her influence over Anne into unprecedented political clout. But power dynamics begin to shift when destitute but savvy newcomer Abigail (Emma Stone) arrives on the scene and quickly climbs the ranks from scullery maid to the queen's preferred lady-in-waiting. What follows is a deliciously nasty series of seductions, power plays, and brutal takedowns, as Sarah and Abigail savagely jockey for power. While *The Favourite* might be a racier, more irreverent, and more profanity-laden period drama than most, it's also an unparalleled triumph of period detail that completely immerses the audience in the overripe opulence of the royal court. And, as the dysfunctional trio at the film's center, Colman, Weisz, and Stone all deliver career-best performances.

PRINT SOURCE: FOX SEARCHLIGHT / FOX SEARCHLIGHT





## FOREBODING

ORIGINAL TITLE: YOCHO / DIR: KIYOSHI KUROSAWA /  
COUNTRY: JAPAN / LANG: JAPANESE / YEAR: 2017 / LENGTH: 140 MIN  
/ CAST: KAHU, SHOTA SOMETANI, MASAHIRO HIGASHIDE

**MONDAY, OCT. 22 / 2:20 PM / RITZ FIVE**  
**TUESDAY, OCT. 23 / 9:15 PM / RITZ FIVE**

*Kiyoshi Kurosawa continues to dazzle audiences with his newest cult sci-fi entry that explores an alien race's invasion of earth to further understand life, love, hate, and death.*

Building off the groundwork laid out in his heralded poetic sci-fi classic *Before We Vanish*, Japanese auteur Kiyoshi Kurosawa (*Cure*, *Pulse*) continues to explore what makes us human, this time through an invading alien race intent on enslaving humanity. Already filled with dread from an incident at work, the concerned Etsuko (Kaho) begins to suspect something is amiss when her normally jovial husband, Tetsuo (Sometani Shota), takes to staring broodingly out the window of their quaint apartment. Seeking medical help proves fruitless as Etsuko discovers that Dr. Makabe (Higashide Masahiro) is in fact an alien controlling Tetsuo and other earthlings as research for a larger intergalactic invasion. Now in a race to save not only her husband but all of humanity, Etsuko must use her newly found supernatural abilities to prevent the citizens of earth from becoming emotionless drones. Not one to hold back on spectacle, Kurosawa stages a series of explosive set pieces that are an homage to retro sci-fi classics while ominously suggesting the world already may be culturally doomed, alien invasion or not.

PRINT SOURCE: WOWOW INC. / INTERNATIONAL SALES  
AYA.TAKAGAWA@WOWOW.CO.JP



## THE IMAGE BOOK

ORIGINAL TITLE: LE LIVRE D'IMAGE / DIR: JEAN-LUC GODARD /  
COUNTRY: SWITZERLAND / LANG: FRENCH / YEAR: 2018 /  
LENGTH: 84 MIN

**SATURDAY, OCT. 20 / 7:00 PM / RITZ EAST A**  
**WEDNESDAY, OCT. 24 / 6:45 PM / RITZ EAST B**

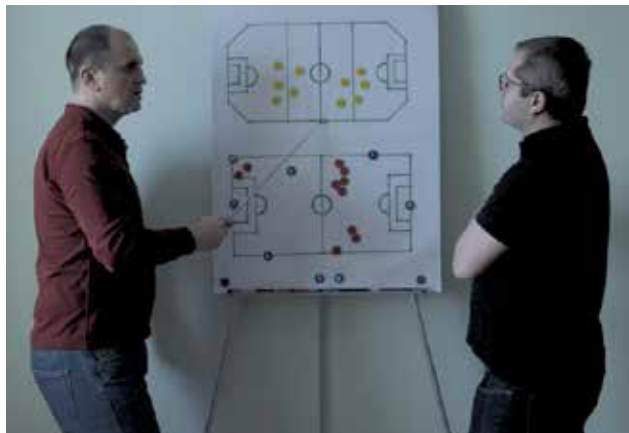
*Celebrated French New Wave auteur Jean-Luc Godard returns with a blistering cinematic collage pondering the state of the world through a terrifying barrage of film clips, readings, and sound.*

Few filmmakers ignite such fervor in cinema with a new release than Jean-Luc Godard. During his legendary run in the 1960s, Godard reshaped classic Hollywood tropes and genres with intellectual musings and meta-commentary for the international art house scene. Not one to rest on his laurels, during the 21st century he has continued to push the boundaries of what the moving picture can offer and incite in a viewer, including his monumental experiment with 3D in PFF23's *Goodbye to Language*. With his latest confounding, and often horrific, mosaic from this year's Cannes competition, Godard has quite possibly achieved his greatest foray into "pure cinema" by denouncing all notions of narrative and conventional methods while exploring its relevance in a world of disarray and war. Rainy YouTube videos of ISIS are mashed with the nude men and women of *Salò*, the romance of old Hollywood starlets is marred by explosions and a bombastic soundtrack, that is before the film torments by cutting to black at will. It is an exhilarating and harrowing experience that would never work unless viewers sat in a large, dark room with strangers enraptured by these larger than life images — and something tells us Godard wouldn't have it any other way.

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

# 44 MASTERS OF CINEMA

MASTERS OF CINEMA PRESENTED BY **aka.**



## INFINITE FOOTBALL

ORIGINAL TITLE: FOTBAL INFINIT / DIR: CORNELIU PORUMBOIU /  
COUNTRY: ROMANIA / LANG: ROMANIAN / YEAR: 2018 /  
LENGTH: 70 MIN

**FRIDAY, OCT. 19 / 4:50 PM / RITZ FIVE**  
**SUNDAY, OCT. 28 / 12:10 PM / RITZ FIVE**

*Corneliu Porumboiu brings his trademark off-kilter humor to this documentary portrait of a small-time bureaucrat on a decades-long quest to revise the rules of the world's most popular sport.*



Known for distinctively deadpan takes on provincial Romanian life like *12:08 East of Bucharest* and *The Treasure*, filmmaker Corneliu Porumboiu finds a real-life avatar for his obsessive, eccentric characters in this doc about his family friend Laurențiu Ginghină, a small-town civil servant convinced that he holds the keys to improving the sport of soccer. Ever since a severe injury sidelined him from the beautiful game at the age of 19, Ginghină has become certain that injuries like his could have been prevented if only the games' rules were tweaked. Though he whiles away his days at a boring desk job, he spends his free time theorizing about the benefits of octagonal fields and ways to make the ball "more free." A bemused Porumboiu follows along as Ginghină earnestly expounds his theories, eventually putting them to the test with a team of unenthusiastic amateur players. While Ginghină's ideas might be esoteric, one needn't be a soccer fanatic to find the humor and poignancy at the heart of *Infinite Football*. In this look at one man's determination in the face of futility, Porumboiu has crafted an oddly amusing, deeply empathetic portrait of an ordinary man ennobled by extraordinary ambitions.

PRINT SOURCE: GRASSHOPPER FILM / NICK NEWMAN  
NICK@GRASSHOPPERFILM.COM



## MONROVIA, INDIANA

DIR: FREDERICK WISEMAN / COUNTRY: USA / LANG: ENGLISH /  
YEAR: 2018 / LENGTH: 143 MIN

**MONDAY, OCT. 22 / 5:15 PM / RITZ FIVE**  
**SUNDAY, OCT. 28 / 1:50 PM / RITZ FIVE**

*Legendary documentarian Frederick Wiseman lends his signature observational style to this eye-opening examination of the institutions and inhabitants of one small Midwestern town.*



From 1967's groundbreaking *Titicut Follies* to last year's monumental *Ex Libris: The New York Public Library*, prolific filmmaker Frederick Wiseman has built up one of the most vital and original bodies of work in American cinema. With his latest, Wiseman employs his trademark unobtrusive style to observe the goings-on of Monrovia, Indiana, a rural town with just over 1,000 inhabitants. In a series of intimate, leisurely-paced sequences, Wiseman captures Monrovia as they commiserate about health problems over coffee at a local diner, hawk their wares at a flea market, and gather at the cemetery to bury a family's beloved matriarch. Wiseman devotes a significant amount of time to a series of surprisingly contentious city planning meetings, in which a discussion about fire hydrant placement feels rife with drama and subtext. These scenes add up to a collaged portrait that feels both sweeping and purposefully non-authoritative, leaving it to viewers to find subtle cross-associations and moments of quiet pathos within the quotidian detail. At a time when the image of small-town America is invoked and manipulated by both ends of the political spectrum, Wiseman's unsentimental, nonjudgmental approach feels like a welcome tonic.

PRINT SOURCE: ZIPPORAH FILMS / KAREN KONICEK  
INFO@ZIPPORAH.COM / KAREN@ZIPPORAH.COM

FILM PRESENTED BY **GLENMEDE**  
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## NON-FICTION

ORIGINAL TITLE: DOUBLES VIES / DIR: OLIVIER ASSAYAS / COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2018 / LENGTH: 108 MIN / CAST: JULIETTE BINOCHÉ, GUILLAUME CANET, VINCENT MACAIGNE, CHRISTA THERET

**MONDAY, OCT. 22 / 7:20 PM / RITZ EAST B**  
**SUNDAY, OCT. 28 / 5:00 PM / RITZ EAST B**

*Juliette Binoche is at her radiant best in auteur Olivier Assayas' intelligent, uproarious comedy of manners about Parisian intellectuals struggling to come to terms with changing technology.*

Following acclaimed recent outings like *Clouds of Sils Maria* and *Personal Shopper*, prolific director Olivier Assayas returns to the realm of breezy, brainy comedy with this sophisticated literary-world romp. *Non-Fiction* revolves around Parisian publishing bigwig Alain (Guillaume Canet) and his wife Selena (Juliette Binoche), a successful but dissatisfied television actress. Feeling immense pressure to contend with declining book sales, Alain hires an ambitious, seductive young digital media expert Laure (Christa Thérét) to guide his business into the 21st century. Selena disapproves of Alain's wholehearted embrace of new media, and is equally critical of his decision to reject the manuscript of her unsuccessful friend Léonard (Vincent Macaigne). Alain criticizes Léonard's racy new book for being self-indulgently autobiographical, but little does he know how close to home the sources of Léonard's inspiration lie. Assayas's characters are at once brilliant and full of contradictions, passionately espousing their ideals in conversation but touchingly mixed-up in their private lives. With this hugely entertaining roundelay of bed-hopping, wine drinking, and witty banter, the auteur has proven himself to be a master of lighthearted comedy that doesn't lack for intellectual rigor or emotional substance.

PRINT SOURCE: SUNDANCE SELECTS / SHANNON BALSTAD  
 SHANNON.BALSTAD@IFCFILMS.COM



## SHOPLIFTERS

ORIGINAL TITLE: MANBIKI KAZOKU / DIR: HIROKAZU KORE-EDA / COUNTRY: JAPAN / LANG: JAPANESE / YEAR: 2018 / LENGTH: 121 MIN / CAST: LILY FRANKY, SAKURA ANDO, MAYU MATSUOKA, KILIN KIKI

**SATURDAY, OCT. 20 / 2:40 PM / RITZ EAST B**  
**SUNDAY, OCT. 28 / 2:20 PM / RITZ EAST B**

*This year's magnificent Cannes Palme d'Or winner from the legendary Hirokazu Kore-eda is a powerful tale of a ragtag, loving family surviving by any means necessary after taking in an abandoned child.*

Save for possibly Yasujiro Ozu, no director has so perfectly captured the painstaking subtleties of deeply complex familial relationships as acclaimed filmmaker Hirokazu Kore-eda (*Still Walking*, *Nobody Knows*, PFF25's *After the Storm*). After a routine outing to the store for pilfered goods with his son Shota (Kairi Jō), Osamu Shibata (Lily Franky, *Like Father, Like Son*) discovers the startlingly abused 5-year-old Yuri left shivering outside her home. Osamu and Shota open their arms to the child and bring her home with them, despite worries over having another mouth to feed relying on low-paying jobs and their grandmother's paltry pension. Jammed into a cramped apartment, the family survives off their love for one another — and carrying out petty scams. Kore-eda has an unparalleled ability to construct understated dialogue that explodes with emotion, history, and even deception, as he slowly reveals shocking new layers to the Shibata clan. But it is what's not spoken of that becomes the crux of the mystery behind the auteur's latest masterpiece that will leave audiences floored until the very end. With this award-winning title, Kore-eda has crafted possibly the greatest achievement of his career, investigating the hopes and despairs of a provisional family unit that must rely on each other to live.

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

MASTERS OF CINEMA PRESENTED BY **aka.**



## TRANSIT

DIR: CHRISTIAN PETZOLD / COUNTRY: GERMANY, FRANCE / LANG: GERMAN, FRENCH / YEAR: 2018 / LENGTH: 101 MIN / CAST: FRANZ ROGOWSKI, PAULA BEER, GODEHARD GIESE, LILIE BATMAN

**FRIDAY, OCT. 19 / 12:15 PM / RITZ EAST A**  
**MONDAY, OCT. 22 / 2:50 PM / RITZ EAST B**

*Celebrated auteur Christian Petzold captures the plight of a man attempting to escape Nazi-occupied France under a false pseudonym, only it isn't during WWII — it's now.*

In one of the most subtly transgressive films of the year, German master of cinema Christian Petzold (*Phoenix*) daringly adapts the seminal Holocaust novel by Anna Seghers for modern times by tackling the European refugee crisis and rising fascist sentiments. Tasked with transporting an injured underground author to Marseilles in Nazi-occupied France, Georg (Franz Rogowski, *Happy End*) reluctantly becomes part of the resistance. But when the author dies in transit, the Jewish refugee readily assumes the author's nom de plume with his identification papers and travel visas in hand. As he mines the Kafkaesque, bureaucratic mess of the U.S. and Mexican consulates, Georg finds himself amongst expats, refugees, criminals, and most importantly, the striking Marie (Paula Beer, *PFF25's Frantz*), who with her lover, seeks to flee the country for Mexico on the next boat out. As they become more entrenched in transit limbo, Georg makes a discovery about the dotting Marie that could put all of them in jeopardy. Georg and Marie, like the ill-fated lovers of *Casablanca*, may very well never escape their personal purgatory, but they'll always have Marseilles in this surreal drama from this year's Berlinale.

PRINT SOURCE: MUSIC BOX FILMS / KYLE WESTPHAL  
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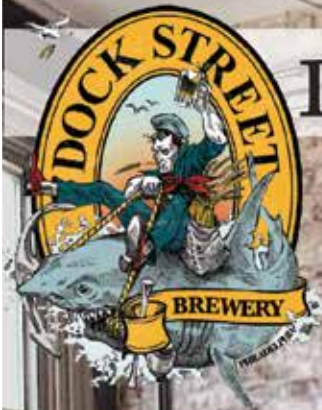


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SPOTLIGHTS PRESENTED BY MODERN LUXURY PHILADELPHIA STYLE



## ALL SQUARE

DIR: JOHN HYAMS / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 93 MIN / CAST: MICHAEL KELLY, JESSE RAY SHEP, JOSH LUCAS, PAMELA ADLON

**FRIDAY, OCT. 26 / 5:00 PM / RITZ EAST B**  
**SUNDAY, OCT. 28 / 12:00 PM / RITZ EAST B**

*A small-time bookie (Michael Kelly) temporarily hits it big when he starts taking bets on little league games in this scrappy dramedy.*

Michael Kelly (*House of Cards*) stars as John, a former baseball pro turned bookie, who is in serious need of cash flow. With an ailing father at home and flakey gamblers saturating the market, John resorts to intimidation and theft to even the score and keep food on the table. After a drunken reunion with his former high school fling Debbie (Pamela Adlon), John wakes up in a hungover stupor to an empty house — except for Debbie's 12-year-old son Brian (Jesse Ray Sheps). The two strike up a quick friendship, and John takes a particular interest in the boy's benchwarmer status on his little league team. Family-friendly games filled with lemonade and pretzels quickly turn dark as John seizes the opportunity to pull in large sums of money from eager gamblers. Soon, crowds of angry knuckleheads flood the games of kids who aren't even their own. Shattered windows and broken noses follow, while John desperately tries keep Brian's skills up to par as the chaos surrounds them. This sharply funny drama out of SXSW explores the consequences of a skewed sense of morals and surprising lengths a desperate person will go to in order to settle the score.

PRINT SOURCE: THE FESTIVAL AGENCY / THE FESTIVAL AGENCY  
ED@THEFESTIVALAGENCY.COM

*Guests anticipated to attend.*





## CAN YOU EVER FORGIVE ME?

DIR: MARIELLE HELLER / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 107 MIN / CAST: MELISSA MCCARTHY, RICHARD E. GRANT, JOANNA ADLER, SHAE D'LYN

WEDNESDAY, OCT. 24 / 8:30 PM / PHILADELPHIA FILM CENTER

*Based on a true story and set against a stunning backdrop of early-1990s New York City, the lonely, once-celebrated author Lee Israel finds a new voice when she begins to imitate, forge, and sell personal letters of deceased literary icons.*

It's often said that imitation is the highest form of flattery, but when Lee Israel (Melissa McCarthy), a former New York Times best-selling biographer of obscure historical figures, finds a way to profit off of it, imitation becomes a felony. Always drowning in a bottle of scotch, Lee is bitter at a world that celebrates Tom Clancy over her passion projects, like a long-gestating biography of vaudeville actress Fanny Bryce. The perpetual cat lady hasn't published a book in years, is three months behind rent, and she's sold all of her personal book collection that the local sellers will buy back. But, when she accidentally discovers that there is high demand in the niche market of personal letters from legendary literary heroes, she sees a ripe opportunity. It isn't long before her knowledge of Dorothy Parker's cadence and syntax brings in the big bucks, an accomplice in fellow drunk Jack (a memorable Richard E. Grant), and the attention of the FBI. Featuring a captivating dramatic performance from McCarthy, *Can You Ever Forgive Me?* is the follow-up feature from *The Diary of a Teenage Girl's* Marielle Stiles Heller as she digs into the past to find humor and humanity in the most unexpected of characters.

PRINT SOURCE: FOX SEARCHLIGHT



## DONNYBROOK

DIR: TIM SUTTON / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 101 MIN / CAST: FRANK GRILLO, JAMIE BELL, MARGARET QUALLEY, JAMES BADGE DALE

THURSDAY, OCT. 25 / 9:40 PM / RITZ EAST B  
SUNDAY, OCT. 28 / 8:00 PM / RITZ EAST A

*Amidst the opioid epidemic infecting America's rust belt, down-and-out ex-Marine Jarhead Earl (Jamie Bell) battles for a large cash prize in an underground boxing ring against a raging madman.*

Filmmaker Tim Sutton (*Dark Night*) sees little hope for the trailer park denizens of the bleak, pugilist nightmare world of *Donnybrook*. The scrappy Jarhead Earl (Jamie Bell, *Billy Elliot*) barely hangs by a thread as he resorts to stick-em-ups to provide for his drug-addled wife, Tammy (Dara Tiller), and two children. When word of a \$100,000 prize to the last-man-standing in an illegal cage match reaches Earl, the lightweight bruiser sees it as a last attempt to save his family from their hellish surroundings. Standing in his way is resident drug dealer and Goliath to Earl's David, Chainsaw Angus (Frank Grillo). As a lust-for-violence madman who terrorizes the community, Angus shows little remorse, save for his younger sister and resident femme fatale Dalia (Margaret Qualley). As their destined showdown looms, Earl and Angus must combat through a gauntlet of increasingly barbaric and eye-popping death matches against other lost souls of the rust belt. With each bone-crushing hit excruciatingly landed on screen, Sutton asks whether there is even anything left that's worth fighting for?

PRINT SOURCE: IFC FILMS / SHANNON BALSTAD  
SHANNON.BALSTAD@IFCFILMS.COM

# 50 SPOTLIGHTS

SPOTLIGHTS PRESENTED BY **MODERN LUXURY  
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## GALVESTON

DIR: MÉLANIE LAURENT / COUNTRY: USA / LANG: ENGLISH /  
YEAR: 2018 / LENGTH: 94 MIN / CAST: BEN FOSTER, ELLE FANNING,  
BEAU BRIDGES, ADEPERO ADUYE

**FRIDAY, OCT. 19 / 6:45 PM / RITZ EAST B**  
**SATURDAY, OCT. 27 / 7:00 PM / RITZ EAST B**

*A gripping, dark, and at times brutal adaptation of Nic Pizzolatto's (True Detective) noir novel, this intense crime thriller follows Roy (Ben Foster) on a quest for retribution and redemption.*



Roy (Ben Foster) is a hard-drinking, self-isolating hitman drowning himself in booze to avoid coming to terms with facing his terminal illness. Setup by his boss during a sabotaged heist secretly orchestrated solely to eliminate him, Roy barely escapes with his life. Seeking immediate vengeance, Roy strikes back at his at his boss, attacking his headquarters in a blaze of glory. As the bullets fly, Roy discovers Rocky (Elle Fanning), a young prostitute who is being held captive. Rescuing her while fleeing, Roy is reluctantly forced to take Rocky on the road with him and the pair run away to Galveston, Texas. As secrets become unburied, both Roy and Rocky are forced to confront past demons. Shaking his solitary nature, Roy commits to protecting Rocky, while still focused on revenge. The English-language directorial debut of actor/director Mélanie Laurent, Galveston features powerful and memorable performances from Ben Foster and Elle Fanning as both struggle for freedom, forgiveness, and salvation.

PRINT SOURCE: RLJE FILMS



## A PRIVATE WAR

DIR: MATTHEW HEINEMAN / COUNTRY: USA / LANG: ENGLISH /  
YEAR: 2018 / LENGTH: 106 MIN / CAST: ROSAMUND PIKE,  
JAMIE DORNAN, STANLEY TUCCI, TOM HOLLANDER

**SUNDAY, OCT. 21 / 2:10 PM / PHILADELPHIA FILM CENTER**

*Based on the extraordinary career of renowned war correspondent and journalist Marie Colvin, this drama is an intense, powerful look leading up to the events of one of Colvin's most dangerous assignments in the besieged Syrian city of Homs.*

In a world where journalism is under attack, Marie Colvin (Academy Award® nominee Rosamund Pike) is one of the most celebrated war correspondents of our time. Colvin is an utterly fearless and rebellious spirit, driven to the frontlines of conflicts around the globe to give voice to the voiceless, while constantly testing the limits between bravery and bravado. After being hit by a grenade in Sri Lanka, she wears a distinctive eye patch and is still as comfortable sipping martinis with London's elite as she is confronting dictators. Colvin sacrifices loving relationships, and over time, her personal life starts to unravel as the trauma she's witnessed takes its toll. Yet, her mission to show the true cost of war leads her — along with renowned war photographer Paul Conroy (Jamie Dornan) — to embark on the most dangerous assignment of their lives in the Syrian city of Homs. Based on the extraordinary life of Marie Colvin, *A Private War* is brought to the screen by Academy Award® nominee and critically acclaimed documentary filmmaker Matthew Heineman in his pulse-pounding narrative feature debut.

PRINT SOURCE: AVIRON / RACHEL GOLDMAN  
RGOLDMAN@ALLIEDIM.COM

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## THE UPSIDE

DIR: NEIL BURGER / COUNTRY: USA / LANG: ENGLISH /  
YEAR: 2019 / LENGTH: 118 MIN / CAST: BRYAN CRANSTON,  
KEVIN HART, NICOLE KIDMAN

**MONDAY, OCT. 22 / 8:30 PM / PHILADELPHIA FILM CENTER**

*Bryan Cranston and Kevin Hart's infectious chemistry illuminates the story of a wealthy quadriplegic man's newfound zest for life when he befriends an ex-con from the other side of the tracks.*

Confined to his Park Avenue penthouse after a tragic hang-gliding accident leaves him paralyzed from the neck down, successful author and chronic curmudgeon Phil (Bryan Cranston) believes his best years have come to an end. Forced to find a caregiver to tend to his everyday needs, the fatalist Phil opts for parolee candidate Dell (Kevin Hart) because of his assumed ease with a Do Not Resuscitate clause — and for his own personal amusement. Predictably, the racially and economically divided odd couple finds little in common. Yet as each man is pushed into hilarious fish-out-of-water scenarios, a sincere and deep appreciation for the other's complex history develops. The streetwise Dell immerses himself into Phil's world of affluence and discovers a particular affinity for Mozart operas and his employer's now underutilized Porsche. His new lived-in lifestyle empowers attempts to reconnect with his ex-Latrice (Aja Naomi King) and their son Anthony (Jahi Di'Allo Winston), while Phil, possibly high off of Dell's supply, attempts to woo his longtime assistant Yvonne (an always excellent Nicole Kidman). The film features a knockout performance from hometown hero Hart that finally allows the iconic comedian to display his dramatic chops. The always-delightful Cranston isn't restrained with his knack for fun and zaniness in every scene, despite his physically confined role. An American adaptation of the international phenomenon *The Intouchables*, *The Upside* transports the French bona-fide classic to the streets of NYC, gaining a little bit of grit and a whole lot of rhythm.

PRINT SOURCE: STXFILMS / DANE FARRELL / DFARRELL@ALLIEDIM.COM

FILM PRESENTED BY **AARP** Real Possibilities  
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## WHAT THEY HAD

DIR: ELIZABETH CHOMKO / COUNTRY: USA / LANG: ENGLISH /  
YEAR: 2018 / LENGTH: 101 MIN / CAST: HILARY SWANK,  
MICHAEL SHANNON, BLYTHE DANNER, ROBERT FORSTER

**TUESDAY, OCT. 23 / 7:20 PM / RITZ EAST A**  
**WEDNESDAY, OCT. 24 / 5:00 PM / RITZ FIVE**

*Hilary Swank stars as a woman who must reckon with her complicated past when she returns home to care for her Alzheimer's-afflicted mother, poignantly played by Blythe Danner.*



Intimate, heartrending, and surprisingly humorous, writer-director Elizabeth Chomko's debut feature is a perceptive study of a family doing their best to cope with tragic circumstances. Suffering from dementia, matriarch Ruth (Blythe Danner) has wandered into a Chicago blizzard in the middle of the night, prompting her grown daughter Bridget (Hilary Swank) to put her busy life in LA on hold and return home. With sulky teenage daughter Emma (Taissa Farmiga) in tow, Bridget reunites with dad Burt (Robert Forster) and brother Nicky (Michael Shannon), and her presence soon intensifies long-standing family tensions. Against Nicky's protestations, Burt stubbornly refuses to consider placing Ruth in a care facility. And the siblings have suppressed bad blood of their own, with Nicky resenting his sister for leaving him alone to take care of their aging parents. At the center of this contentiousness is Ruth, whose lapses of memory are punctuated by moments of striking clarity. Despite the frequently challenging subject matter, Chomko and her gifted ensemble cast endow this deeply affecting film with real charm and moments of unexpected levity, perfectly capturing the subtle, surprising dynamics of family.

PRINT SOURCE: BLEECKER STREET / MIKE JESSON  
MICHAELJESSON@GMAIL.COM



## WILD NIGHTS WITH EMILY

DIR: MADELEINE OLNEK / COUNTRY: USA / LANG: ENGLISH /  
YEAR: 2018 / LENGTH: 86 MIN / CAST: MOLLY SHANNON,  
AMY SEIMETZ, SUSAN ZIEGLER, BRETT GELMAN

**FRIDAY, OCT. 26 / 9:20 PM / RITZ EAST A**  
**SATURDAY, OCT. 27 / 7:45 PM / RITZ EAST A**

*Starring a vivacious Molly Shannon as Emily Dickinson, this queer imagining cheekily portrays the notoriously secretive writer as an ardent lover with a tumultuous romantic life.*

In *Wild Nights With Emily*, writer and director Madeleine Olnek (*The Foxy Merkins*) offers a wry rebuke to the common perception of Emily Dickinson as an old maid and hermit who kept her work from the public out of timidity and fear. In Olnek's witty reassessment, Dickinson is driven less by social anxiety than by the pressure to keep a passionate, clandestine relationship secret. Molly Shannon stars as the quick-witted, vibrant 19th-century writer while Susan Ziegler portrays Emily's effervescent sister-in-law, lover, and lifelong muse, Susan. And in a knowing nod to the unreliable nature of historical record, the film is framed by the hilariously hammy narration of Mabel Todd (Amy Seimetz), the opportunistic Dickinson family associate who first published Dickinson's work after the poet's death. As Mabel conjures a story about a meek spinster, Olnek juxtaposes these fabrications with saucy depictions of Emily's lively love life and spirited personality. A much-needed corrective to sexist, conventional wisdom, this tender and unapologetically queer romp ensures that viewers will never think of the beloved poet the same way again.

PRINT SOURCE: CINETIC MEDIA / CINETIC MEDIA  
SALES@CINETICMEDIA.COM

*Guests anticipated to attend.*



## YOU CAN CHOOSE YOUR FAMILY

DIR: MIRANDA BAILEY / COUNTRY: USA / LANG: ENGLISH /  
YEAR: 2017 / LENGTH: 112 MIN / CAST: JIM GAFFIGAN, LOGAN MILLER,  
SAMANTHA MATHIS, ALEX KARPOVSKY

**MONDAY, OCT. 22 / 6:00 PM / PHILADELPHIA FILM CENTER**

*In this uproarious comedy of errors, an angst-y teen on his last spring break discovers that his father (Jim Gaffigan) is not as uptight as he once thought — at least not with his second family.*



With a dreaded future in the family ketchup business all but set in stone, high school wallflower Philip (Logan Miller) hopelessly dreams of escaping his small town to pursue his passion for music at NYU. Under the imperious tutelage of family patriarch Frank (Jim Gaffigan), Philip accepts his disappointing fate. But before he becomes a drone in the condiment conglomerate and forcibly attends a local university, Philip sneaks away to a forbidden spring break festival with promises of beers and babes. The bitter son gets more than he bargained for when he discovers his father has not been jet-setting to Japan for business, but actually spending weekends as an affectionate father and doting husband as part of a beautiful, loving, and totally second family! With this new knowledge in hand, Philip seeks to take advantage of Frank's secret and follow his own dreams, as long as he can avoid the flirtatious glances from his half-sister Kelly (Isabelle Phillips). Steeped in a nostalgic, early-1990s glow, the debut feature from director Miranda Bailey plays like an inverted *Parent Trap* that hilariously builds off of each lie and scheme between two disparate personalities until the whole family tree is left uprooted.

PRINT SOURCE: COLD IRON PICTURES / NATALIE WHALEN  
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# WORLD NARRATIVES

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## AMIN

DIR: PHILIPPE FAUCON / COUNTRY: FRANCE / LANG: FRENCH  
YEAR: 2018 / LENGTH: 91 MIN / CAST: MOUSTACHE MBENGUE,  
EMMANUELLE DEVOS, MARÈME N'DIAYE,  
NOUREDDINE BENALLOUCHE

**TUESDAY, OCT. 23 / 2:30 PM / RITZ FIVE**  
**FRIDAY, OCT. 26 / 2:35 PM / RITZ EAST A**

*A solemn Senegalese immigrant in Paris finds himself in a moral struggle after he strikes up a fleeting romance with a recent divorcee while raising money for his wife and children back home.*

French social-realist filmmaker Philippe Faucon (Cesar Best Picture and PFF24's *Fatima*) infuses this Cannes Directors' Fortnight standout with the souls of classic works from Sirk, Fassbinder, and Haynes. After living away from his family for nine years, Senegalese immigrant Amin (newcomer Moustapha Mbengue) grapples with loneliness and depression while working as a construction worker to raise money to send back to his family. He is just one of the thousands of men on the same plight, populating group homes throughout the suburbs of the City of Light. But there is a glimmer of happiness, however fleeting, when he finds a kindred, lonely soul in well-to-do, divorced nurse Gabrielle (Emmanuelle Devos). Gabrielle is fighting for custody of her daughter and while Amin works on her home, she finds comfort in his arms. It isn't long before Amin's less frequent trips home raises suspicion from his wife Aïcha (Mareme N'Diaye), which forces him to confront his actions before all that he has sacrificed for falls apart. Director Faucon continues to shed a sensitive spotlight on the marginalized citizens of France and provides not only a captivating drama, but also creates space for empathy and understanding for those often overlooked.

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





## ANCHOR AND HOPE

DIR: CARLOS MARQUES-MARCKET / COUNTRY: UNITED KINGDOM, SPAIN / LANG: ENGLISH, SPANISH / YEAR: 2018 / LENGTH: 113 MIN / CAST: OONA CHAPLIN, NATALIA TENA, DAVID VERDAGUER, GERALDINE CHAPLIN

**TUESDAY, OCT. 23 / 4:50 PM / RITZ EAST A**  
**SUNDAY, OCT. 28 / 7:20 PM / RITZ EAST B**

*Living on a cramped boat in the London canals, bohemian couple Eva and Kat learn that more than their home might be sinkable when they enlist a friend to be the father of their child.*

Not afraid to rock the boat, co-writer/director Carlos Marques-Marcet (PFF23's *10,000 Km*) infuses the romantic comedy with refreshingly genuine moments of uncertainty and struggle with his newest film. Floating along the sleepy canals of London, salsa teacher Eva (Oona Chaplin, *Game of Thrones*) and mop top Kat (Natalia Tena, *10,000 Km*, *Harry Potter* series) are determined to not let the real world infiltrate their buoyant utopia. Following the death of their beloved cat and the arrival of Roger (David Verdaguier, *10,000 Km*), a freewheeling friend from Spain, the inspired Eva divulges to the two over drinks that she wants to have a baby. Despite her visible reservations, the drunk-in-love (and often just drunk) Kat agrees, and recruits the affable Roger to be the father. With the best intentions to keep the relationship afloat, the three must navigate the unknown territory of parenthood even when there isn't always a life preserver nearby.

PRINT SOURCE: WOLFE RELEASING / EVAN SCHWARTZ  
 EVAN@WOLFEVIDEO.COM



## THE ANGEL

ORIGINAL TITLE: EL ÁNGEL / DIR: LUIS ORTEGA / COUNTRY: ARGENTINA, SPAIN / LANG: SPANISH / YEAR: 2018 / LENGTH: 126 MIN / CAST: CHINO DARÍN, DANIEL FANEGO, LORENZO FERRO, MALENA VILLA

**THURSDAY, OCT. 25 / 3:10 PM / RITZ EAST A**  
**FRIDAY, OCT. 26 / 4:20 PM / RITZ FIVE**

*Based on a true story, a baby-faced rebel-without-a-cause cruises Argentina capturing the hearts of teens despite the growing number of murders in his wake.*

With his golden locks, pouty lips, and seductive charm, 17-year-old Carlitos (Lorenzo Ferro) looks like a typical heartthrob adorning a teen's locker, yet in 1971, his most-wanted mug is instead plastered on the walls of every single Argentinian police station. Self-proclaimed "Spy for God," the dreamy antihero at the center of Luis Ortega's *The Angel* is a born thief who gets his kicks breaking into luxurious homes to not only make off with expensive jewelry, but also bust a move or two. When Carlitos takes to the road with his classmate and target of his affection, Ramón (Chino Darín), the two discover a lust for life and violence that sends the country into hysteria. Supported by a groovy soundtrack and dazzling retro sheen, co-writer/director Ortega playfully adapts the alarming tale of the real life "Death Angel" Carlos Robledo Puch, who is still in jail for his crimes today as Argentina's longest serving prisoner. This highlight from Cannes Un Certain Regard plumbs the depths of what motivated a depraved teen to engage in his own Bonnie & Clyde killing spree and how he became such a galvanizing force in Argentina.

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

# 56 WORLD NARRATIVES

WORLD NARRATIVES PRESENTED BY



## ASAKO I & II

ORIGINAL TITLE: NETEMO SAMETEMO / DIR: RYŪSUKE HAMAGUCHI /  
COUNTRY: JAPAN, FRANCE / LANG: JAPANESE / YEAR: 2018 /  
LENGTH: 120 MIN / CAST: ERIKA KARATA, MASAHIRO HIGASHIDE

**WEDNESDAY, OCT. 24 / 2:15 PM / RITZ EAST A**

**SUNDAY, OCT. 28 / 12:30 PM / RITZ EAST A**

*After the love of her life mysteriously vanishes, a lovelorn college student attempts to move on, finding hope when a potential new beau eerily resembles the disappeared.*

After entrancing audiences with the acclaimed *Happy Hour*, director Ryūsuke Hamaguchi returns with a mystery surrounding the whimsical, star-crossed romances that befall the young Asako (Erika Karata). All it takes is a casual glance from the mesmerizing Baku (Masahiro Higashide) for college student Asako to immediately fall for the debonair bad boy. The two are instantly inseparable, even staging an impossibly passionate tableau after a countryside motorcycle accident leaves them sprawled on the street in an intense embrace. Yet when the mysterious Baku suddenly leaves, the despondent Asako flees to Tokyo in hopes of starting over. Supported by the bubbly Maya (Rio Yamashita), Asako begins to heal until she has a run in with the affable, but dull, Ryōhei, a dead ringer for her first love. Intoxicated with the resemblance to Baku, Asako begins to build a relationship with Ryōhei under false pretenses that most certainly can only end in tragedy. Capturing the fickleness that is love or lack thereof, Hamaguchi explores what it takes to truly connect with someone in a world filled with chaos and uncertainty.

PRINT SOURCE: GRASSHOPPER FILM / NICK NEWMAN  
NICK@GRASSHOPPERFILM.COM



## BIRDS OF PASSAGE

ORIGINAL TITLE: PÁJAROS DE VERANO / DIR: CRISTINA GALLEGO,  
CIRO GUERRA / COUNTRY: COLOMBIA, DENMARK, MEXICO /  
LANG: WAYUU, SPANISH, ENGLISH / YEAR: 2018 / LENGTH: 125 MIN /  
CAST: NATALIA REYES, JOSÉ ACOSTA, CARMIÑA MARTÍNEZ

**SUNDAY, OCT. 21 / 7:15 PM / RITZ EAST B**

**WEDNESDAY, OCT. 24 / 7:15 PM / RITZ EAST A**

*The mythic birth and tragic rise of the Colombian drug trade is shown as never before in this stunning epic that opened Cannes Directors' Fortnight.*

Set in the land of the Wayuu, indigenous people of northern Colombia's lush desert region who are customarily wary of outsiders, the film tracks over a decade of warring clans as they grow into full-blown drug mobs. It's 1968 and Raphayet, a poor farmer, cannot afford the dowry required to wed the daughter of a prominent Wayuu family steeped in ritual. After stumbling upon Americans from the peace corps who are looking for marijuana, he impulsively jumps at the opportunity to make money. What begins as a simple scheme to be worthy of his wife's family turns swiftly into a multi-year crime saga of grand proportions drawing in multiple Wayuu families and igniting a blaze of grudges, feuds, and power-plays. Filmmakers Ciro Guerra and Cristina Gallego, the team behind the Oscar-nominated visionary film *Embrace of the Serpent*, return with this masterful blend of color and sound, infusing their tragic legend with gorgeous imagery and expert storytelling. Wisely keeping the focus on the Wayuu family and the natural conflict of running a criminal empire within the bounds of cultural tradition, Guerra and Gallego raise the gangster film to the level of pure art.

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



## BUTTERFLIES

ORIGINAL TITLE: KELEBEKLER / DIR: TOLGA KARAÇELİK /  
COUNTRY: TURKEY / LANG: TURKISH / YEAR: 2018 / LENGTH: 117 MIN  
/ CAST: TUGCE ALTUG, BARTU KÜÇÜKÇAGLAY, TOLGA TEKIN

**SATURDAY, OCT. 20 / 4:30 PM / RITZ EAST A**  
**TUESDAY, OCT. 23 / 4:30 PM / RITZ EAST B**

*A motley trio of siblings is reconnected after an unexpected phone call from their estranged father prompts them to return to their hometown to fulfill a surprising last request.*

At the start of *Butterflies*, expat Turkish astronaut Cemal (Tolga Tekin) opens a TV interview by declaring an astronaut strike and sets his spacesuit on fire. It's a fittingly strange beginning to this impossible-to-classify film, which finds an unexpected balance between absurdity and touching sincerity. After receiving a surprising phone call from his father, Cemal must convince his two younger siblings to return home for the first time in 30 years to fulfill their mutually disliked father's dying wish. Cemal's sister Suzi (Tugce Altug), a weathered teacher in a collapsing marriage, eagerly joins out of sheer desire to get away from her dimwitted husband. Their jaded brother Kenan (Bartu Küçükçaglayan), a voiceover actor who dubs comical cat videos, is less willing to participate but begrudgingly agrees. Their dysfunctional road trip is filled with drunken brawls, a homemade spacesuit, spontaneously combusting poultry, and sober reflections on their troubling shared past. Directed by Tolga Karaçelik, *Butterflies* is a poignant, often hilarious film about siblings attempting to pick up the pieces of their broken family.

PRINT SOURCE: FILMS BOUTIQUE / ISABEL IVARS  
ISABEL@FILMSBOUTIQUE.COM



## DEAD PIGS

ORIGINAL TITLE: HAI SHANG FU CHENG / DIR: CATHY YAN /  
COUNTRY: CHINA / LANG: MANDARIN, SHANGHAINESE, ENGLISH /  
YEAR: 2018 / LENGTH: 130 MIN / CAST: VIVIAN WU, MASON LEE,  
LI MENG, YANG HAOYU

**THURSDAY, OCT. 25 / 4:50 PM / RITZ EAST B**  
**SATURDAY, OCT. 27 / 2:45 PM / RITZ EAST A**

*Following the crisscrossing paths of several eccentric characters, this ensemble satire captures the outrageous showdown between tradition and modernity in rapidly developing Shanghai.*



As a mysterious epidemic sweeps the nation's porcine population, a parade of dead pigs floats down the Huangpu toward Shanghai. Already deep in debt to some unsavory characters, hapless pig farmer Old Wang (Yang Haoyu) turns to his sister Candy (Vivian Wu) when the epidemic leaves him with nothing. But Candy has plenty of her own problems. Put upon by greedy developers including ambitious American architect Sean (David Rysdahl), she's determined to stay put in the family's crumbling, ancestral home.

Meanwhile, fabulously wealthy but disaffected socialite Xia Xia (Li Meng) falls for sensitive waiter Zhen (Mason Lee), but their starkly different backgrounds complicate their budding romance. With her feature debut, director Cathy Yan inventively interweaves these seemingly disparate stories, creating a complex, vibrant portrait of contemporary China in the process. Like the floating carcasses from which it gets its name, the film is a forceful reminder of the dangers that come with unchecked modernization. Boldly merging comedy, poignant drama, and thought-provoking satire, *Dead Pigs* provides a deeply human perspective on life in one of China's most bustling metropolises.

PRINT SOURCE: ALIBABA PICTURES, MEDIA ASIA, BEIJING CULTURE  
CONNIE CHEUNG / CONNIECHEUNG@MEDIAASIA.COM

# 58 WORLD NARRATIVES

WORLD NARRATIVES PRESENTED BY



## DIAMANTINO

DIR: GABRIEL ABRANTES, DANIEL SCHMIDT / COUNTRY: PORTUGAL, FRANCE, BRAZIL / LANG: PORTUGUESE / YEAR: 2018 / LENGTH: 92 MIN / CAST: CARLOTO COTTA, CLEO TAVARES, ANABELA MOREIRA, MARGARIDA MOREIRA

FRIDAY, OCT. 19 / 9:10 PM / RITZ EAST A  
SATURDAY, OCT. 27 / 5:40 PM / RITZ EAST A

*In the most bizarre, puppy-filled political satire of the year, disgraced international soccer star Diamantino unknowingly becomes the center of a Portuguese conspiracy to secede from the EU.*



Countless films have explored what makes a legendary athlete different from the rest of us mere mortals. Is it genes? An extensive training regimen? Unparalleled focus and determination? In this absurd debut feature from filmmakers Gabriel Abrantes and Daniel Schmidt, it seems that all it takes for Portugal's soccer superstar Diamantino (Carlotto Cotta, *Tabu*) is a mind focused on one thing: giant Pomeranians in pink fluffy fields. But when the pure-hearted, oblivious, and chiseled heartthrob misses a World Cup penalty shot, he becomes the laughingstock of the entire world. Receding to his mansion in shame, he lays victim to verbal and physical abuse from his evil twin sisters. When Aisha (Cleo Tavares), a secret agent with ulterior motives enters the picture under the guise of a refugee teenage boy from Africa, the somber soccer pro finds a new meaning in life as a loving father; that is until mad scientists attempt to clone his goal-scoring DNA. Bursting with outrageous ideas and gonzo set pieces, this wickedly smart and hilarious Cannes Critics' Week winner and inspired send-up to soccer legend Cristiano Ronaldo is unlike any film this year.

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



## AN ELEPHANT SITTING STILL

DIR: HU BO / COUNTRY: CHINA / LANG: MANDARIN / YEAR: 2018 / LENGTH: 234 MIN / CAST: ZHANG YU, PENG YUCHANG, WANG YUWEN, LIU CONGXI

WEDNESDAY, OCT. 24 / 7:20 PM / RITZ FIVE  
SATURDAY, OCT. 27 / 7:30 PM / RITZ FIVE

*Late filmmaker Hu Bo's masterful debut is an intimate epic about four characters in various states of desperation whose paths intersect over the course of a single day.*



When celebrated Chinese author and filmmaker Hu Bo took his own life in 2017 at the age of 29, he left behind one of the most jaw-dropping debut features in recent memory. Over the course of a single, eventful day, *An Elephant Sitting Still* follows four residents of a bleak, post-industrial city, all of whom are grappling with dire circumstances. Wei Bu (Peng Yuchang), is left reeling after critically injuring a bully at school. His classmate and crush Huang Ling (Wang Yuwen) has entered into a destructive affair with an older, married man, while elderly Mr. Wang (Liu Congxi) feels helpless when his family threatens to put him in a nursing home. And Yu Cheng (Zhang Yu) is tormented by his friend's recent suicide. Each of the characters dreams about the mythical creature of the film's title, which is said to be immune to the suffering of humanity. Though the tragic loss of its director looms large over *An Elephant Sitting Still*, Bo's aesthetically ambitious and philosophically probing look at everyday suffering and transcendence deserves to be hailed as a masterpiece on its own terms.

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

SHORT



FOLLOWED BY: *MAN IN THE WELL*

DIR: HU BO / LENGTH: 16 MIN

Apocalypse. Two starving kids find a dead body in the ruins...





## GIRL

DIR: LUKAS DHONT / COUNTRY: BELGIUM, THE NETHERLANDS /  
LANG: DUTCH / YEAR: 2018 / LENGTH: 105 MIN /  
CAST: VICTOR POLSTER, KATELIJNE DAMEN, ARIEH WORTHALTER,  
VALENTIJN DHAENENS

**FRIDAY, OCT. 19 / 2:15 PM / RITZ EAST B**  
**SUNDAY, OCT. 21 / 4:30 PM / RITZ EAST A**

*This captivating and compassionate award-winning breakout film from Cannes follows determined teen Lara as she enters a prestigious ballet academy and anxiously awaits her gender affirmation surgery.*



In his debut feature film, Belgian co-writer/director Lukas Dhont (Golden Camera – Best First Feature) and outstanding newcomer Victor Polster (Un Certain Regard – Best Actor) collaborate to explore a transgender teen's relationship with her body, set amidst the uncompromising demands

of a rigorous ballet program and the intense beauty and pain of each pointe and plié. After relocating with her devoted single father (the astonishing Arieh Worthalter) and younger brother to attend a competitive ballet school, 15-year-old Lara (Polster), assigned male at birth, must cope with all of the changes brought on by hormonal therapy and the pressures of performing. Though accepted and supported by her family, therapist, and doctors, Lara insists that only a physical transformation will truly make her a woman and is impatient for her gender affirmation surgery. Working at an unsustainable pace while ignoring pleas to stop harmful attempts at hiding her body, Lara's steely determination pushes her to overlook her physical well-being and puts the next steps of her journey into jeopardy. Led by the exquisite young dancer and mesmerizing actor Polster, *Girl* is one of the most breathtaking, touching, and palpable cinema experiences of the year.

PRINT SOURCE: NETFLIX / KATE FOX / KFOX@NETFLIX.COM



## HAPPY AS LAZZARO

ORIGINAL TITLE: LAZZARO FELICE / DIR: ALICE ROHRWACHER /  
COUNTRY: ITALY / LANG: ITALIAN / YEAR: 2018 / LENGTH: 128 MIN /  
CAST: ADRIANO TARDIOLO, AGNESE GRAZIANI, ALBA ROHRWACHER,  
LUCA CHIKOVANI

**MONDAY, OCT. 22 / 7:10 PM / RITZ EAST A**  
**FRIDAY, OCT. 26 / 12:00 PM / RITZ EAST B**

*Simple-minded Lazzaro finds himself thrust into the center of a time-bending, saintly odyssey after he's enlisted to stage a kidnapping by the rebellious son of an Italian tobacco tycoon.*

Sun-soaked and shot on Super 16MM film, writer/director Alice Rohrwacher's follow-up to her award-winning *The Wonders* is a gorgeous, enchanting fable of a rural peasant working on a decrepit tobacco farm whose situation, and very existence, is a lie. In this Cannes Best Screenplay winner, simple, kind, and innocent Lazzaro is often the butt of jokes and recipient of the farm's most unpleasant tasks. It isn't long after the malevolent Marquise Alfonsino de Luna and family arrive that her son Tancredi, a self-proclaimed punk and the spoiled heir to the farm, exploits young Lazzaro's goodwill and naivety. When Tancredi convinces Lazzaro to help fake the heir's own kidnapping, the film takes a supernatural twist that reveals the bleak fate for farm Inviolata and beyond. Led by cherubic newcomer Adriano Tardiolo, a wild ensemble of mostly non-actors ignites the film and lets Rohrwacher find humanity and humor around every clever turn. With each painfully affable "of course," the endearing Lazzaro becomes a vessel for Rohrwacher to critique Italian society and become, like Bresson's Balthazar before, a true cinematic saint.

PRINT SOURCE: NETFLIX / KATE FOX / KFOX@NETFLIX.COM

# 60 WORLD NARRATIVES

WORLD NARRATIVES PRESENTED BY



## L'ANIMALE

DIR: KATHARINA MÜCKSTEIN / COUNTRY: GERMANY / LANG: GERMAN / YEAR: 2018 / LENGTH: 93 MIN / CAST: SOPHIE STOCKINGER, KATHRIN RESETARITS, DOMINIK WARTA, JULIA FRANZ RICHTER

**WEDNESDAY, OCT. 24 / 12:00 PM / RITZ EAST A**

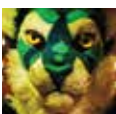
**SUNDAY, OCT. 28 / 3:00 PM / RITZ EAST A**

*Tomboy Mati is treated just like one of the rowdy boys in her dirt bike gang, but when she rejects a fellow rider's admiration, her exclusion from the group forces her to set a new course.*

Austrian filmmaker Katharina Mückstein (*Talea*) returns with this celebrated queer coming-of-age film exploring the freedom one can experience once fear is overcome. College-bound and unsure of her future, Mati (Sophie Stockinger) is much more comfortable kicking up dirt on the motocross track than trying on dresses for graduation. Her nightly trips to the discothèque with fellow biker brethren often end in drunken spats with other students and locals. Despite her mother's insistence on veterinary school and her childhood friend's affection, Mati begins to veer off the track laid out for her and explore her own desires. Mückstein presents not only a subtle character study of a woman finding herself and entering a relationship with a woman, but examines the unrequited passions felt deeply by Mati's parents. A shocking discovery made by her mother creates a divide between the seemingly happily married couple, unbeknownst even to Mati. Triumphant striking a balance amongst this complicated trifecta of characters, Mückstein shows that although masses may ridicule for passions fought, it is ultimately worth it in the end.

PRINT SOURCE: FILMS BOUTIQUE / FILMS BOUTIQUE  
CONTACT@FILMSBOUTIQUE.COM

SHORT



**PRECEDED BY: THE TIGER**

DIR: MIKKO MYLLYLAHTI / LENGTH: 10 MIN

On a winter evening Tiger has to take the first steps towards independence.



## LONG DAY'S JOURNEY INTO NIGHT

ORIGINAL TITLE: DI QIU ZUI HOU DE YE WAN / DIR: BI GAN / COUNTRY: CHINA, FRANCE / LANG: MANDARIN / YEAR: 2018 / LENGTH: 130 MIN / CAST: TANG WEI, SYLVIA CHANG, LEE HONG-CHI, HUANG JUE

**SATURDAY, OCT. 20 / 2:20 PM / PHILADELPHIA FILM CENTER**

**SATURDAY, OCT. 27 / 12:10 PM / PHILADELPHIA FILM CENTER**

*In this groundbreaking neo-noir, a man recalls his past among the rainy, neon streets of Kaili in search of a mysterious woman and the friends he has lost before he slips into a hypnotic, 3D, dream.*

Infamously known for screenings, it is rare for a film to leave the Cannes audience breathless. Yet for over two hours, Bi Gan's *Long Day's Journey into the Night* invited a stunned audience to wade in his mesmerizing reverie that truly touched upon the abstract of love, regret and loss. The drenched back alleys of Kaili are quietly humming with flickering neon as shadowy figure, Luo (Huang Jue) hopelessly searches for a past lover. As he crosses the threshold of familiar haunts, he relives the petty gang violence that left a lifelong friend dead and blood on his own hands. It is difficult to distinguish what is now, a memory, or a figment of the imagination in Gan's Kaili. But when a local theater's marquee beckons Luo inside, the audience and Luo traverse into the unknown as Gan (*Kaili Blues*) astounds with a 3D sequence that may go down as the greatest cinematic feat in history. Led by Gan's disciplined and deliberate direction, *Long Day's* is a transformative experience like none before that will linger in the soul even as, like Luo laments, the memory rusts.

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



## MUG

ORIGINAL TITLE: TWARZ / DIR: MALGORZATA SZUMOWSKA /  
COUNTRY: POLAND / LANG: POLISH / YEAR: 2018 / LENGTH: 91 MIN /  
CAST: MATEUSZ KOSCIUKIEWICZ, MALGORZATA GOROL,  
AGNIESZKA PODSIADLIK

**SATURDAY, OCT. 20 / 9:00 PM / RITZ EAST A**  
**FRIDAY, OCT. 26 / 2:15 PM / RITZ FIVE**

*A biting satire of prejudice and hypocrisy in rural Poland, this affecting drama follows a young man whose small town turns against him after a freak accident leaves him disfigured.*

Despite being stuck working odd construction jobs and living with his combative, dysfunctional family, twenty-something metalhead Jacek (Mateusz Kosciukiewicz) is a relatively happy guy. As the devout residents of his hometown give their attention to building the world's largest statue of Jesus Christ, Jacek and his free-spirited girlfriend Dagmara (Malgorzata Gorol) exult in their misfit status, blasting Metallica and dreaming of escaping from the dead-end town. But everything changes when Jacek suffers a devastating accident at work and winds up receiving the nation's first facial transplant. Sporting an unrecognizable new visage, Jacek becomes a national media sensation but a pariah at home, where Dagmara and even Jacek's own family members eye him with suspicion and disgust. Inwardly unchanged but outwardly transformed, Jacek must come to terms with his new identity. Director Malgorzata Szumowska employs bleak humor to deliver pointed social commentary, mining the superstition and small-mindedness of the townspeople for moments of surrealism and dark comedy. Ultimately, *Mug* paints a despairing portrait of a narrow-minded community teetering on the verge of extremism.

PRINT SOURCE: MEMENTO FILMS INTERNATIONAL / GAËLLE PALLUEL  
FESTIVAL@MEMENTO-FILMS.COM



## THE PARTY'S JUST BEGINNING

DIR: KAREN GILLAN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 /  
LENGTH: 91 MIN / CAST: KAREN GILLAN, LEE PACE, MATTHEW BEARD

**FRIDAY, OCT. 19 / 4:40 PM / RITZ EAST A**  
**FRIDAY, OCT. 26 / 7:00 PM / RITZ EAST A**

*This stylish, intimate examination of a young woman trapped by her own grief and sadness marks the feature directorial debut of actress Karen Gillan, who also wrote and stars in the film.*



Still reeling from the suicide of her best friend Alistair one year prior, Liusaidh flings herself from one bad situation to another — skipping work, drinking until she's numb, hooking up with random strangers, and then ending each night on the same bridge where her friend took his life. Keeping friends, family members, and strangers at arm's length through disdain and dark humor, she's determined to pay a self-imposed penance for past and present misdeeds. When a visiting Londoner gets past her wickedly caustic defenses, Liusaidh allows herself a brief respite from her downward spiral, but like the beautiful melodies Liusaidh furtively plays on the family piano, the relationship is fragile and gradually fades away. Her eyes expressing a remarkable depth of pain and sadness, Gillan, best known for her roles in *Doctor Who* and the *Guardians of the Galaxy* movies, gives a fierce performance as Liusaidh. At the same time, she shows herself to be a remarkably empathic, thoughtful director, drawing us into the world of a woman with no one left to confront but herself.

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

# 62 WORLD NARRATIVES

WORLD NARRATIVES PRESENTED BY



## PIG

ORIGINAL TITLE: KHOOK / DIR: MANI HAGHIGHI / COUNTRY: IRAN / LANG: FARSI / YEAR: 2017 / LENGTH: 107 MIN / CAST: HASAN MAJUNI, LEILA HATAMI, LEILI RASHIDI, PARINAZ IZADYAR

**TUESDAY, OCT. 23 / 9:40 PM / RITZ EAST A**  
**WEDNESDAY, OCT. 24 / 2:40 PM / RITZ FIVE**

*As a serial killer targeting the country's best filmmakers terrorizes Tehran, one cocky but deeply neurotic director doesn't know whether to be fearful or offended not to have made the hit list in this Iranian satire.*

Like so many famous men, film director Hasan Kasmai (Hasan Majuni) is equal parts egomaniac and painfully insecure man-child. After being blacklisted from filmmaking by the Iranian government, Hasan is embarrassed to be helming high-concept insecticide commercials and even more humiliated when his mistress and former leading lady Shiva (Leila Hatami) jumps ship to work with a pretentious young hack. Meanwhile, Tehran is abuzz with the news that a mysterious serial killer has been beheading prominent filmmakers, leaving Hasan both paranoid and strangely miffed that he hasn't yet been targeted. With *Pig*, director Mani Haghighi has crafted a dark and delirious comedy, adding an overzealous stalker, gun-toting matriarch, and a cadre of women dressed as cockroaches to the list of zany complications facing his hapless protagonist. Majuni is hilarious and oddly sympathetic as bushy-haired, heavy-metal-loving Hasan, whose brutish persona masks his neediness and desire for reassurance from the women in his life. Amidst a multitude of screwball antics, Haghighi offers a pointed critique of artistic censorship in contemporary Iran, and a hilariously biting satire of the artistic ego in overdrive.

PRINT SOURCE: FILMS BOUTIQUE / ISABEL IVARS  
ISABEL@FILMSBOUTIQUE.COM



## RAFIKI

DIR: WANURI KAHIU / COUNTRY: KENYA, SOUTH AFRICA, GERMANY, THE NETHERLANDS, FRANCE, NORWAY, LEBANON / LANG: ENGLISH, SWAHILI / YEAR: 2018 / LENGTH: 83 MIN / CAST: SAMANTHA MUGATSIA, SHEILA MUNYIVA

**SATURDAY, OCT. 27 / 10:00 PM / RITZ EAST A**  
**SUNDAY, OCT. 28 / 10:30 PM / RITZ EAST A**

*On the lively, colorful Nairobi streets of the Slopes, two young daughters of local political opponents fall for each other despite the dangers if their controversial romance were to be discovered.*

Bursting with life, co-writer/director Wanuri Kahiu (*From a Whisper*) introduced the rousing and bustling Nairobi neighborhood dubbed "The Slopes" to international audiences during this year's Cannes Un Certain Regard competition, where the film opened and closed to standing ovations. Previously banned in her home country of Kenya for its portrayal of a romance between two young women, *Rafiki* is a love letter to the director's home as well as condemnation of its oppressive taboos. As tomboy Kena (Samantha Mugatsia) skates down her neighborhood streets, she can't help but notice the radiating, rainbow-braided Ziki (Sheila Munyiva) among a group of girls. Although treated like one of the boys at gossip-queen Mama Atim's soda shop, Kena is afraid to divulge her feelings for Ziki to best friend Blacksta (Neville Misati), who often mentions the idea of marriage. But when Ziki makes the first move, Kena falls into a whirlwind of love despite both of their fathers' being political opponents in an upcoming race, a symbol of the perceived differences between affluent and less fortunate Kenyans. Making a statement on the rich, multifaceted, and complex identities and roles of Kenyan women despite repression by the Kenyan government, filmmaker Kahiu proves that in the end, freedom and love do triumph.

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





## STYX

DIR: WOLFGANG FISCHER / COUNTRY: AUSTRIA, GERMANY /  
LANG: GERMAN, ENGLISH / YEAR: 2018 / LENGTH: 94 MIN /  
CAST: SUSANNE WOLFF, GEDION ODUOR WEKESA

**FRIDAY, OCT. 19 / 2:30 PM / RITZ EAST A**  
**SATURDAY, OCT. 27 / 4:50 PM / RITZ EAST B**

*Alone on a solo boating trip in the middle of a vast and tempestuous sea, a German emergency doctor finds herself in a devastating life-or-death dilemma.*



Setting off on a solo sailing expedition to a remote island in the Atlantic Ocean, emergency doctor Rike (Susanne Wolff) has good reason to believe that she'll enjoy a break from worrying about the suffering of others. This holds true at first, and the start of director Wolfgang Fischer's taut, unsparing

drama observes Rike as she takes in the sun, reads up on Darwin, and expertly navigates the yacht across stretches of sea with nary another human in sight. But before long, the outside world intrudes upon Rike's solitary idyll in horrifying fashion. Torn between the stern warnings of the coast guard and her own tormented conscience, she must grapple with an almost inconceivable moral quandary in which many lives hang in the balance. Carrying nearly the entire film with minimal dialogue, Wolff is never less than transfixing, capturing both her character's stoicism and mounting desperation. Yet one could argue that the true star of this riveting drama is the sea, which director Fischer endows with a steely beauty that's at once majestic and terrible. Against this elemental backdrop, Fischer has crafted a film of profound moral crises that feel both eternal and sadly topical.

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



## YOMEDDINE

DIR: A.B. SHAWKY / COUNTRY: EGYPT, USA, AUSTRIA /  
LANG: ARABIC / YEAR: 2018 / LENGTH: 97 MIN / CAST: RADY GAMAL,  
AHMED ABDELHAFIZ

**SUNDAY, OCT. 21 / 12:00 PM / RITZ EAST A**  
**THURSDAY, OCT. 25 / 12:00 PM / RITZ EAST B**

*This Cannes award-winning road movie follows two very unlikely friends as they journey across Egypt in search of long-lost families and a place to call home.*



Inspired by neorealist cinema and his own short documentary work, director A.B. Shawky crafts a life-affirming tale of two outsiders on the open road with warmth and a generous spirit. Life has never been easy for Beshay, played with remarkable expressiveness by first-time actor Rady Gamal. A childhood bout of leprosy has left his hands withered and his face scarred, and he spends his days scavenging discarded treasures from the local garbage dump. After his wife passes away, Beshay begins thinking about his own family, who left him as a baby at the gates of

a leper colony. When a scribbled note in a dusty old file suggests where his mother once lived, Beshay hitches up his beloved donkey to a rickety old cart and hits the road, sneakily accompanied by a stowaway: his young friend and fellow orphan, Obama. Undaunted by their lack of clear directions — they're essentially told to follow the Nile and then turn left — the duo travel south through Egypt, barraged by constant setbacks, but also encouraged by kindred spirits, as each encounter and experience brings Beshay ever closer to discovering the family he's never known.

PRINT SOURCE: STRAND RELEASING / NATHAN FAUSTYN  
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# NEW FRENCH FILMS

*The original language of cinema, French remains the dominant tongue in some of the world's funniest and most daring, sexy, and unique films. Stop in for this celebration of films in French from all over the world.*



## MOTHERS' INSTINCT

ORIGINAL TITLE: DUELLES / DIR: OLIVIER MASSET-DEPASSE /  
COUNTRY: BELGIUM, FRANCE / LANG: FRENCH / YEAR: 2018 /  
LENGTH: 97 MIN / CAST: VEERLE BAETENS, ANNE COESENS,  
MEHDI NEBBOU, ARIEH WORTHALTER

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**MONDAY, OCT. 22 / 5:10 PM / RITZ EAST B**  
**TUESDAY, OCT. 23 / 9:20 PM / RITZ EAST B**

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*In this taut and smartly styled thriller set in the 1960s, a sudden tragedy upends the previously close bond between two women and their families.*

Alice (Veerle Baetens) and Céline (Anne Coesens), live next door to each other with their families in the adjoining halves of a Tudor villa. Living nearly symmetrical lives, the two are close friends, as are their two sons Theo (Jules Lefebvres) and Maxime (Luan Adam). After a tragic accident occurs, the two mothers are suddenly thrust from their perfectly pristine lives into a confounding new reality teeming with distrust, deceit, and uncertainty. As the two husbands carry on with their working lives, Alice and Céline have no other choice but to indulge in their own personal madness over the shared traumatic event as they are confined to their pastel dwellings. Director Olivier Masset-Depasse delivers this warped and aesthetically enticing feature that puts a deliciously fresh spin on the well-worn Hitchcockian genre. This female-centric thriller toys with truth and reality as it vividly depicts a skewed sense of maternal responsibilities.

PRINT SOURCE: INDIE SALES COMPANY



## SOFIA

DIR: MERYEM BENM'BAREK / COUNTRY: FRANCE / LANG: FRENCH, ARABIC / YEAR: 2018 / LENGTH: 80 MIN / CAST: MAHA ALEMI, LUBNA ABAZAL, SARAH PERLES, FAOUZI BENSÂIDI

**SATURDAY, OCT. 20 / 12:20 PM / RITZ EAST A**  
**THURSDAY, OCT. 25 / 12:00 PM / RITZ FIVE**

*When a Moroccan woman unexpectedly gives birth to a child and is reluctant to name the father, she must face the harsh repercussions of Casablanca law and the dishonoring of her family.*



This rousing *Un Certain Regard* debut film from newcomer Meryem Benm'Barek casts a critical eye on the treatment of women in Moroccan society and the sacrifices one must make to uphold a family's honor. Living comfortably within the working middle class of modern day Casablanca, 20-year-old Sofia (Maha Alemi) is shocked when her water breaks at a family dinner celebrating a new business venture. Quick to respond, her affluent cousin Lena (Sarah Perles) ushers her off to the hospital in hopes of delivering the child in secret. Otherwise, Sofia will be jailed for having sex and becoming pregnant out of wedlock. After much prying and reluctance, Sofia names someone as the father — a stranger who lives with his family in the slums of town. The two very different families are thrust into defending their own kin and status with startling revelations. Like PFF26's thrilling *Beauty and the Dogs*, *Sofia* is an important and almost singular portrait of one hellish night, navigating a conservative nation's taboos and questionably antiquated mores.

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



## TO THE ENDS OF THE WORLD

ORIGINAL TITLE: LES CONFIN DU MONDE / DIR: GUILLAUME NICLOUX / COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2018 / LENGTH: 103 MIN / CAST: GSAPARD ULLIEL, GUILLAUME GOUIX, LANG-KHÊ TRAN, GÉRARD DEPARDIEU

**MONDAY, OCT. 22 / 4:50 PM / RITZ EAST A**  
**FRIDAY, OCT. 26 / 12:20 PM / RITZ EAST A**

*After a massacre leaves him the sole survivor, a French WWII soldier goes rogue in the nightmarish jungles of Indochina in search of revenge as his own heart descends into darkness.*

There is not much light left in French WWII soldier Robert Tassen (Gaspard Ulliel, *Saint Laurent*). After witnessing the death of his brother and 700 others at the hands of the Indochinese, Robert readily re-enlists to seek revenge against the Viet Minh leader who ordered the attack. Plagued with guilt for being the only survivor, Robert trudges through the jungle, blinded with rage and treating comrade or foe as an obstacle. As his near-barbarism threatens to strip him of his humanity, Robert finds solace in the arms of the young native prostitute, Mai (Lang-Khê Tran). But, it's not enough and Robert plummets deeper into the deadly jungles that will leave him entangled in a conflict bigger than he could ever imagine. Co-writer/director Guillaume Nicloux builds his film around the very unique and difficult relationship the colonizing French had with the country that would become Vietnam. Even as the dehumanizing war rages on around him, captured on beautiful yet brutal 35MM, Nicloux knows it is Robert's own internal struggle to not become like the mythical foe he seeks to kill that is the true battle to be won.

PRINT SOURCE: ORANGE STUDIO / GUILLAUME LUSTIG  
 GUILLAUME.LUSTIG@ORANGE.COM



## 66 NEW FRENCH FILMS



### TREAT ME LIKE FIRE

ORIGINAL TITLE: JOUEURS / DIR: MARIE MONGE / COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2018 / LENGTH: 105 MIN / CAST: STACY MARTIN, TAHAR RAHIM

**MONDAY, OCT. 22 / 12:30 PM / RITZ EAST B**  
**WEDNESDAY, OCT. 24 / 4:30 PM / RITZ EAST B**

*A young woman falls for a roguish con man and gets swept up in the alluring but dangerous world of underground gambling in this sexy, stylish romantic thriller from France.*



Toiling day and night at her family's busy bistro, Ella (*Nymphomaniac's* Stacy Martin) leads a regimented, humdrum existence. One day, an unexpected opportunity for excitement and romance presents itself in the form of Abel (*A Prophet's* Tahar Rahim), a caddish but charming hustler who quickly sweeps the waitress off her feet and into his seedy world. Abel introduces Ella to the exclusive gambling halls and big spenders of Paris's underground gaming scene, and almost overnight, the formerly straight-laced waitress is intoxicated by the illicit thrill of betting and winning big. Yet it doesn't take long for Ella to start seeing the dark sides of Abel and the dangerous world to which he belongs. Finding themselves in the cross hairs of some unsavory characters, Ella must find a way to get herself and Abel out of their risky lifestyle — but is the couple already in too deep? First-time director Marie Monge vividly captures both the sleazy glamour and ever-present danger of couple's descent, presenting a complex portrait of addiction and romantic obsession that calls to mind Martin Scorsese's gritty crime dramas while adding a seductive, distinctly Parisian flare.

PRINT SOURCE: PLAYTIME / INFO@PLAYTIME.GROUP



### WILD

ORIGINAL TITLE: SAUVAGE / DIR: CAMILLE VIDAL-NAQUET / COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2018 / LENGTH: 97 MIN / CAST: FÉLIX MARITAUD, ERIC BERNARD, NICOLAS DIBLA

**SUNDAY, OCT. 21 / 9:40 PM / RITZ EAST A**  
**MONDAY, OCT. 22 / 10:30 PM / RITZ FIVE**

*Regardless of the harsh environment that surrounds Leo, a 22-year-old gay hustler, he longs for human connection and love, and will do anything to find it.*



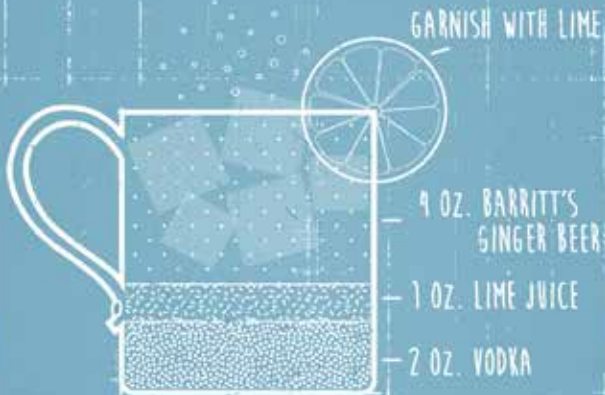
On an ostensibly serene stretch of road, dozens of prostitutes serve the ravenously violent clientele that pass through. Although this unforgiving atmosphere bubbles over with horrific circumstances, Leo remains at peace with his tumultuous and dangerous life. Despite his countless bruises, cuts, and dehumanizing experiences, Leo's way of life is all he knows — and all he seems to want. Even in experiences dripping with violence and grime, the search for connection always persists. Félix Maritaud delivers a spellbinding performance as the gentle Leo in this gut-wrenching drama, which marks Camille Vidal-Naquet's thrilling directorial debut. *Wild* is at once a devastating film and a surprising depiction of innocence amid a sea of harsh degradation and chaos. This unforgettably intimate examination of hope, endurance, and survival will stay with you long after the credits roll.

PRINT SOURCE: STRAND RELEASING / NATHAN FAUSTYN  
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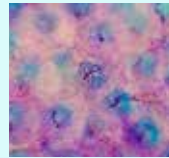
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# NORDIC VOICES

*From wintery thrillers to cozy comedies, Nordic cinema delivers consistent quality with an idiosyncratic touch.*



## AND BREATHE NORMALLY

ORIGINAL TITLE: ANDIÐ EÐLILEGA / DIR: ÍSOLD UGGADÓTTIR /  
COUNTRY: ICELAND, SWEDEN, BELGIUM / LANG: ICELANDIC / YEAR:  
2018 / LENGTH: 95 MIN / CAST: KRISTÍN THÓRA HARALDSDÓTTIR,  
BABETIDA SADJO, PATRIK NÖKKVI PÉTURSSON

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**FRIDAY, OCT. 19 / 2:45 PM / RITZ FIVE**

**TUESDAY, OCT. 23 / 12:10 PM / RITZ EAST B**

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*A down-and-out single mother and an African woman seeking asylum in Iceland find themselves relying on each other in unexpected ways in this moving social-realist drama.*

Living on Iceland's windswept Reykjanes Peninsula, single mom Lára (Kristín Thóra Haraldsdóttir) struggles to make ends meet and put her troubled past behind her while she builds a better life for herself and her young son Eldar (Patrik Nökkvi Pétursson). Lára manages to land a job as a border patrol agent at nearby Keflavík International Airport, where she's tasked with scrutinizing the passports of travelers attempting to enter the country. One of the travelers unlucky enough to be apprehended at the airport is Adja (Babetida Sadjó), a young woman fleeing her native Guinea Bissau and attempting to get to Canada. Stripped of her false passport, Adja is stranded in the bleak community around the airport while the government considers whether to grant her asylum. There, her path unexpectedly crosses that of Lára and Eldar. Despite their differences, the two women find unexpected sources of connection and wind up supporting each other in ways they never could have anticipated. In this engaging drama out of Sundance, writer-director Ísold Uggadóttir engages with hot-button topics of poverty, sexuality, and immigration, yet the film always remains skillfully grounded in the intimate, singular relationship between its complex female protagonists.

PRINT SOURCE: NETFLIX / KATE FOX / KFOX@NETFLIX.COM





## BORDER

ORIGINAL TITLE: GRÄNS / DIR: ALI ABBASI / COUNTRY: SWEDEN, DENMARK / LANG: SWEDISH / YEAR: 2018 / LENGTH: 108 MIN / CAST: EVA MELANDER, EERO MILONOFF

**SATURDAY, OCT. 20 / 7:10 PM / RITZ EAST B**  
**FRIDAY, OCT. 26 / 4:40 PM / RITZ EAST A**

*An unusual looking border customs agent with a sense of smell so powerful it can identify criminals meets a suspicious stranger who shares her abilities in this utterly unique mystery.*

With an oddly-formed snout, a mass of disheveled hair, and fierce overbite and brow, Tina looks like no one else on Earth. Although an esteemed customs agent at a rural Danish airport where she uses her extraordinary sense of smell to catch smugglers with eerie precision, her own lived experience is not unlike those trying to cross the border: feeling misunderstood and treated as an other. Outside of her job, she leads a solitary and mundane existence with a moocher of a boyfriend. But when her keen nose plunges her into a crime-ring investigation, she comes across the mysterious Vore, who resembles her own peculiar physical appearance. Where Tina is civilized, the feral Vore is prone to eating maggots, spitting crude words, and even more alarming, seems to know secrets about her. For the first time in her life, she can't get a read, or scent, on this man and their strange attraction leads her to life-altering revelations that lead her to a terrible choice she must make. Based on a short story by the writer of *Let the Right One In*, filmmaker Ali Abbasi's bold and visceral film won the grand jury prize in the Cannes' Un Certain Regard section. Abbasi's ferocious vision cuts through the traditional mystery story, blending genres and folklore with flawless abandon and confident rigor, crafting a remarkably audacious and allegorical fairy tale in a class all its own.

PRINT SOURCE: NEON / CLAIRE TIMMONS / CLAIRE@NEONRATED.COM



## THE GUILTY

DIR: GUSTAV MÖLLER / COUNTRY: DENMARK / LANG: DANISH / YEAR: 2018 / LENGTH: 85 MIN / CAST: JAKOB CEDEREGREN, JESSICA DINNAGE

**SATURDAY, OCT. 20 / 5:15 PM / RITZ EAST B**  
**MONDAY, OCT. 22 / 12:00 PM / RITZ EAST A**

*A police officer attempts to thwart an increasingly dangerous and horrific kidnapping over the phone from an emergency center in this taut, thrilling nail-biter from Denmark.*



On the eve of a mysterious trial that will allow him to return to the field, sidelined Danish police officer Asger (Jakob Cedergren) spends his evenings growing increasingly disdainful in the emergency call center where he takes, more often than not, non-urgent drunken phone calls. But, when an answered call reveals the hushed whispers of a terrified woman who says she's been kidnapped, Asger immediately springs into action. He seeks help from the dispatchers and police in the field, but meets resistance flamed by his overt temper and the unknown reason for his administrative leave. Disobeying protocol, the frustrated cop begins to take matters into his own hands — all from the confined space of his desk. As the clocks push forward in near real-time, Asger begins to uncover the ghastly truth of the nightmare he may have inadvertently created. Never leaving Asger's side for even a minute, the debut film from Gustav Möller achieves the impossible in creating white-knuckle tension and suspense with every sound of the dial tone.

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

# 70 NORDIC VOICES



## THE QUAKE

ORIGINAL TITLE: SKJELVET / DIR: JOHN ANDREAS ANDERSON /  
COUNTRY: NORWAY / LANG: NORWEGIAN / YEAR: 2018 / LENGTH:  
105 MIN / CAST: KRISTOFFER JONER, ANE DAHL TORP, JONAS HOFF  
OFTEBRO

**SATURDAY, OCT. 20 / 5:00 PM / PHILADELPHIA FILM CENTER**

*After surviving a tsunami in PFF24's **The Wave**, geologist Kristian Eikjord must once again warn the citizens of Norway of an impending colossal disaster in this heart-pounding thrill ride.*

Turning every disaster film trope on its head, PFF24's *The Wave* was a welcomed antidote to blockbuster fatigue and typical festival art house fare alike. The film infused real emotional drama and growth between memorable characters into the genre's DNA of dumbfounding, awestruck disaster footage. Although heralded as a hero for his part in saving the town of Geiranger from a watery demise, geologist Kristian Eikjord (Kristoffer Jonner) has no reason to celebrate. His wife and kids have left him for Oslo as he wallows in the depths of depression amidst walls littered with yarn-connected newspaper clippings. When he receives word that a recently passed colleague has discovered alarming seismic patterns under the country's capital, harken to a massive earthquake 100 years ago, Kristian must once again face an army of skeptics dismissing off his dire warnings. Now with limited resources and time, Kristian will have to choose between saving his estranged family or Oslo as the tremors begin to kick in.

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



## WOMAN AT WAR

ORIGINAL TITLE: KONA FER Í STRÍÐ / DIR: BENEDIKT ERLINGSSON /  
COUNTRY: ICELAND, FRANCE, UKRAINE / LANG: ICELANDIC / YEAR:  
2018 / LENGTH: 100 MIN / CAST: HALLDÓRA GEIRHARÐSDÓTTIR,  
DAVÍÐ ÞÓR JÓNSSON, MAGNÚS TRYGVASON ELIASEN,  
ÓMAR GUÐJÓNSSON

**FRIDAY, OCT. 19 / 12:00 PM / RITZ EAST B**  
**WEDNESDAY, OCT. 24 / 2:20 PM / RITZ EAST B**

*In this rousing Icelandic drama, a mild-mannered choir instructor becomes an unlikely eco-warrior when she decides to take the fight against big industry into her own hands.*

After waiting four long years, single, middle-aged choir instructor Halla (Halldóra Geirharðsdóttir) finally gets word that her application to adopt a little girl from Ukraine has gone through. Yet Halla's good fortune couldn't have come at a more inopportune time. Unbeknownst to anyone but a couple of co-conspirators, Halla has begun sneaking into the countryside to cut the power lines that supply the nation's environmentally destructive mining and smelting industries. As government forces close in and the media becomes increasingly infatuated with the mysterious "Mountain Woman" waging a radical campaign to defend Iceland's natural resources, Halla must decide whether to keep fighting for her beliefs even if it means sacrificing the family life she yearns for. Director Benedikt Erlingsson laces his thrilling second feature with touches of whimsical, magical realism, including a three-man band and chorus of Ukrainian singers that appear on-screen to score (and sometimes comment upon) the action — yet Halla's message of resistance in the face of environmental collapse couldn't be more serious or more urgent. Smart, compassionate, and fiercely independent, the unconventional activist at the heart of *Woman at War* just might be one of the superheroes 2018 really needs.

PRINT SOURCE: MAGNOLIA PICTURES / DANIELLE MCCARTHY-BOLES  
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## THE BIGGEST LITTLE FARM

DIR: JOHN CHESTER / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 /  
LENGTH: 91 MIN

**TUESDAY, OCT. 23 / 7:00 PM / RITZ EAST B**

**SATURDAY, OCT. 27 / 12:00 PM / RITZ EAST B**

*In this crowd-pleasing documentary about food, farming, dreams, and determination, a young couple leaves city life behind for a grand experiment in holistic agriculture.*

When filmmaker John Chester, chef and food blogger Molly, and their rescue dog Todd are evicted from their small Los Angeles apartment, they decide to pursue a longtime dream of Molly's: growing organic foods of all varieties on a nature-first farm. After purchasing a 130-acre plot of neglected land in central California, the two neophyte farmers, with the aid of biodynamic horticultural pioneer Alan York, begin bringing the dry, arid soil back to life. Implementing an ambitious plan of revitalization that encompasses massive landscaping, irrigation, a worm farm, countless plants and fruit-bearing trees, chickens, sheep, ducks and a 700-lb pig named Emma, the Chesters try everything natural under the sun to create a living, breathing agrarian ecosystem. For every incremental success, there is a bounty of challenges — weather, of course, but also wildfires, coyotes, and an apocalypse of snails. As the idealistic farmers struggle to remain true to their original vision, York assures them that working in balance with nature is never easy, but given time, it is richly rewarding, as is this inspirational film that will leave you marveling at what's possible when man and nature come together in harmony.

PRINT SOURCE: NEON / CLAIRE TIMMONS / CLAIRE@NEONRATED.COM



## CHEF FLYNN

DIR: CAMERON YATES / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 83 MIN

**TUESDAY, OCT. 23 / 2:40 PM / RITZ EAST A**  
**THURSDAY, OCT. 25 / 5:50 PM / RITZ EAST A**

*Determination meets deliciousness in this delectable documentary that charts teen chef Flynn McGarry's meteoric rise from home cook to acclaimed culinary wunderkind.*



At the age of 10 and growing tired of the take-out frequently offered by his mom Meg, a newly divorced aspiring filmmaker, Flynn McGarry began cooking. Five years later, his pop-up restaurant Eureka was the most impossible-to-get reservation on the New York food scene. Director

Cameron Yates traces the McGarry family's fascinating journey nose to tail. With Meg by his side — always filming, always encouraging — an adolescent Flynn began preparing elaborate meals for friends and family, displaying skills far beyond his years. As the guest list for these ambitious, homegrown supper clubs expanded to include strangers, food writers, and celebrities, Flynn's reputation spread, leading to both his invitation into some of the country's finest restaurant kitchens and his ever-growing demands being micromanaged by Meg. Eventually, after years of ambition, hard work and, of course, outstanding food, the two find themselves at a crossroads: Flynn, preparing for his New York debut and Meg, realizing it's time to rediscover her own path after years of devoting herself to her son and his aspirations. Far more than a portrait of a prodigy, *Chef Flynn* is a compelling exploration of a unique mother-son relationship that supported a talented boy with dreams into becoming the remarkable young man and distinguished chef he is today.

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

FILM PRESENTED BY  COZEN  
 O'CONNOR



## RAMEN SHOP

ORIGINAL TITLE: RAMEN TEH / DIR: ERIC KHOO / COUNTRY: SINGAPORE, JAPAN, FRANCE / LANG: JAPANESE, ENGLISH, MANDARIN, CANTONESE / YEAR: 2018 / LENGTH: 90 MIN / CAST: TAKUMI SAITO, JEANETTE AW, MARK LEE, BEATRICE CHIEN

**WEDNESDAY, OCT. 24 / 12:20 PM / RITZ EAST B**  
**THURSDAY, OCT. 25 / 8:00 PM / RITZ EAST A**

*In this delicate family drama, a young Japanese ramen chef follows his heart and his stomach to his late mother's hometown, hoping to uncover the truth about his family's history.*

For over twenty years, Singaporean auteur Eric Khoo has been exploring his country's culture and past. Now, to mark fifty years of international relations between Singapore and Japan, Khoo has crafted a film that personalizes the two countries' difficult political past into a touching melodrama. For years, Masato has worked alongside his distant, taciturn father in the family's ramen restaurant in eastern Japan. After his father dies unexpectedly, a hidden journal belonging to his Singapore-born mother, who passed away when he was ten, inspires Masato to travel to her homeland to learn about the mysterious origins of his parent's relationship. With the help of a Japanese expat food blogger, he begins to unlock his family history and culinary heritage, as both secrets and recipes are revealed. Filmed in lush, delectable close-ups, each dish — chicken rice, fish-head curry, bak kut teh and more — brings Masato closer to understanding the importance of family and tradition in this moving drama of love, forgiveness, and the joys of a home cooked meal. Be prepared to leave the theater with a tear in your eye and a rumble in your belly.

PRINT SOURCE: STRAND RELEASING / NATHAN FAUSTYN  
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## AT FIRST LIGHT

DIR: JASON STONE / COUNTRY: CANADA / LANG: ENGLISH /  
YEAR: 2018 / LENGTH: 90 MIN / CAST: STEFANIE SCOTT, THEODORE  
PELLERIN, SAID TAGHMAOUI, PERCY HYNES WHITE

**FRIDAY, OCT. 19 / 6:30 PM / RITZ FIVE**  
**SUNDAY, OCT. 21 / 7:45 PM / RITZ FIVE**



*In this inventive sci-fi indie, a teenage boy puts everything on the line to protect his longtime crush after she come in contact with other-worldly forces.*

Uncomfortable in his own skin, Sean feels like an alien most of the time. Tall, shy, and gangly, he's just trying to get through his teenage years as best he can while still pining for Alex, a childhood friend who he can barely work up the nerve to talk to now. When Alex is given strange, unexplained powers by some mysterious lights in the sky, she unexpectedly turns to Sean for help. Barely one step ahead of parents, police, UFO chasers, and Men in Black, the two friends take off down dusty back roads and anonymous highways in a desperate attempt to keep Alex safe. As her powers grow stronger and more dangerous, Sean risks it all to help Alex figure out what she has become and why. With a focus on characters and a thoughtful use of special effects — the unearthly UFO POVs are particularly effective — writer/director Jason Stone has produced one of the more relatable science fiction films of recent memory, taking inspiration from the all-too-common teenage sense of feeling like you're from another planet for this exciting tale of someone who actually is.

PRINT SOURCE: GRAVITAS VENTURES / CAMERON MOORE  
CAMERON@GRAVITASVENTURES.COM

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## LITTLE WOODS

DIR: NIA DACOSTA / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 /  
LENGTH: 105 MIN / CAST: TESSA THOMPSON, LILY JAMES

**SATURDAY, OCT. 20 / 10:20 PM / RITZ FIVE**  
**TUESDAY, OCT. 23 / 6:45 PM / RITZ FIVE**



*Jeopardizing the final days of her parole, the defeated Ollie makes one last illegal trip across the Canadian border with her estranged sister to save themselves and the ones they love.*

The eerie woods of North Dakota are the backdrop for debut filmmaker Nia DaCosta's simmering northwestern ode to the underrepresented working class women living on the fringes of America. As her parole comes to an end, former drug dealer Ollie (Tessa Thompson) anxiously plans to leave her past and home behind. She still receives unsolicited late night visits from local addicted workers seeking cheap Canadian smuggled painkillers or worse. But when the death of her mother leaves her childhood home vacant and on the brink of foreclosure, Ollie's down-and-out sister Deb (Lily James) and nephew are thrust back into her life seeking the inherited home as a safe haven. As Ollie agrees to make one last smuggling run to raise money for the home, Deb reveals an astonishing secret that could derail the entire operation. In DaCosta's gripping first feature, the always excellent Thompson and James continually offer new dimensions to the tender yet complex bond between two very different sisters trying to survive.

PRINT SOURCE: NEON / CLAIRE TIMMONS / CLAIRE@NEONRATED.COM



## PET NAMES

DIR: CAROL BRANDT / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 /  
LENGTH: 75 MIN / CAST: MEREDITH JOHNSTON, RENE CRUZ,  
CHUCK NORMENT

**FRIDAY, OCT. 26 / 7:00 PM / RITZ FIVE**  
**SUNDAY, OCT. 28 / 5:00 PM / RITZ FIVE**



*A young woman facing a quarter-life crisis makes the impromptu decision to invite her estranged ex-boyfriend (and his dog) on a fateful camping trip in this insightful indie dramedy.*

After putting grad school on hold and moving home to nurse her mother through chemotherapy, twenty-something Leigh (Meredith Johnston) is stuck in a rut. At the behest of her mom, Leigh reluctantly agrees to take a break from playing caretaker to go camping and decides to invite her ex-boyfriend Cam (Rene Cruz) on a whim. With Cam's pudgy pug in tow, the pair set off for several days of hedonistic fun in the Wisconsin woods. Leigh and Cam have the easy rapport of people who have known each other forever, but beneath the in-jokes and sarcastic banter lie a host of unspoken resentments and lingering romantic tension. Spurred on by several bottles of whiskey (and other controlled substances), Leigh and Cam find that they'll have to come to terms with their complicated past if they have any hope of getting along in the present. Director Carol Brandt makes the most of the bristling chemistry between Johnston (also the film's screenwriter) and Cruz, who perfectly embody characters that are both recognizably flawed and deeply sympathetic. Small in scale yet deeply moving, *Pet Names* is a sharp, refreshingly honest take on the growing pains of young adulthood.

PRINT SOURCE: PET NAMES LLC / CAROL BRANDT  
PETNAMESMOVIE@GMAIL.COM

*Guests anticipated to attend.*

**SHORT**



**PRECEDED BY: INTERCOURSE**

DIR: JONATAN ETZLER / LENGTH: 10 MIN

A couple wakes up in bed; he wants to take things further, but she's not in the mood.

# 76 AMERICAN INDEPENDENTS

AMERICAN INDEPENDENTS PRESENTED BY



## PROSPECT

DIR: CHRISTOPHER CALDWELL, ZEEK EARL / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 98 MIN / CAST: SOPHIE THATCHER, JAY DUPLASS, PEDRO PASCAL

THURSDAY, OCT. 25 / 6:50 PM / RITZ FIVE  
SATURDAY, OCT. 27 / 2:30 PM / RITZ FIVE



*While searching for valuable gems on a remote moon, a teenage girl and her treasure-hunting father find themselves besieged by ruthless criminals in this brainy sci-fi adventure.*



Deep in space, teenager Cee (Sophie Thatcher) and her troubled dad Damon (Jay Duplass) hurtle toward a remote alien moon in a ship that looks more than a little worse-for-wear. The two are prospectors, lured to this dangerous no-man's-land with hopes of striking it rich by harvesting the moon's untapped supply of gems. But after locating a treasure trove of valuable stones, Cee and Damon attract the attention of some unsavory characters, including verbose, cutthroat bandit Ezra (Pablo Pascal). Imperiled by her father's greed-driven recklessness and hounded

by the moon's vicious inhabitants, Cee must fend for herself in a place where even the air she breathes contains the threat of danger. Expanding on their acclaimed 2014 short of the same name, co-directors and writers Zeek Earl and Chris Caldwell have crafted a sci-fi adventure with the soul of a Western. At once small-scale and epic, *Prospect* offers a fully realized vision of a world that's both beautiful and threatening, thanks in large part to its striking, retro-futuristic production design. And as Cee, newcomer Thatcher creates a memorably flinty sci-fi heroine worth rooting for.

PRINT SOURCE: GUNPOWDER & SKY / KYLE GREENBERG  
KG@GUNPOWDERSKY.COM

Guests anticipated to attend.



## SIMPLE WEDDING

DIR: SARA ZANDIEH / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 88 MIN / CAST: RITA WILSON, SHOHREH AGHDASHLOO, TARA GRAMMY, CHRIS O'SHEA

THURSDAY, OCT. 25 / 4:20 PM / RITZ FIVE  
SATURDAY, OCT. 27 / 12:00 PM / RITZ FIVE



*In this winning romantic comedy, a young Iranian-American woman is caught between her traditional first generation parents and her new white boyfriend. Could a wedding be the answer?*



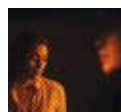
With a powerhouse of women in creative roles including director/co-writer Sara Zandieh, co-writer Stephanie Wu, producer Rita Wilson, and actresses/producers Tara Grammy as Nousha and Shohreh Aghdashloo as her mom, *Simple Wedding* brings great humor and heart to two of the most

difficult things we all have to do: deal with our families and fall in love. Recently, Nousha has not been having great luck dating. Her last boyfriend seemed promising, until he had his mom break up with her for him. Immediately after, her traditional Persian parents started parading potential beaus — all second generation, of course — in front of her. Nousha, however, has her own ideas, especially after she meets Alex. He's cute, smart and makes her laugh. He's also not Persian, which will be a problem for her parents. At first, Nousha just avoids the issue by keeping them blissfully ignorant of Alex, but when a Facetime mishap reveals to them that she's not only dating, but living with him, things escalate rather quickly. Before she knows it, Nousha's about to walk down the aisle at a wedding that's getting more complicated by the minute.

PRINT SOURCE: MAINSTAY ENTERTAINMENT / SARA ZANDIEH  
SZANDIEH@GMAIL.COM

Guests anticipated to attend.

SHORT



PRECEDED BY: VIRGENCITA

DIR: GISELLE BONILLA / LENGTH: 11 MIN

A woman's failed attempt at masturbating leaves her accused of being suicidal.



## THUNDER ROAD

DIR: JIM CUMMINGS / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018  
/ LENGTH: 90 MIN / CAST: JIM CUMMINGS, KENDAL FARR, NICAN  
ROBINSON, MACON BLAIR

**FRIDAY, OCT. 26 / 9:20 PM / RITZ FIVE**  
**SUNDAY, OCT. 28 / 9:30 PM / RITZ FIVE**



*A young police officer's struggles reach a breaking point in this grim yet awkwardly endearing character study effortlessly adapted from the Sundance grand-prize winning short of the same name.*



Officer Arnaud loved his mom, and all he wants is to give a meaningful eulogy on a terrible day. In a tour-de-force opening sequence handled in a single harrowing shot, Arnaud stumbles through his remarks with an increasing frustration, spilling out grief in a public display of psychological self-harm. Culminating in a failed attempt to dance to the titular Bruce Springsteen song, he appears to be suffering a nervous breakdown, one that will haunt him in the coming days. A single parent alienated from both his ex-wife and his own siblings, Arnaud's frequent attempts to solve his life's problems cause trouble everywhere he goes, as his lack of self-control and inner rage at the hand life has dealt him betray him at each turn, digging him deeper and deeper into a black pit of despair that seems to know no bottom. Filmmaker Jim Cummings proves himself a triple threat — directing, writing, and starring in a remarkable feature debut. Laying bare a raw and risky vulnerability uncommon in modern portraits of male toxicity, Cummings demonstrates a powerful command of character, performance, and storytelling, achieving a rare balance of heartbreak and hilarity that defines the American experience.

PRINT SOURCE: VANISHING ANGLE / MATT MILLER  
MMILLER@VANISHINGANGLE.COM

SHORT



**PRECEDED BY: DON'T BE A HERO**

DIR: PETE LEE / LENGTH: 15 MIN

Lizzy Jo, who still lives with mom at age 45, battles her loneliness and boredom on her lunch break by robbing banks as a cowboy.



## WRITE WHEN YOU GET WORK

DIR: STACY COCHRAN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018  
/ LENGTH: 99 MIN / CAST: FINN WITTRÖCK, RACHEL KELLER, EMILY  
MORTIMER, JAMES RANSONE

**FRIDAY, OCT. 19 / 8:50 PM / RITZ FIVE**  
**SUNDAY, OCT. 21 / 3:00 PM / RITZ FIVE**



*A young woman struggling to get by in New York City finds her fragile existence upended when an alluring figure from her past inserts himself into her life and begins stirring up trouble.*

In this romantic crime drama out of SXSW, Bronx boy Jonny (Finn Wittrock) makes a meager living working odd jobs and carrying out small-scale cons while still pining for Ruth (Rachel Keller), the high school sweetheart who left him under tragic circumstances years before. Ruth seems to have moved on to greener pastures, living in Manhattan and working at a ritzy, private girls' school on the Upper East Side. But Ruth is barely able to stay afloat in the expensive, cutthroat world of New York's moneyed elite. When their paths cross unexpectedly, Jonny sees an opportunity to get himself back into Ruth's good graces while putting his grifting skills to work. He inserts himself in Ruth's tiny orbit, eventually connecting with Nan (Emily Mortimer), a wealthy housewife trying desperately to hold onto her posh lifestyle despite the ongoing prosecution of her white-collar criminal husband, Steven (James Ransone). Soon enough, everyone is enveloped in one another's schemes, though no one seems to know who's playing whom. Working with a dynamite ensemble, writer-director Stacy Cochran has crafted a perceptive, multilayered mosaic of life in class-conscious, contemporary NYC, populated by a cast of charmingly unscrupulous characters.

PRINT SOURCE: ABRAMORAMA / CINDY BANACH  
CINDY@ABRAMORAMA.COM

*Guests anticipated to attend.*



# DOCUMENTARY SHOWCASE

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

TICKETS ARE FREE AS PART OF PFS ON US. SEE PAGE 25 FOR DETAILS.

DOCUMENTARY SHOWCASE PRESENTED BY **xfinity**



## THE DEVIL WE KNOW

DIR: STEPHANIE SOECHTIG / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 88 MIN

**FRIDAY, OCT. 26 / 2:45 PM / RITZ EAST B**  
**SUNDAY, OCT. 28 / 7:15 PM / RITZ FIVE**



*This searing new documentary exposes a mega-corporation's active complicity and refusal to admit accountability in the poisoning of Americans with toxic chemicals.*



As the embers of WWII were still settling, major corporation DuPont unveiled the revolutionary chemical compound Teflon, meant to make lives easier for all Americans. Yet as the citizens living near a major Teflon plant in Parkersburg, West Virginia horrifically discovered, it was actually killing them. Before any government regulation existed, DuPont and other mass corporations were pumping chemical waste into water reservoirs that would poison entire communities. The concerned citizens of this small, rural town began a lengthy, arduous journey through the bruised American justice system to obtain not only accountability, but also solutions, for the untold amount of heinous damage done. With the highest stakes, documentarian Stephanie Soechtig chronicles the town's class action lawsuit against the towering giant of a chemical company placing untold obstacles in the path of truth with relentless precision; a pursuit made all the more sobering with the knowledge that this is only one of many communities across America, and possibly the world, affected by such oversight. Bringing to light a story that often falls through the cracks, *The Devil We Know* is a harrowing example of the troubled times we live in and the tenacity it takes to stop people from harming their fellow humans for a buck.

PRINT SOURCE: THE FILM COLLABORATIVE / KATHY SUSCA / KATHY@THEFILMCOLLABORATIVE.ORG



## DIVIDE AND CONQUER: THE STORY OF ROGER AILES

DIR: ALEXIS BLOOM / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 107 MIN

FRIDAY, OCT. 19 / 12:10 PM / RITZ FIVE  
WEDNESDAY, OCT. 24 / 12:00 PM / RITZ FIVE



*This damning portrait chronicles the turbulent life and career of disgraced former Fox News tycoon Roger Ailes, who flamed out amid a barrage of sexual harassment allegations.*

Director Alexis Bloom traces embattled media kingpin Roger Ailes' origins in Warren, Ohio, and how his strict upbringing and childhood poor health shaped his lifelong distrust of "elites" and obsession with "traditional" American values. Former friends and colleagues testify to Ailes' preternatural understanding of the power of media, which made him a key puppeteer of Republican politicians from Richard Nixon onward. Bloom speaks with many who experienced Ailes' abuse firsthand, some of whom speak on camera for the very first time. While the general trajectory of this infamous icon's rise and fall are familiar to many, the impact of *Divide and Conquer* lies in the details, which range from bleakly humorous to seriously upsetting. One particularly memorable sequence reveals Ailes' Mr. Potter-esque attempts to buy up and manipulate the small-town politics in the tiny hamlet of Stone Creek, New York, where he built his sprawling mansion. Much more than a portrait of Roger Ailes, this deftly constructed doc is a revealing portrait of an American society in which Ailes' penchant for divisive fear-mongering has become ever more pervasive.

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



## GENERAL MAGIC

DIR: MATT MAUDE, SARAH KERRUISH / COUNTRY: UK, USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 93 MIN / CAST: MARC PORAT, TONY FADELL, MEGAN SMITH, ANDY HERTZFELD

MONDAY, OCT. 22 / 8:10 PM / RITZ FIVE  
TUESDAY, OCT. 23 / 12:10 PM / RITZ FIVE



*An unexpected look into one of Silicon Valley's most dramatic failures, this doc recounts the story behind the company often credited with designing the world's first smartphone.*



Before the internet, before Google, and before smartphones, there was General Magic. The trailblazing and groundbreaking idea that one could have every conceivable contact, convenience, and recourse literally in the palm of their hand was the brainchild of Marc Porat. CEO of General Magic, Porat was at the helm of the exciting new startup looking to revolutionize daily life by creating the first handheld wireless personal communicator. Directors Sarah Kerruish and Matt Maude utilize archival footage from the 1990s, offering a look inside the window to where some of the most important names in Silicon Valley got their start, including Tony Fadell, the co-inventor of the iPhone, and Megan Smith, the 3rd Chief Technology Officer of the United States — visionaries who were trying to create the right tool at the wrong time. The result is an intimate look into the revolutionary successes and ultimate failure of a startup that falls short on delivering a useful final product. In today's world, where technology is second nature and smartphones dominate our day-to-day lives, this doc tells an inspiring and optimistic origin story that reveals humankind's ability to see the future. General Magic reveals itself to be the company you've never heard of who changed society as we know it.

PRINT SOURCE: SPELLBOUND PRODUCTIONS II / VERONICA MILES  
VERONICA@GENERALMAGICTHEMOVIE.COM

# 80 DOCUMENTARY SHOWCASE

DOCUMENTARY SHOWCASE PRESENTED BY **xfinity**



## INVENTING TOMORROW

DIR: LAURA NIX / COUNTRY: USA / LANG: ENGLISH, SPANISH, INDONESIAN / YEAR: 2018 / LENGTH: 87 MIN

**SUNDAY, OCT. 21 / 5:30 PM / RITZ FIVE**  
**MONDAY, OCT. 22 / 12:00 PM / RITZ FIVE**



*Six remarkable teen inventors from around the world compete in a prestigious science fair presenting their best ideas for creating lasting solutions for local environmental problems.*



The state of our planet's environment is one of the most pressing issues facing humanity today. In Monterrey, Mexico, high school students Jesus, Jose, and Fernando are concerned with the toxic levels of air pollution plaguing their city. Their solution? Develop a photocatalytic paint that turns harmful pollutants into helpful nutrients. Fueled by his love for nature, Jared Goodwin of Hilo, Hawaii, diligently tests the soil around his local pond looking for dangerous arsenic levels. Across the globe on the Indonesian Island of Bangka, home to a large offshore tin mining operation, Shofi Latifa Nuha Anfaresi looks for ways to reduce its harmful effects on the marine ecosystem and in Bangalore, India, Sahithi Pingali works tirelessly to develop a water testing system in her "City of 1,000 Lakes," most of which are so deeply polluted they are uninhabitable to life. What these teenagers have in common is the drive to induce change at a higher level, and to compete at the Intel International Science and Engineering Fair (ISEF) in Los Angeles. Director Laura Nix follows their passionate, suspenseful journeys from the development of their inventions to the nerve-racking presentations at ISEF and suggests that this young generation will be the guiding force for real environmental change that is so desperately necessary.

PRINT SOURCE: FISHBOWL FILMS / MELANIE MILLER  
MELANIE@FISHBOWL-FILMS.COM



## SHIRKERS

DIR: SANDI TAN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 96 MIN

**THURSDAY, OCT. 25 / 1:50 PM / RITZ FIVE**  
**SATURDAY, OCT. 27 / 5:00 PM / RITZ FIVE**



*Both a film-within-a-film and a beguiling mystery, Sandi Tan's captivating documentary attempts to piece together the long lost feature she made as a teen and track down the man who stole it from her.*



In 1992, precocious 18-year-old Singaporean cinephile Sandi Tan wrote and starred in her own feature titled *Shirkers*, inspired by her love of lo-fi auteurs like Jim Jarmusch. With a supporting cast of locals and crew made up of Tan's teenage friends, the film was directed by Georges Cardona, a charismatic older man of indeterminate age and uncertain origin who held Tan and her friends under his sway. After a summer spent feverishly shooting, Tan and her compatriots headed back to college, leaving 70 cans of unedited footage in Cardona's care. Then, Cardona disappeared, and with him so did *Shirkers*. Twenty-five years later and still smarting from that disappointment, Tan goes on a quest to reclaim the memory of *Shirkers* by tracing Georges Cardona's shadowy past and making sense of why he sabotaged her project years ago. With all recorded sound lost, the recovered footage from the original *Shirkers* provides a ghostly presence throughout Tan's decade-spanning story. With its hypersaturated color palette and strikingly composed images of Singapore as it appeared in 1992, the footage is a touching reminder of all that was lost and all that could have been.

PRINT SOURCE: NETFLIX / KATE FOX / KFOX@NETFLIX.COM

*Guests anticipated to attend.*





## THEY'LL LOVE ME WHEN I'M DEAD

DIR: MORGAN NEVILLE / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018  
/ LENGTH: 98 MIN

**SATURDAY, OCT. 20 / 5:45 PM / RITZ FIVE**  
**FRIDAY, OCT. 26 / 12:00 PM / RITZ FIVE**



*The latest feature from Oscar-winning director Morgan Neville, **They'll Love Me When I'm Dead** is an engrossing look into the life and career of legendary director Orson Welles and the making of his final film, **The Other Side of the Wind**.*

Respected as a cinematic master yet regarded as cinema's enfant terrible, Orson Welles' presence still looms large over the film industry today. Delivering *Citizen Kane*, widely regarded as the greatest American film ever made, at the young age of 26, Welles navigated a career delivering a variety of engaging, inventive, compelling films over the following three decades, none of which was able to measure up to his first effort. With his career languishing amongst a series of unfinished films, Welles conceived of his next cinematic masterpiece, *The Other Side of the Wind*, a film that would not be completed for the next 40 years, and not within Welles' lifetime. *They'll Love Me When I'm Dead* takes a deep, critical examination of Welles' career, with a central focus on the production, the unfortunate and seemingly endless delay, and eventual completion of *The Other Side of the Wind*. Beyond a simple "making of" documentary, Neville's film contextualizes *The Other Side of the Wind* in terms of timing both in Welles' life and the history of Hollywood. The result is not only a compelling film, but provides for better understanding and appreciation of Welles' final opus.

PRINT SOURCE: NETFLIX / KATE FOX / KFOX@NETFLIX.COM



## THIS ONE'S FOR THE LADIES

DIR: GENE GRAHAM / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 /  
LENGTH: 83 MIN

**SATURDAY, OCT. 20 / 8:10 PM / RITZ FIVE**  
**TUESDAY, OCT. 23 / 4:30 PM / RITZ FIVE**



*An empowering and refreshingly honest look at female sexuality and solidarity, this eye-opening documentary follows Newark's Nasty Boyz exotic dance troupe and the ladies who love them.*

On Thursday nights, groups of women in Newark, N.J., gather in community centers and potluck halls for performances by the Nasty Boyz, the city's premier providers of exotic dance entertainment. But as Gene Graham's revealing documentary *This One's for the Ladies* demonstrates, these events aren't all Jell-O shots and G-strings. While devoting plenty of time to the eye-popping, sometimes acrobatic performances, the film takes a wide-ranging approach to exploring the place of the Nasty Boyz within the Newark community, touching on issues from drug abuse to police brutality and exploring how the shows provide their predominantly-African American, female audience with a venue to let loose and share support. We're introduced to unforgettable characters like dancers Mr. Capable, Satan, middle-aged twin brother act Raw Dawg and Tygar (original founders of the crew), and lesbian "dom" performer Blaze, who's determined to make audience members rethink their preconceived notions of gender and sexual orientation. The dancers' most ardent fans detail all the ways these unconventional events allow them to unabashedly embrace their desire while strengthening their sense of community surrounded by flashing lights, sequins, and baby oil.

PRINT SOURCE: NEON / CLAIRE TIMMONS / CLAIRE@NEONRATED.COM

# GREATER FILMADELPHIA

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

GREATER FILMADELPHIA PRESENTED BY



## EGG

DIR: MARIANNA PALKA / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018  
/ LENGTH: 90 MIN / CAST: CHRISTINA HENDRICKS, ALYSIA REINER,  
ANNA CAMP, DAVID ALAN BASCHE

**FRIDAY, OCT. 19 / 4:30 PM / RITZ EAST B**  
**SATURDAY, OCT. 27 / 2:20 PM / RITZ EAST B**

*In this explosive comedy of manners from indie darling director Marianna Palka, two old friends and their husbands clash over conflicting ideas of motherhood and family while trying to reconnect at a dinner party.*



Karen (Christina Hendricks), a stay-at-home wife who is many months pregnant, arrives with her wealthy husband Don (David Alan Basche) at an artist loft in a crumbling New York neighborhood to have dinner with Tina (Alysia Reiner, who also produces), a longtime art-school friend with whom she's lost touch. After some awkward introductory banter cementing these couples as mismatched, Tina, who is now a successful contemporary artist, and her nurturing out-of-work husband Wayne (Gbenga Akinnagbe), reveal they too are having a baby – however their pregnancy involves a surrogate (Anna Camp) and will be presented as part of Tina's latest art exhibit. Thus begins a complicated moral battle of wits over the nature of love, family, and identity with no easy answers. Utilizing a signature skill to challenge relationship norms by applying fantastical elements to grounded characters with expert ease, filmmaker Marianna Palka (director of *Bitch* and *Good Dick*) balances an avalanche of emotional weight with elegant control, deftly exploring the spaces between the walls of human interaction that bubble under the surface of polite conversation to reveal the uncomfortable truths buried within.

PRINT SOURCE: OVER. EASY., LLC / DAVID ALAN BASCHE  
DAVIDALANBASCHE@GMAIL.COM

*Guests anticipated to attend.*



## EMPATHY, INC.

DIR: YEDIDYA GORSETMAN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 96 MIN / CAST: ZACK ROBIDAS, KATHY SEARLE, JAY KLAITZ, ERIC BERRYMAN

SUNDAY, OCT. 28 / 2:15 PM / PHILADELPHIA FILM CENTER

*In this chilling techno-thriller, an investor in a mysterious virtual reality startup finds that the sordid experiences the service provides its clients aren't as virtual as he'd been told.*



After losing everything when the Silicon Valley startup he's invested in flames out, venture capitalist Joel (Zack Robidas) finds himself in the undesirable position of living with his wife's parents in suburban New York. Desperate to regain his autonomy, Joel happens upon a chance

for redemption when smooth-talking acquaintance Nicolaus (Eric Berryman) introduces him to XVR, a hyper-realistic virtual reality experience that allows users to literally walk in someone else's shoes. XVR's wealthy but unhappy clients get to briefly inhabit the lives of the less fortunate, leaving them freshly attuned to the pleasures of their own privilege. A test run of the XVR experience is a revelation, and soon Joel has encouraged his wealthy in-laws to put everything into the fledgling company. But it doesn't take long for Joel to recognize that the seemingly-benign technology is leaving a sinister real-world impact, leading him down a dangerous rabbit hole of lies, blackmail, and mistaken identities. Boasting an ingeniously twisty script and lensed in striking black and white, *Empathy, Inc.* is that rare breed of genre film: a thrilling feat of imagination that still feels acutely attuned to the harsh realities of contemporary life.

PRINT SOURCE: RIGEL FILMS / YEDIDYA GORSETMAN  
INFO@RIGELFILMS.COM

*Guests anticipated to attend.*



## HER SMELL

DIR: ALEX ROSS PERRY / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 135 MIN / CAST: ELISABETH MOSS, CARA DELEVINGNE, DAN STEVENS, AMBER HEARD

SATURDAY, OCT. 27 / 8:00 PM / PHILADELPHIA FILM CENTER

*Years after her spotlight has faded, Elisabeth Moss's riot grrrl Becky Something is hellbent on a comeback as she careens down a self-destructive path leaving bandmates and family in her wake.*



Backed by an all-star cast, Elisabeth Moss dominates the stage in Alex Ross Perry's *Her Smell* as a demonic, but brilliantly talented, amalgamation of Liz Phair and Courtney Love battling for relevance in a world that has left her angsty, gutter-guitar anthems behind. As if Sartre's *No Exit* was set within the grimy, cigarette butt-laden green rooms of underground punk clubs and recording studios, Perry (PFF23's *Listen Up Philip, Queen of Earth*) traps the band members, managers, and family of 1990s alt-phenom

Something She's front woman Becky Something (Moss, *The Handmaid's Tale*) in punk rock hell. Following her through drug-addled back stage antics, with accompanying spirit-be-gone shamans, Becky can't seem to come up for air, let alone be a mother to her child with ex Danny (Dan Stevens, PFF23's *The Guest*). Long after the gigs have ended, Becky will have to destroy everything before she ever makes it to the encore in a surprisingly emotional climax. Once again teaming with cinematography wizard Sean Price Williams (*Good Time*) evoking the works of P.T. Anderson, Perry tightly unwraps the crazed Moss in a bevy of colors on 35MM, whipping around the back halls of grungy venues with no end, or light, in sight.





# 84 GREATER FILMADDELPHIA

GREATER FILMADDELPHIA PRESENTED BY 



## THE PRICE OF EVERYTHING

DIR: NATHANIEL KAHN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 98 MIN

**SUNDAY, OCT. 28 / 7:40 PM / PHILADELPHIA FILM CENTER**

*The business side of art goes under the microscope in this frank, incisive doc that puts the art scene in its sights on a mission to finally determine how exactly the world got this way.*



Why is art priced so high? Who determines the value of the artist? Why are some of the world's modern masterpieces locked away in private apartments? For a variety of reasons, the art market skyrocketed to absurd degrees and never looked back. As paintings, sculptures, and installations became traded like commodities, the way the work was perceived was forever changed, and the nature of achievement redefined. While the market has turned its anointed artists into wealthy celebrities, it has also determined their cultural relevance, and kept work away from the

people meant to appreciate it. As a large Sotheby's auction looms, filmmaker Nathaniel Kahn (known for his previous film *My Architect*) examines the often troubling, sometimes thrilling, and exhaustively linked history of commerce and beauty from all points of view. Featuring a seemingly unprecedented and impressively thorough level of access to artists, auctioneers, collectors, curators, owners, traders, and hangers-on weaved together with intricate skill, Kahn displays a rare ability to coax a real kind of honesty and comfort from his subjects, allowing them to reveal all and answer the unanswerable.

PRINT SOURCE: ABRAMORAMA / LIV ABRAMOWITZ  
LIV@ABRAMORAMA.COM



## ZEROES

DIR: CHARLES SMITH III / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 104 MIN / CAST: KATRINA LAW, ELY HENRY, RYAN FARRELL, JOHN MCKEEVER

**SUNDAY, OCT. 28 / 4:55 PM / PHILADELPHIA FILM CENTER**

*Two dim-witted roommates catch the vigilante bug when they thwart a Kensington robbery and become the heroes Philadelphia didn't know it needed, much less deserved, in this hilarious homegrown comedy.*



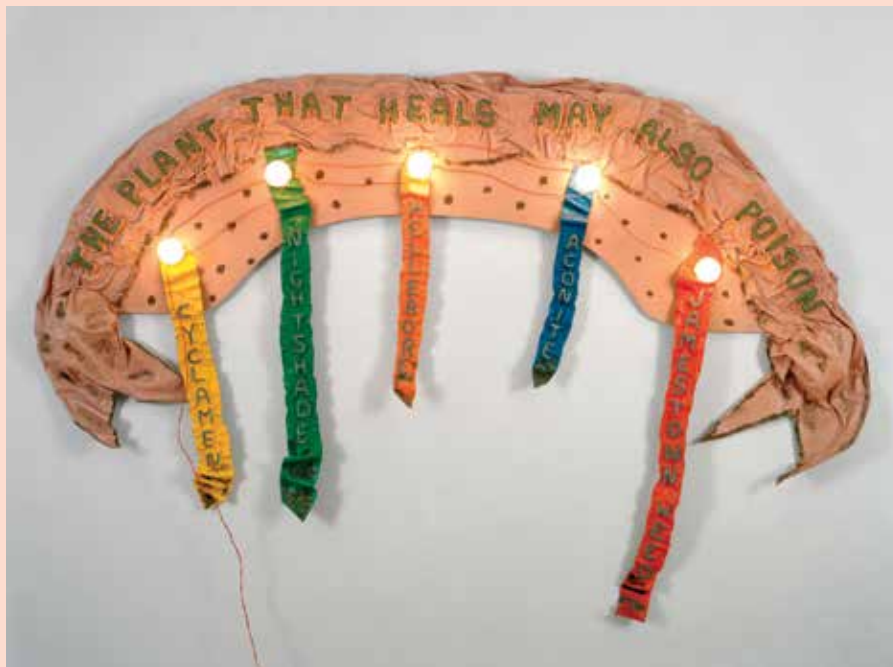
Longtime roommates Ray (John McKeever) and Kenneth (Ryan Farrell) are going nowhere in life. When he is not slacking off at a local sporting goods store, Ray, a perpetual slob and likely internet troll, debates with no one the merits of superhero origin stories. When Kenneth isn't pining for local news anchor Kate (Katrina Law), he spends his days counting the dough, literally, at a Philadelphia pretzel factory while dreaming of living alone. But after leaving a Halloween party dressed as ninjas, the two drunkenly thwart a robbery and their heroics go viral. No

litterer or public urinator is safe until an actual serial killer begins to ravage the Riverwards. The duo, with the help of the enigmatic and insanelly wealthy Gary (Eli Henry), must catch the killer before Kenneth's crush Kate becomes the next target. That is, if they can get their lives together first. Featuring a slew of scenes at local Philly landmarks, an outrageous script, and over-the-top performances, *Zeroes* is a bona fide hit from the city of Brotherly Love.

PRINT SOURCE: WINTEGRITY FILMS / JASON LOFTUS  
JASON@CASTINGHL.COM

*Guests anticipated to attend.*

REE MORTON: THE PLANT THAT HEALS MAY ALSO POISON  
September 14–December 23, 2018



CAULEEN SMITH: GIVE IT OR LEAVE IT  
September 14–December 23, 2018

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ABOVE: Ree Morton, *The Plant That Heals May Also Poison*, 1974, enamel and glitter on wood and celastic, five light bulbs. FWA—Lieve Van Gorp Foundation for Women Artists. © Estate of Ree Morton. BOTTOM: Cauleen Smith, *Pilgrim*, film still, 2017, digital video, 7:41 minutes. Courtesy of the artist, Corbett vs. Dempsey, Chicago, and Kate Werble Gallery, New York.

Support for *Ree Morton: The Plant That Heals May Also Poison* has been provided by The Inchworm Fund. ICA was recognized as part of the inaugural Sotheby's Prize 2017 with a commendation that applauds the breadth and depth of ambitious exhibition research for *Ree Morton: The Plant That Heals May Also Poison*. Additional support for *Ree Morton: The Plant That Heals May Also Poison* has been provided by the Edna W. Andrade Fund of The Philadelphia Foundation, Nancy & Leonard Amoroso, Amanda & Andrew Megibow, and Norma & Lawrence Reichlin. Support for *Cauleen Smith: Give It Or Leave It* has been provided by The Ellsworth Kelly Award. Additional support has been provided by B.Z. & Michael Schwartz, Meredith & Bryan Verona, and Susan Weiler. ICA is always Free. For All. Free admission is courtesy of Amanda and Glenn Fuhrman. ICA acknowledges the generous marketing support of Pamela Toub Berkman & David J. Berkman and Lisa A. & Steven A. Tananbaum.

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# SIGHT AND SOUNDTRACK

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

SIGHT & SOUNDTRACK PRESENTED BY



## BATHTUBS OVER BROADWAY

DIR: DAVA WHISENANT / COUNTRY: USA / LANG: ENGLISH /  
YEAR: 2018 / LENGTH: 87 MIN

**SUNDAY, OCT. 21 / 2:10 PM / RITZ EAST A**  
**TUESDAY, OCT. 23 / 12:20 PM / RITZ EAST A**

*This delightful documentary follows comedy writer Steve Young on his deep dive into the forgotten history of the elaborate, corporate-sponsored spectacles known as industrial musicals.*



After decades working at Late Show with David Letterman, self-described "cynical comedy writer" Steve Young isn't easily amused. But in combing through bins of dusty records, Young stumbled upon a source of real joy: the industrial musical.

Hitting their stride in an era when both industry and Broadway innovation were booming, these original productions were performed solely for industry insiders at corporate meetings and trade shows. With titles like "My Insurance Man" and "The Bathrooms Are Coming," they took humble subjects like wheat, plastic wrap, and ball bearings and endowed them with pizzazz and surprising pathos. Director Dava Whisenant follows Young on his quest to learn more about these mysterious productions, tracking down the composers and performers who brought these shows to life. While some of the featured subjects of *Bathtubs Over Broadway* (including Martin Short and Chita Rivera) went on to considerable renown, the true stars of the film are the many talented people whose contributions to musical theater remain unsung. Though numbers like "Detroit Diesel Dazzle" remain hilariously strange, audiences will come away from this fascinating, big-hearted film sharing Young's sincere appreciation for the artistry and optimistic spirit behind these quintessentially American extravaganzas.

PRINT SOURCE: IMPACT PARTNERS / DAN COGAN  
DAN@IMPACTPARTNERSFILM.COM

FILM PRESENTED BY **AARP** Real Possibilities  
Philadelphia





## BODIED

DIR: JOSEPH KAHN / COUNTRY: USA / LANG: ENGLISH / YEAR: 2017 / LENGTH: 120 MIN / CAST: CALUM WORTHY, JACKIE LONG, RORY UPHOLD, DIZASTER, JONATHAN PARK

**FRIDAY, OCT. 19 / 8:50 PM / RITZ EAST B**  
**THURSDAY, OCT. 25 / 10:00 PM / RITZ EAST A**

*Outrageous and insightful, Joseph Kahn's comedy follows a white, hip-hop-obsessed grad student who becomes immersed in the world of underground rap battles.*

Known for helming music videos for heavy-hitters like Taylor Swift, director Joseph Kahn brings his energetic visual sensibility to this biting hip-hop comedy. Executive produced by Eminem, *Bodied* centers on Adam (Calum Worthy), a white, bookish grad student writing his thesis about the world of rap battles. In these underground showdowns, rappers insult one another with lines as shockingly disrespectful as they are lyrically brilliant. After unwittingly stumbling into a battle, Adam discovers that he has a surprising knack for it and is taken under the wing of master battler Behn Grymm (Jackie Long) and a multicultural crew including Prospek (Jonathan Park) and Che Corleone (Walter Perez). Horrified at first by his own propensity to deliver heinously offensive language in the heat of battle, Adam is forced to reconsider his own beliefs about what it means to be politically correct and what his privilege affords him. With *Bodied*, Kahn interrogates serious issues like cultural appropriation, but goes about it with the same irreverent and hilariously profane spirit as the battle rappers he depicts.

PRINT SOURCE: YOUTUBE ORIGINALS / ALEX ANTHONY  
 ALANTHONY@GOOGLE.COM

*Guests anticipated to attend.*



## LETO

DIR: KIRILL SEREBRENNIKOV / COUNTRY: RUSSIA, FRANCE / LANG: RUSSIAN, ENGLISH / YEAR: 2018 / LENGTH: 126 MIN / CAST: TEO YOO, IRINA STARSHENBAUM, ROMA BILYK

**MONDAY, OCT. 22 / 9:40 PM / RITZ EAST B**  
**THURSDAY, OCT. 25 / 2:10 PM / RITZ EAST B**

*In this electric punk rock opus out of Cannes, an outsider musician submerges himself in Leningrad's early-1980s underground scene and finds love as he revolutionizes rock music.*

Currently serving house arrest in Russia, persona non grata filmmaker Kirill Serebrennikov (*The Student*) crafts his own subversive form of rebellion in this black & white, nostalgic, and gritty ode to the punk rockers of Soviet-Russia. A fateful meeting between Mike (Roman Bilyk), local punk royalty and member of Zoopark, and Viktor (Teo Yoo), real-life member of the influential duo Kino, sparks a summer to remember filled with cathartic jams, paranoid parties, chain smoking, drinking, and love. All under the watchful eye of a repressive regime, Mike and Viktor lead a gang of misfits drooling over smuggled Western records including the likes of iconoclast Iggy Pop. But as Viktor becomes more immersed in the scene writing celebrated anthems for the unheard, he catches the eye of Mike's wife Natasha (Irina Starshenbaum), threatening the bond between the two artists. Capturing the fleeting freedom felt by those revolting against the norm in Leningrad, Serebrennikov packs this alt-musical with fantastical renditions of works by the Talking Heads and David Bowie that portrays an uncertain time when all that mattered was the music and how loud it was played.

PRINT SOURCE: GUNPOWDER & SKY / KYLE GREENBERG  
 KG@GUNPOWDERSKY.COM

# 88 SIGHT AND SOUNDTRACK

SIGHT & SOUNDTRACK PRESENTED BY



## STUDIO 54

DIR: MATT TYRNAUER / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 98 MIN / CAST: IAN SCHRAGER

**SUNDAY, OCT. 21 / 12:10 PM / RITZ EAST B**

*Scintillating and deeply informative, this fascinating doc provides the definitive account of the meteoric rise and infamous fall from grace of New York City's most legendary nightlife hotspot.*

Director Matt Tyrnauer draws on a wealth of archival footage, recollections from key players, and a soundtrack of dancefloor classics to create a thrilling snapshot of disco's heyday, when throngs of hopefuls clamored to gain access to the inner sanctum of New York's hottest nightclub. While A-list regulars like Andy Warhol, Diana Ross, and Liza Minnelli grabbed most of the headlines, the true stars of the Studio 54 saga are college buddies-turned-nightlife impresarios Ian Schrager and Steve Rubell, whose zeitgeist-grabbing savvy and thirst for the spotlight made the club tick. Seemingly overnight, Studio 54 became the epicenter of late-70s disco hedonism, synonymous with sexual adventurousness, rampant drug use, and a notoriously stringent door policy that favored the beautiful, the famous, and the weird. But more than just a parade of famous faces titillating gossip, Tyrnauer's documentary is a cautionary tale of outsized ambition and folly, capturing Schrager and Rubell's downfall as they became embroiled in a very public scandal in which everyone from the mobsters to members of the Carter White House seemed to play a part.

PRINT SOURCE: ZEITGEIST FILMS IN ASSOCIATION WITH KINO LORBER / EMILY RUSSO / EMILY@ZEITGEISTFILMS.COM

*Guests anticipated to attend.*

FILM PRESENTED BY



## VOX LUX

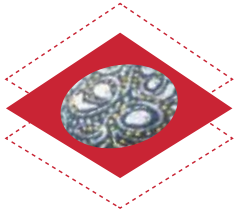
DIR: BRADY CORBET / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 112 MIN / CAST: NATALIE PORTMAN, JENNIFER EHLE, JUDE LAW, STACY MARTIN

**SATURDAY, OCT. 27 / 5:20 PM / PHILADELPHIA FILM CENTER**

*Natalie Portman shines in one of her most audacious roles yet as a pop mega-star spiraling out of control in Brady Corbet's stylish indictment of our cultural generation.*

Beginning in 1999 with a violent mass tragedy, a young Celeste is rushed to the hospital, barely surviving a harrowing encounter. With her loyal sister by her side, she recovers. The duo puts their grief to song, composing a memorable ballad sung by Celeste that becomes an anthem to an ailing nation. Her parents hire an unscrupulous manager (Jude Law, who relishes his role with a sleazy demure) to take her under his wing. Under his tutelage, her career skyrockets to superstardom, with all the vice that comes along. As the film enters its second phase set in 2017, Celeste (now played by a transformative Natalie Portman) has grown into her early 30s. Though praised by legions of fans, her private life has been plagued by scandals and addiction, a strained relationship with her sister, and a teenage daughter of her own that she neglected to raise. As the launch of her grand opus looms, she must confront another act of violence. With his second feature film, actor-turned-filmmaker Brady Corbet infuses this incisive character study with a mature sense of style all his own. His confident hand guides both his camera and his cadre of actors into fearless places in the name of art, finding beauty in the ugliness of the world and daring us to pay attention.

PRINT SOURCE: NEON / CLAIRE TIMMONS / CLAIRE@NEONRATED.COM



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# THE GRAVEYARD SHIFT

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

THE GRAVEYARD SHIFT PRESENTED BY

*Stoker's Ghost*



## CAM

DIR: DANIEL GOLDBABER / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 93 MIN / CAST: MADELINE BREWER, PATCH DARRAGH, MELORA WALTERS, DEVIN DRUID

**THURSDAY, OCT. 25 / 9:20 PM / RITZ FIVE**  
**SATURDAY, OCT. 27 / 9:10 PM / RITZ EAST B**

*Capturing any social media star's worst nightmare, Cam is a mind-bending nosedive into the horrors of a camgirl's loss of identity when a menacing doppelgänger hijacks her account.*



Part exhibitionist and part entrepreneur, rising-in-the-ranks camgirl Alice (Madeline Brewer, *The Handmaid's Tale*) obsessively performs increasingly shocking productions for unseen, tip-bearing Johns and Janes on a nightly basis. With every nauseating "ding" of a tip, she expands her bank account, reaffirms her online presence and life choices, often serves as a private pseudo-therapist for those willing to shell out a few more bucks, and rises to the top of the charts. Yet something is amiss when she discovers an imposter, who is a sinister dead ringer for the starlet, has hijacked her account. Questioning her own reality, Alice descends into hysteria searching for the culprit while trying to remain in the top 10. Like the greatest psychological thrillers, director Daniel Goldhaber and writer Isa Mazzei completely immerse the audience into Alice's mind, always staying one step ahead, and questioning our second life on the internet. Winner of Best First Feature and Best Screenplay at this year's Fantasia Fest, *Cam* will leave audiences hesitating the next time they enter a password.

PRINT SOURCE: DIVIDE / CONQUER / ADAM HENDRICKS  
ADAM@DIVIDECONQUER.US

*Guests anticipated to attend.*



## KNIFE + HEART

ORIGINAL TITLE: UN COUTEAU DANS LE COEUR / DIR: YANN GONZALEZ / COUNTRY: FRANCE, MEXICO / LANG: FRENCH / YEAR: 2018 / LENGTH: 102 MIN / CAST: VANESSA PARADIS, KATE MORAN, NICOLAS MAURY, JONATHAN GENET

**SATURDAY, OCT. 20 / 9:30 PM / RITZ EAST B**

**SUNDAY, OCT. 21 / 9:50 PM / RITZ EAST B**

*Backed by a throbbing soundtrack and spewing 1970s grit and glam, a campy crew of gay porn auteurs is threatened by a masked killer as the production's director herself descends into madness.*

Destined to be a cult classic, filmmaker Yann Gonzalez's (*You and the Night*) Cannes competition entry is a welcomed jolt to the brain (among other places) that is as titillating as it is thrilling. Led by the ambitious and volatile Anne Pareze (Vanessa Paradis), a Parisian gay-porn production crew has made a name for themselves for creating low budget kitschy films in the summer of 1979. Anne spends her days cruising construction yards and streets for potential amateur stars and her nights becoming the soft-core Scorsese. When her lover and esteemed editor Lois (Kate Moran) dumps her, Anne is determined to create a magnum opus that will surely win her back. The increasingly deranged Anne finds inspiration in the switchblade dildo murders, staged in the ultimate campy grindhouse and giallo glory, which have plagued her sets. As the kill count rises, Anne becomes closer to achieving her dreams, but not before the killer targets her next. This wildly fun cinematic ride finds thrills, humor, and heart in a fever dream of retro 1970s aesthetics that is brought to life with a pulsating score from Gonzalez's brother Anthony of world-renowned M83.

PRINT SOURCE: ALTERED INNOCENCE / FRANK JAFFE  
ALTEREDINNOCENCE@GMAIL.COM



## OVERLORD

DIR: JULIUS AVERY / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 109 MIN / CAST: JOVAN ADEPO, WYATT RUSSELL, MATHILDE OLLIVIER, PILOU ASBÆK

**SATURDAY, OCT. 20 / 10:00 PM / PHILADELPHIA FILM CENTER**

With only hours until D-Day, a team of American paratroopers drops into Nazi-occupied France to carry out a mission that's crucial to the invasion's success. Tasked with destroying a radio transmitter atop a fortified church, the desperate soldiers join forces with a young French villager to penetrate the walls and take down the tower. But, in a mysterious Nazi lab beneath the church, the outnumbered G.I.s come face-to-face with enemies unlike any the world has ever seen. From producer J.J. Abrams, *Overlord* is a thrilling, pulse-pounding action adventure with a twist.

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

# 92 THE GRAVEYARD SHIFT

THE GRAVEYARD SHIFT PRESENTED BY

*Stoker's Ghost*



## RIVER'S EDGE

ORIGINAL TITLE: RIBÂZU EJJI / DIR: ISAO YUKISADA / COUNTRY: JAPAN / LANG: JAPANESE / YEAR: 2018 / LENGTH: 118 MIN / CAST: FUMI NIKAIKO, RYO YOSHIZAWA, SHUHEI UESUGI, AOI MORIKAWA

**SUNDAY, OCT. 21 / 10:00 PM / RITZ FIVE**  
**MONDAY, OCT. 22 / 9:50 PM / RITZ EAST A**

*Based on a cult Japanese manga, this edgy drama follows several teenagers in a dead-end suburb of Tokyo who become enmeshed in a dangerous web of jealousy, betrayal, and violence.*

The stagnant, polluted body of water from which *River's Edge* takes its name is an apt metaphor for the film's troubled characters, whose well-adjusted exteriors belie private lives full of toxic secrets and murky motivations. Set in 1994, the film follows plucky teenager Wakakusa (Fumi Nikaido), who becomes a friend and protector to Yamada (Ryo Yoshizawa), a gay, enigmatic loner who's relentlessly picked on by his classmates, including Wakakusa's thuggish boyfriend. In turn, Yamada gives Wakakusa access to his poetic and uniquely morbid way of seeing the world. He also introduces her to the bizarre secret obsession he shares with another one of their schoolmates, Kozue, a professional model with a disturbing dark side played by real-life model Sumire. As the paths of Wakakusa and her classmates grow increasingly entwined and more perverse secrets come to the fore, the looming specter of violence threatens to boil over. Laced with lots of sex, brutality, and pitch-black comedy, *River's Edge* is a compulsively entertaining tale of teens behaving badly, yet director Isao Yukisada wisely grounds the action in the sympathetically rendered relationships between his complicated and fully-formed characters.

PRINT SOURCE: KINO FILMS / MAKI SHIMIZU  
MAKI-SHIMIZU@KINO-INTERNATIONAL.JP



## THE WIND

DIR: EMMA TAMMI / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 86 MIN / CAST: CAITLIN GERARD, JULIA GOLDANI TELLES, ASHLEY ZUKERMAN

**WEDNESDAY, OCT. 24 / 9:50 PM / RITZ EAST A**  
**FRIDAY, OCT. 26 / 10:00 PM / RITZ EAST B**

*Left alone on the edge of the Western frontier, a young settler must guard her homestead and her mind against dark forces lurking just beyond her lantern's light in this unnerving genre-bender.*



From their film's first moment through its last, director Emma Tammi and screenwriter Teresa Sutherland create an ever-growing sense of tension, effortlessly drawing us into a world of psychological terror and paranoia in the old West. Inspired in part by the Lillian Gish-starring silent film of the same name, *The Wind* begins with Lizzy and Isaac, two settlers living a quiet, isolated life on the frontier plains during the late 1800s. When recent arrivals Emma and Gideon double the local population from two to four, the seasoned homesteaders welcome them with open arms. But there is something amiss on the neighboring farm — an uneasiness that lingers in the air and permeates the soil. When Emma begins acting erratic and claiming to see ominous things on the horizon, Lizzy chalks it up to exhaustion and the toil their hardscrabble life takes on the ill-prepared newcomer. However, as the situation grows more and more dire, Lizzy ultimately finds herself alone and at the mercy of whatever terrors may or may not be knocking on her door.

PRINT SOURCE: SOAPBOX FILMS / CHRIS ALENDER  
CHRISALENDER\_ASST@SOAPBOXFILMS.COM



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# FROM THE VAULTS

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## ALL ABOUT LILY CHOU-CHOU

ORIGINAL TITLE: RIRĪ SHUSHU NO SUBETE / DIR: SHUNJI IWAI /  
COUNTRY: JAPAN / LANG: JAPANESE / YEAR: 2001 / LENGTH: 146 MIN  
/ CAST: HAYATO ICHIHARA, SHŪGO OSHINARI, AYUMI ITŌ

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**SATURDAY, OCT. 20 / 12:10 PM / RITZ FIVE**

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*Tracking the downward spirals of two troubled, pop-music obsessed teens, this poetic drama is both a time capsule of Y2K-era cyberculture and a timeless portrait of youthful alienation.*

Returning to theaters for the first time since its 2001 release, Shunji Iwai's cult favorite is more troublingly relevant than ever. The action of *All About Lily Chou-Chou* is seen from the perspective of shy, 14-year-old Hasumi (Hayato Ichihara), who observes helplessly as his friend Hoshino (Shūgo Oshinari) mutates from relentlessly teased class president to ruthless school bully. Sadistic and manipulative, Hoshino's reign of terror gradually envelops Hasumi and many of his classmates, including his crush Kuno (Ayumi Itō). These characters' fraught real-world relationships are mirrored and refracted in the online chat rooms where they employ aliases to ardently discuss a mysterious popstar named Lily Chou-Chou. In these earnest, emotional exchanges, the "Lilyholics" debate the mysterious, life-sustaining force of Lily's music and goad each other toward even more obsessive levels of devotion to their beloved idol. With its kinetic, handheld camerawork and innovative use of text-based dialogue, the film is a fascinating document of a still-fledgling online culture and a prescient view of the ways the Internet would further transform everyday life. Yet for all its turn-of-the-millennium signifiers, *All About Lily Chou-Chou* deserves to be recognized as one of cinema's most heartrending depictions of teen angst.

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



## I AM CUBA

ORIGINAL TITLE: SOY CUBA / DIR: MIKHAIL KALATOZOV / COUNTRY: CUBA, SOVIET UNION / LANG: SPANISH / YEAR: 1964 / LENGTH: 141 MIN / CAST: LUZ MARÍA COLLAZO, JEAN BOUISE, SALVADOR WOOD, SERGIO CORRIERI

**SUNDAY, OCT. 21 / 12:00 PM / RITZ FIVE**

*The legendary "lost" Soviet-Cuban film returns newly restored, with all the music, characters, and jaw-dropping cinematic wizardry that was fitting for a country celebrating a revolution.*

Discovered in 1994, 30 years after its completion, Mikhail Kalatozov's *I Am Cuba* stunned audiences with its famously experimental camera work that included an opening long shot the late Roger Ebert declared "one of the most astonishing I have ever seen." Following in the footsteps of such Russian propaganda classics like Sergei Eisenstein's *Battleship Potemkin*, Kalatozov and his Russian crew were tasked with showing a Cuba in post-revolution revelry. Narrated by the land herself, *I Am Cuba* features four vastly different vignettes unabashedly critiquing the West and capitalism, while heralding communism and a revolutionary figure that has a striking resemblance to a certain cigar-chomping dictator. Yet for all its accomplishments, both countries felt that the message was lost in such a technical and visionary work and it was shelved for decades. Now, newly restored since its rediscovery, filmmakers and aficionados alike can once again bask in the sights and sounds of a film that would have incited its own revolution had it been seen.

PRINT SOURCE: MILESTONE FILM & VIDEO / AMY HELLER  
AMY@MILESTONEFILMS.COM



## THE OTHER SIDE OF THE WIND

DIR: ORSON WELLES / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018 / LENGTH: 122 MIN / CAST: JOHN HUSTON, PETER BOGDANOVICH, OJA KODAR, ROBERT RANDOM

**SATURDAY, OCT. 20 / 3:10 PM / RITZ FIVE**

*Set at his 70th birthday party on what would be the final day of his life, renowned yet struggling director J.J. "Jake" Hannaford returns from years abroad in Europe to make his triumphant comeback film.*

Following a long self-exile, legendary director Orson Welles returned home to the United States in 1970 to begin work on what would prove to be his final film, *The Other Side of the Wind*. Crafted to be a biting satire of the classic studio system as well as the new establishment of filmmakers who were working to shake things up at the time, and populating the cast with film luminaries including famed director John Huston, former protégé Peter Bogdanovich, and Susan Strasberg, often playing thinly veiled versions or archetypes of then-present-day film professionals, Welles believed *The Other Side of the Wind* would be his next and quite possibly greatest masterpiece. The production of the film, however, was troubled from the start. Beset by financial issues, a continually changing script and shifting cast, production stretched into 1976. Welles continued work on the film over the next decade, over which time he lost control of the film to his financiers, with the reels locked in a Paris Vault. Rescued in March 2017, producers Frank Marshall and Filip Jan Rymysza worked to realize Welles' vision, more than 30 years after his death. Now nearly 50 years after production began, *The Other Side of the Wind* has arrived, in part as a thematic bookend to Orson Welles first masterpiece *Citizen Kane*, and as an incredibly fascinating time capsule of a now-distant era in moviemaking.

PRINT SOURCE: NETFLIX / KATE FOX / KFOX@NETFLIX.COM



# SHORT FILMS

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## ANIMATED SHORTS (108 MIN)

FRIDAY, OCT. 19 / 7:00 PM / RITZ EAST A

SUNDAY, OCT. 28 / 9:50 PM / RITZ EAST B



### NEVADA

DIR: EMILY ANN HOFFMAN / LENGTH: 12 MIN

A young couple's romantic weekend getaway is interrupted by a birth control mishap.



### AGUA VIVA

DIR: ALEXA LIM HAAS / LENGTH: 7 MIN

A Chinese manicurist in Miami attempts to describe feelings she doesn't have the words for.



### COYOTE

DIR: LORENZ WUNDERLE / LENGTH: 10 MIN

A coyote loses his wife and children to an attack by wolves and is overtaken by grief, delusion, and evil.



### THE DRIVER IS RED

DIR: RANDALL CHRISTOPHER /  
LENGTH: 15 MIN

This documentary follows the story of agent Zvi Aharoni, who hunted down one of the highest ranking Nazi war criminals.



### HYBRIDS

DIR: FLORIAN BRAUCH, MATTHIEU PUJOL,  
KIM TAILHADES, ROMAIN THIRION, YOHAN  
THIREAU / LENGTH: 6 MIN

When marine wildlife has to adapt to pollution, the rules of survival change.



### MY DEAD DAD'S PORN TAPES

DIR: CHARLIE TYRELL / LENGTH: 14 MIN

Charlie Tyrell tries to better understand his father through objects he inherited, including a pile of VHS dirty movies.



### THIS MAGNIFICENT CAKE!

DIR: MARC JAMES ROELS & EMMA DE SWAEF  
/ LENGTH: 44 MIN

An anthology film set in colonial Africa in the late 19th century telling the stories of five different characters.

THIS PROGRAM IS FOR MATURE AUDIENCES.

## DOCUMENTARY SHORTS (119 MIN)

MONDAY, OCT. 22 / 2:00 PM / RITZ EAST A

SUNDAY, OCT. 28 / 5:15 PM / RITZ EAST A



### THE WATER SLIDE

DIR: NATHAN TRUESDELL / LENGTH: 9 MIN

The story of Verrückt, the world's tallest water slide.



### ALL INCLUSIVE

DIR: CORINA SCHWINGRUBER ILIĆ / LENGTH: 10 MIN

Fun around-the-clock is guaranteed on a cruise, while you float along with your hotel room.



### HULA GIRL

DIR: AMY HILL AND CHRIS RIESS / LENGTH: 11 MIN

The true, surprising, and unfortunate untold story behind one of the biggest fads in modern history.



### THE EARTH IS HUMMING

DIR: GARRETT BRADLEY / LENGTH: 13 MIN

Around 10% of all earthquakes occur in and around Japan, with citizens experiencing as many as 1,000 earthquakes per year.



### THE CONQUEROR

DIR: TIMOTHY BLACKWOOD / LENGTH: 12 MIN

A young man from North Philly loses his best friend to murder and takes up boxing to get off the streets and improve his life.



### THE HAPPINESS MACHINE

DIR: REBECCA BLUMHAGEN / LENGTH: 24 MIN

An inventor/farmer shares the workings of his projects, how they connect to the land, and what he hopes to pass on.



### SIDELINED

DIR: GALEN SUMMER / LENGTH: 40 MIN

When several members of the San Diego Chargettes agreed to pose nude for Playboy in the 1970s, the pictures ignited a media firestorm.

*Guests anticipated to attend.*

## NARRATIVE SHORTS (115 MIN)

WEDNESDAY, OCT. 24 / 4:45 PM / RITZ EAST A

SATURDAY, OCT. 27 / 12:15 PM / RITZ EAST A



### THE CLIMB

DIR: MICHAEL COVINO / LENGTH: 7 MIN

Kyle is depressed, and a bike ride with his best friend, Mike, should help. Fresh air. Camaraderie. Exercise. But Mike has something to say that might ruin the ride.



### CAROLINE

DIR: LOGAN GEORGE & CELINE HELD / LENGTH: 12 MIN

When plans fall through, a six-year-old is faced with a big responsibility on a hot Texas day.



### COUNTERFEIT KUNKOO

DIR: REEMA SENGUPTA / LENGTH: 15 MIN

In a city that houses millions, Smita finds herself fighting beasts of a different kind as she discovers a strange prerequisite to renting a house in middle-class Mumbai.



### CAREFUL HOW YOU GO

DIR: EMERALD FENNELL / LENGTH: 12 MIN

A darkly comic short about malevolent women.



### MAGIC ALPS

DIR: ANDREA BRUSA AND MARCO SCOTUZZI / LENGTH: 14 MIN

An Afghan refugee seeking asylum in Italy brings the system to a halt when he includes his goat in the application.



### THE DARE PROJECT

DIR: ADAM SALKY, WRITER/PRODUCER DAVID BRIND / LENGTH: 33 MIN

Ben and Johnny see each other for the first time since high school, when they shared a boundary-pushing night in a pool.



### THE PASSAGE

DIR: KITAO SAKURAI / LENGTH: 22 MIN

Phil, a sweetly mysterious and childlike wanderer, adventures across a surreal multicultural landscape in order to escape the clutches of two bumbling pursuers.

*Guests anticipated to attend.*



## YOU'RE INVITED TO STEP TO THE FRONT OF THE LINE!

Sign up or renew at any membership table during the Festival and receive **two additional tickets to PFF27!**

### Philadelphia Film Society Members enjoy:

- Invitations to Sneak Previews of new films
- Discounted tickets to the Philadelphia Film Festival, the PFS Roxy Theater, and the Philadelphia Film Center
- Free tickets and badge(s)
- Priority access to screenings at the Festival and more!

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Renew or purchase a membership during the 27<sup>th</sup> Philadelphia Film Festival (October 18 – 28) and receive:

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