28th PHILADELPHIA FILM FESTIVAL
October 17 - 27, 2019
Filmadelphia.org

aka.
MODERN LUXURY
PHILADELPHIA STYLE
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The Incomparable Laura Dern

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Fearless & Fabulous

20th Anniversary Year

Spa & Beth Buccini

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Lagerfeld's Last Collection for Kirna Zabête

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On 20 Years of Glam Fall Women of Style You Need to Know

Day & Night

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Philadelphia Style

Proudly Supports the 2019 Philadelphia Film Festival

PhillyStyleMag.com  Facebook.com/PhiladelphiaStyle  Twitter.com/PhillyStyleZine
Last year marked not only the 27th year of the Philadelphia Film Festival, but also our 10th anniversary with the Philadelphia Film Society. Looking back, there are a lot of things we accomplished over our first decade. Originally a staff of 3, PFS expanded into an organization run by 18 full time employees working alongside dozens of part time, hourly, and seasonal staff, plus hundreds of volunteers and interns — all working with an organizational budget that grew tenfold over the past decade. Ten years ago, PFS had 400 members for whom we organized sporadic events throughout the year. Now, we proudly own one theater, operate a second, and offer film 365 days a year to our nearly 2,000 members and the general public, hosting more than 100,000 patrons annually. In addition to year-round curated programming, PFS launched an extensive education program that brings schoolchildren to our venues to screen new, thought-provoking films. We began offering community programs like Movies on the Block, where we partner with leaders in underserved communities to host outdoor pop-up screenings throughout the city, as well as Philly Film Showcase, at which local filmmakers of all ages and levels can screen their work and receive feedback from audiences. Along with our expansive year-round programming, PFS has worked tirelessly over the past decade to grow audiences, improve quality of films, and heighten the reputation of the Philadelphia Film Festival.

That, however, is the past. And we’re incredibly excited by what is in our future. We’re at the outset of our transformational campaign, turning the Philadelphia Film Center into the hub for the film community in Philadelphia. As you’ll notice during the Festival, some of the work has already begun: We’ve converted our Black Box space to the new Albert M. Greenfield Student and Community Screening Room. The Greenfield Screening Room now features a retractable seating system. When in place, it provides audiences with a traditional theater experience: top of the line digital projection, 7.1 Dolby Surround Sound and comfortable stadium seating with cupholders. The beauty of this system, however, is that it can move toward the walls to accommodate interactive education discussion, receptions and more.

While the Greenfield Screening Room marks the beginning of the improvements, there is much more to come. As we progress with our transformational campaign and hit our fundraising goals, improvements will include renovation of the lobby with an all-new entrance, expanded concession area, and a brand-new café bar that will be open all day, serving food and drinks; enhancing the main theater with both a 4K digital projector alongside 35mm and 70mm projection as well as Dolby Atmos sound; building two new VIP micro-theaters on the third floor; and, eventually, a rooftop outdoor theater unlike any other community space in Philadelphia.

Beyond renovation, the transformation to the Philadelphia Film Center will include expanded education programming for students and adults, increased community programming within the building, and new initiatives to support Philadelphia filmmakers and enhance the local filmmaking community. And, of course, the addition of more screens will allow us to continue to increase our year-round curated programming, offering a selection of new and repertory films daily for eager film lovers.

Naturally, the Philadelphia Film Center will remain home to our Festival, as it has for our last decade. We’ve celebrated the Philadelphia premieres of many unforgettable films over the years, and our 28th edition is no different. Kicking off our Opening Night with screenings of the Cannes Palme d’Or winner Parasite followed by the powerful and timely Just Mercy, and featuring such highly anticipated films as Jojo Rabbit, Knives Out, The Irishman and Marriage Story alongside international highlights including A Hidden Life, Les Misérables, Portrait of a Lady on Fire, and The Whistlers, this year’s Festival showcases an incredible amount of diverse voices and stories from around the world designed to embody PFS’s mission to inspire, educate, challenge and entertain.

This is our vision for the future of PFS. It’s what the entire team is working toward, and it’s why your support is so incredibly valuable. As what is arguably the most accessible art form, film has the unique ability to educate and inform, to explore other cultures or key societal issues, to create common understanding and bring people of differing backgrounds together. Film can change opinions and perceptions, unify instead of divide and, yes, entertain. That is why we love it, that is why we value it, and that is why we are still here after more than a decade to recognize and sustain it.

J. ANDREW GREENBLATT  
EXECUTIVE DIRECTOR

MICHAEL LERMAN  
ARTISTIC DIRECTOR
What will you discover this season at AVA?

**MOZART**
Le nozze di Figaro
(The Marriage of Figaro)
November 9–21, 2019

**DONIZETTI**
La favorite
February 15–22, 2020

**VERDI**
Un ballo in maschera
(A Masked Ball)
April 25–May 9, 2020

**BRAVA Philadelphia!**
Save the date for March 28, 2020
for a gala concert of opera stars at
The Met Philadelphia!

With concerts and recitals throughout the entire season.

**SUBSCRIBE TODAY!**
WELCOME TO THE 28TH PHILADELPHIA FILM FESTIVAL

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@phillyfilmsoc philafilmsociety # PFF28
Philadelphia native Michael Lerman is a veteran programmer of film festivals, currently also curating the Toronto International Film and Overlook Film Festival, which he also founded. 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.

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.
Queen of Hearts

A FILM BY
MAY EL-TOUKHY

“An intriguing, smartly sustained drama in which we learn to be wary of those who claim the moral high ground.” - Screen International

“An insidious tale...” - The Hollywood Reporter

“Director May El-Toukhy paints an engaging, uncompromising film in bold strokes.” - Film Threat

“[A] sleek, engrossing melodrama...” - Variety
FRIENDS OF THE FESTIVAL
AMBLER THEATER | BUCKS FEVER FILMFEST | COUNTY THEATER | COLONIAL THEATER | EISENHOWER FELLOWSHIPS
GERSHMAN PHILADELPHIA JEWISH FILM FESTIVAL | HIWAY THEATER | THE KIMMEL CENTER | THE MANN CENTER FOR PERFORMING ARTS | PRINCETON GARDEN THEATRE

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AMERICAN REVOLUTION IN GIN

www.bluecoatgin.com
**TICKET INFORMATION**

### TICKETS ON SALE

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<tr>
<td>MEMBER ON SALE</td>
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<td>Tickets on sale exclusively to PFS Members online, in person, and by phone</td>
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### HOW TO BUY

#### ORDER ONLINE
- Purchase Festival tickets online anytime at Filmadelphia.org/Festival
- $1.75 convenience fee on all tickets purchased online

#### ORDER BY PHONE
- 215-422-4588
- Monday-Saturday, 12 PM - 5 PM
- $1.75 convenience fee on all tickets purchased by phone

#### BUY IN PERSON
- **Pre-Fest:** Philadelphia Film Center Box Office, Monday-Saturday 12 PM - 5 PM
- **Fest:** Any Festival Venue Box Office
- 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 sales rate is available for groups of 20+.
- Call the Festival Call Center at 215-422-4588 or email PFFBoxOffice@Filmadelphia.org for group inquiries.

#### FILM VOUCHERS:
- Film vouchers can only be used for regularly priced screenings ($15 value or less) and must be exchanged in person for a ticket prior to getting in line for the film. Excludes Opening, Closing, and Gala Films.

### PRICING

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<td><strong>WEEKDAY MATINÉE SCREENINGS BEFORE 5PM</strong></td>
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<td><strong>OPENING NIGHT GALA FILM &amp; PARTY</strong></td>
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<td><strong>OPENING &amp; CLOSING NIGHT GALA FILM ONLY</strong></td>
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*Curated Ticket Packages - a guided Festival experience. Visit [Filmadelphia.org/packages](http://Filmadelphia.org/packages) for details.*

Learn more about Opening and Closing on Pages 11&13

### RUSH TICKETS

Sold out? Don’t give up! Cash-only Rush Tickets may be released at the door at showtime. First-come, first-served. Line forms 30 minutes before showtime.

**Cash only.**

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

### FREE

**PFS ON US**
- Our free ticketing program offers tickets to all films in the Made in USA and Non/Fiction categories. See pg. 19 for details.

**FREE tickets can be reserved online, by phone or in person. Free tickets do not guarantee a seat. Admission to PFS On Us shows is first-come, first-served.**
ATTENDING THE FESTIVAL

BADGES

THE IDEAL FESTIVAL EXPERIENCE!

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

WEEKEND BADGE | $175*

- Valid Weekend A (Oct. 17-20) or Weekend B (Oct. 24-27)
- Priority Admission at all screenings
- 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 Oct. 17-27
- Priority Admission at all screenings
- Admission to Opening & Closing Night Films and Parties
- Special perks at the Festival Lounge!

VIP BADGE | $1,500

- Valid Oct. 17-27
- 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 PFF28
- 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

PFF28 Badges on Sale through the Festival online and in person at the Philadelphia Film Center. Learn more at Filmadelphia.org/Badges.

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

TIPS FOR A SUCCESSFUL FEST

ORDER TICKETS EARLY
Advance tickets can sell out quickly – especially for Opening, Closing, and Gala films – so get your tickets early.

Pro Tip
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 and events.

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 @PhillyFilmSoc on twitter for instant updates!

Visit us online at Filmadelphia.org
Sign up for Festival newsletter for daily highlights and info.

SAFETY & RESPECT
PFF believes that everyone has the right to be treated fairly and with respect. Violence, mistreatment, or harassment — verbal, physical, sexual, or otherwise — toward staff, volunteers, guests, or audience members will not be tolerated. If the safety of our guests or personnel is in question, immediate steps will be taken to ensure the matter is addressed.
Fitler Club is proud to support the Philadelphia Film Festival.
THE FITLER CLUB | 24 S 24TH ST | 11:00 PM-2:00 AM

After the Opening Night Gala screening, join us at the Fitler Club to kick off a truly remarkable Film Festival! Share your PFF lineup with friends, grab a sweet treat, and raise a glass to the 28th Philadelphia Film Festival. The Opening Night Party will feature a luxurious dessert bar and complimentary drinks. **21+ only.**

Open to Badge Holders and Opening Night Gala - Film & Party Ticket Holders. See pg. 8 for details.

We advise taking taxis or rideshares to the party; parking may be difficult.

**ABOUT THE FITLER CLUB:** Fitler Club is a game-changing “work/stay/play” hub for a new generation of achievers. Opening the door in 2019 in the heart of Center City, Philadelphia, Fitler Club boasts a stunning 14-room hotel, unparalleled gym and spa, 34,000 square feet of workspace and private office suites, and refined yet relaxed culinary and event venues -- all under one roof. But the Community here is what creates the buzz. This next-level club reflects a new generation of urban sophisticates. They don’t separate social life, work, and wellness. They’re well-traveled, with exceptionally high standards. And they want to spend time with a like-minded community of other fearlessly creative people. Fitler Club is an evolutionary concept, and it says a lot about how cities like Philadelphia have evolved. Our members are the leaders, innovators, and influencers creating that change.

**NEW YEAR, NEW FILMS**

We’ve got your post-festival season covered with these not-to-be-missed events.

**There’s More to See in 2020**

- **7th Annual Oscars Party & Screening**
  **FEBRUARY 2020**
  Dress to impress and experience the Academy Awards ceremony on the biggest screen in Center City.

- **PFF SpringFest**
  **APRIL 2020**
  Get a jump on films from the international festival circuit that are destined to dominate cinephile conversations in the months to come.
PRIME STEAKS.
EPIC DESSERTS.
LOCAL FLAVOR.

ENJOY 15% OFF YOUR NEXT VISIT
Present ad to redeem offer. Offer expires December 31, 2019.

1001 NORTH DELAWARE AVENUE PHILADELPHIA, PA 19125
FREE SELF-PARKING ON N. DELAWARE AVE.
1 MILE NORTH OF THE BEN FRANKLIN BRIDGE

SUGAR HOUSE CASINO
GAMBLING PROBLEM? CALL 1-800-GAMBLER.
SPECIAL EVENTS

PFF28 AWARDS CEREMONY
PHILADELPHIA FILM CENTER | 6:45 PM
Join us to close PFF28, as we announce the 2019 Jury Award winners, followed by Closing Night Gala screening *Knives Out*.

KNIVES OUT
When a renowned mystery writer winds up dead, an eccentric investigator suspects foul play from among his many heirs in this star-studded whodunit.

**DIR:** Rian Johnson  
**CAST:** Daniel Craig, Chris Evans, Ana De Armas, Jamie Lee Curtis  
See pg. 27 for full film details.

CLOSING NIGHT PARTY
SUGARHOUSE CASINO | THE EVENT CENTER  
1001 N. DELAWARE AVE | 10:30 PM-1:30 AM
Please use North Entrance. Free Parking Available.

Celebrate the close of the PFF28 with award winners, guests, and fellow Festival-goers, as we look back on another amazing Festival and towards the coming year of films with PFS. Event will feature complimentary drinks and hors d’oeuvres. 21+ only.

ABOUT SUGARHOUSE CASINO: Picture-perfect action happens fast in The Event Center, a beautiful and spacious ballroom with panoramic waterfront views and exceptional amenities. Make your event epic with Signature Events by SugarHouse Casino. Located along the Delaware Riverfront in Philadelphia, SugarHouse Casino features an expansive gaming floor, a 28-table poker room and a deluxe Sportsbook. The casino offers a variety of restaurants and bars, riverfront views, free parking, and daily promotions and giveaways. For more information, visit SugarHouseCasino.com.

PFF28 CLOSING NIGHT IS SPONSORED BY SUGARHOUSE CASINO

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The Philadelphia Film Society would like to thank our ALL-STAR TEAM of DEDICATED VOLUNTEERS!

The Festival WOULD NOT be possible without their hard work.
Enjoy some neighborhood hospitality across Philadelphia with these local establishments, all offering specials to Festival-goers. Present your physical or digital ticket, or your festival badge when ordering.

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<th><strong>10% OFF</strong></th>
<th><strong>10% OFF to Badge Holders</strong></th>
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<td>Pizza Fresca 703 Chestnut St. Philadelphia, PA 19106</td>
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<th><strong>$5 Pints of Classic Soups:</strong> Hangover, Grandma, Chickenless, &amp; Bone Broth</th>
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<th><strong>$1 OFF Draft Beers, Wine, &amp; Cocktails</strong></th>
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<td>One &quot;Little Chicks&quot; Slider, Any Style for $5</td>
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FESTIVAL LOUNGE
KHYBER PASS PUB
56 S 2ND ST – UPSTAIRS

Open to all PFF28 Badge & Ticket Holders
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 PFF28 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 PFF28 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.

*The Lounge will close at 4:00 PM on Friday, Oct. 25, for Closing Night Festivities.

For the latest on special events at the Lounge, visit Filmadelphia.org/FestivalEvents.

ABOUT KHYBER PASS PUB: Khyber Pass Pub is located in historic Old City, Philadelphia and offers up Southern-inspired cuisine, 22 draft lines of killer craft beer, an impressive whiskey selection, as well as citywide specials and nightly entertainment on the second floor, commonly referred to as Upstairs @ Khyber. Check out our website for post-Festival events!
OCT. 24 | PFF28 YOUNG FRIENDS PARTY

THE DEACON
1600 CHRISTIAN ST
THURSDAY, OCT. 24 | 9:30 PM - 12:00 AM

$20 GA | $10 PFS YOUNG FRIENDS

ADVANCE TICKETS ONLY; NO WALK UP. FREE TO BADGE HOLDERS
Learn more at Filmadelphia.org

Celebrate the 28th Philadelphia Film Festival at the Annual PFF Young Friends Party! The PFS Young Friends are a group of young cinephiles who empower and vitalize a community of film and art enthusiasts, using film as a vehicle for entertainment, engagement, and education. Whether you love movies, or just a night out, join the PFS Young Friends at this epic Festival party. Tickets include complimentary drinks. 21+ Only.

Learn more about Young Friends at Filmadelphia.org/Young-Friends.

ABOUT THE DEACON: Located in the Graduate Hospital neighborhood of Philadelphia, The Deacon is an innovative multi-use space & boutique hotel housed in a historic building and reimagined with modern amenities. With minimalist design touches and Bauhaus-influenced features, our space meticulously and thoughtfully pairs old and new. This setting encourages creativity, connection, and collaboration, offering each guest a memorable experience. 8 Suites flank the event space that can accommodate up to 175 guests and 24 overnight.

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.

Young Friends enjoy free tickets to Quizzo Nights, exclusive networking events, special discounts, and more!

Learn more about the Young Friends at Filmadelphia.org/Membership
Facebook.com/PFSYoungFriends
Follow us on Instagram @PhillyFilmSociety
THE CITY WHERE IT STARTS

HOME OF THE NEXT BIG THING FOR 250 YEARS AND COUNTING

JOIN US AS WE PROUDLY SUPPORT

THE 28TH PHILADELPHIA FILM FESTIVAL

alkemy

phil  •  nyc  •  la  •  ams  alkemy-x.com

justin b. wineburgh  ///  president & ceo
**BADGE BUDDY**
A GUIDE TO GETTING YOUR SEAT

1. GET IN LINE!
Line up in the exclusive Badge Holder Line 30 minutes before showtime.

2. GRAB YOUR SEAT FIRST
Badge Holders are the only patrons admitted to the theater until 15 minutes before showtime.

3. DON’T WORRY!
15 minutes before showtime, it’s the Ticket Holders’ turn. Badge holders arriving after the 15 minute mark must wait until the Ticket Holder line is admitted. Any seats unfilled by Ticket Holders are yours!

4. FEST VENUE = FEST RULES
Badge admittance policies will be adhered to at all venues, for all screenings - not just sellouts!
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 Made in USA (pg. 66) and Non/Fiction (pg. 70).

Free tickets are available to everyone and reserving yours is easy! Reserve online at Filmadelphia.org, order through the Festival Call Center at 215-422-4588, 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.

Sponsored by Linda and David Glickstein and the Lida Foundation

Can’t decide what films to see?

Let the pros plan your lineup with a CURATED Ticket PACKAGE: A GUIDED FESTIVAL EXPERIENCE

- **Festival Circuit**: Culled from the year’s biggest Fests from around the world, these area titles currently not slated for US distribution. See them while you have a chance!

- **WORLD Perspectives**: The spirit of different countries from around the world is alive and well in these six very distinct films from their regions.

- **PFF Sampler**: A little taste of everything that PFF has to offer, this package features one of everything.

- **Before Dawn**: For fans of more daring cinema, this package offers six selections outside of ‘After Hours’ that feature edgier content.

Buy your Curated Ticket Package at Filmadelphia.org/Packages
NARRATIVE FEATURE COMPETITION
Blow the Man Down, directed by Bridget Savage Cole, Danielle Krudy
Jallikattu, directed by Lijo Jose Pellissery
Queen of Hearts, directed by May El-Toukhy
Sibyl, directed by Justine Triet
So Long, My Son, directed by Wang Xiaoshuai
The Vast of Night, directed by Andrew Patterson
The Wild Goose Lake, directed by Diao Yinan

DOCUMENTARY FEATURE COMPETITION
Advocate, directed by Philippe Bellaiche, Rachel Leah Jones
Bikram: Yogi, Guru, Predator, directed by Eva Orner
Citizen K, directed by Alex Gibney
Leftover Women, directed by Hilla Medalia, Shosh Shlam
Plucked, directed by Joel Van Haren
Red Penguins, directed by Gabe Polsky
Slay the Dragon, directed by Chris Durrence, Barak Goodman

ARCHIE AWARD FIRST FEATURE COMPETITION
Adam (Morocco), directed by Maryam Touzani
Adam (U.S.), directed by Rhys Ernst
Atlantics, directed by Mati Diop
Blow the Man Down, directed by Bridget Savage Cole, Danielle Krudy
Extra Ordinary, directed by Mike Ahern, Enda Loughman
I Lost My Body, directed by Jérémy Clapin
Les Misérables, directed by Ladj Ly
Lucky Grandma, directed by Sasie Sealy
The Nomads, directed by Brandon Eric Kamin
Papicha, directed by Mounia Meddour
Paradise Hills, directed by Alice Waddington
Porno, directed by Keola Racela
The Report, directed by Scott Z. Burns
Swallow, directed by Carlo Mirabella-Davis
The Twentieth Century, directed by Matthew Rankin
The Unknown Saint, directed by Alaa Eddine Aljem
The Vast of Night, directed by Andrew Patterson
We Are Little Zombies, directed by Makoto Nagahisa
You Deserve a Lover, directed by Hafsia Herzi

STUDENT CHOICE AWARD COMPETITION
Selected by local young people who participate in the Festival Field Trip program.
The Australian Dream, directed by Daniel Gordon
Lucky Grandma, directed by Sasie Sealy
Plucked, directed by Joel Van Haren
Slay the Dragon, directed by Chris Durrence, Barak Goodman
The Vast of Night, directed by Andrew Patterson

PINKENSON AWARD LOCAL FEATURE COMPETITION
Clemency, directed by Chinonye Chukwu
Colewell, directed by Tom Quinn
Maybe Next Year, directed by Kyle Thrash
The Nomads, directed by Brandon Eric Kamin
The Place of No Words, directed by Mark Webber
Waldo on Weed, directed by Tommy Avallone

SHORT FILM COMPETITION
Abortion Helpline: This is Lisa, directed by Barbara Attie, Mike Attie, Janet Goldwater
All Cats Are Grey in the Dark, directed by Lassie Linder
And Then the Bear, directed by Agnès Patron
Azi, directed by Soudade Kaadan
Betty Feeds the Animals, directed by James P. Gannon
Broken Orchestra, directed by Charlie Tyrell
Ceremony Night, directed by Behnam Abedi
The Coin, directed by Siqi Song
Count Your Curses, directed by Lorène Yavo
Daughter, directed by Daria Kashcheeva
The Distance Between Us and the Sky, directed by Vasilis Kekatos
Don't You Forget About Me, directed by Lydia Ricci
Entropia, directed by Keir Politz
Everything You Wanted to Know About Sudden Birth* (*But Were Afraid to Ask), directed by Scott Calonico
Flesh, directed by Camila Kater
Human Nature, directed by Sverre Fredriksen
Knockstrike, directed by Pau Anglada, Genis Rigol, Marc Torices
Little Miss Sumo, directed by Matt Kay
Lockdown, directed by Logan George, Celine Held
The Manila Lover, directed by Johanna Pyykkö
Milton, directed by Tim Wilkime
Miss Barton's Famous Cakes, directed by Jared Hirsch, Nelson Vicens
The Physics of Sorrow, directed by Theodore Ushev
She Runs, directed by Qui Yang
Stay Close, directed by Luther Clement, Shuhan Fan
Throat Singing in Kangirsuk, directed by Manon Chamberland, Eva Kakukai
To Be Queen, directed by Jeff Reichert, Farihah Zaman
The Water Song, directed by Dave Janetta

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

CONGRATULATIONS TO THE 2018 AWARD WINNERS

BEST NARRATIVE FEATURE
AN ELEPHANT SITTING STILL
Directed by Hu Bo

BEST DOCUMENTARY FEATURE
SHIRKERS
Directed by Sandi Tan

PINKENSON AWARD
THE PRICE OF EVERYTHING
Directed by Nathaniel Kahn

ARCHIE AWARD
DEAD PIGS
Directed by Cathy Yan

STUDENT CHOICE
YOMEDDINE
Directed by A.B. Shawky

AUDIENCE AWARD
TEDDY PENDERGRASS: IF YOU DON’T KNOW ME AND GREEN BOOK
Directed by Olivia Lichtenstein and Peter Farrelly, respectively

BEST SHORT
CAROLINE
Directed by Logan George & Celine Held
The Archie Award, named after Archie Perlmutter, will be presented to the best film by a first-time director. For 14 years, the Philadelphia Film Society has celebrated the life of Archie Perlmutter, 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 was a founding board member of the Philadelphia Film Society. Perlmutter’s interest in film was sparked in the 1970s when Ruth took post-doctoral studies in cinema at NYU. The couple became regulars on the film-festival circuit, scouting movies to write film criticism and features for numerous local and national publications. In 1981, the intrepid cinephile founded and co-directed the Philadelphia Jewish Film Festival at the Gershman Y, now in its 39th year. After his death, Ruth assumed the role until her retirement.

Past Archie Award Winners include: Me and You and Everyone We Know by Miranda July, 2005; Red Road by Andrea Arnold, 2007; Mustang by Deniz Gamze Ergüven, 2015; and Dead Pigs by Cathy Yan, 2018.

For over 20 years, Sharon Pinkenson has been synonymous with film in Philadelphia. As the first Executive Director of the Greater Philadelphia Film Office, Sharon has been responsible for bringing in scores of tremendous films over the years.

No one has been more instrumental in developing and strengthening the region’s film industry, making Greater Philadelphia such a desirable place to shoot films of all sizes. In recognition, the Sharon Pinkenson Award is given to the Best Local Feature Film.
Philadelphia Film Society Members enjoy:

• FREE screenings of films BEFORE they hit theaters!
• VIP access to the most anticipated new movies, biggest names in film, and the most exclusive red carpet events.
• Discounted and FREE tickets to the Philadelphia Film Festival, PFS Roxy Theater, and the Philadelphia Film Center.
• Priority access to screenings at the Festival

And more!

SPECIAL FESTIVAL OFFER

Renew or join the Film Society during the 28th Philadelphia Film Festival (October 17-27) and receive:

• TWO ADDITIONAL TICKETS to be used during PFF28
• A Film Society Members-Only Festival Bag!

Memberships start at just $50 and can be purchased at any Festival venue.

Join or Renew Today!
COMMUNITY & EDUCATION PROGRAMS

FESTIVAL FIELD TRIPS

Bring your class to the Philadelphia Film Center to see world-class cinema for free as part of the Philadelphia Film Festival! Join dozens of classes from across the city to watch a film selected from the Festival on the biggest screen in Center City. Festival Field Trips take place on weekday mornings from Monday, Oct. 21, through Friday, Oct. 25. We hope you take the opportunity to view outstanding, challenging, and inspiring new films that encourage exploration and critical thinking.

All field trips include post-viewing questions and thorough discussion prompts that can be discussed through all academic lenses. Whenever possible, screenings are followed by interactive Q&As with visiting filmmakers, documentary subjects and industry professionals. This opportunity is made possible through continued support from PECO.

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 or contact rjacobson@filmadelphia.org. Apply early! Space is limited and seats are filled on a first come, first served basis. 2019 Festival Field Trip selections include:

- **LUCKY GRANDMA**
  
  **MONDAY, OCT. 21**

  See pg. 68 for more info about this film.

- **THE AUSTRALIAN DREAM**
  
  **TUESDAY, OCT. 22**

  See pg. 36 for more info about this film.

- **SLAY THE DRAGON**
  
  **WEDNESDAY, OCT. 23**

  See pg. 79 for more info about this film.

- **THE VAST OF NIGHT**
  
  **THURSDAY, OCT. 24**

  See pg. 69 for more info about this film.

- **PLUCKED**
  
  **FRIDAY, OCT. 25**

  See pg. 72 for more info about this film.

THANKS TO OUR SUPPORTER
THERE ARE 6 WAYS TO LISTEN!

1. 1480 AM IN AND AROUND PHILLY
2. 102.5 FM IN CENTER CITY AND CAMDEN COUNTY
3. 105.3 HD2
4. ON THE IHEARTRADIO APP NATIONWIDE
5. ASK ALEXA TO “PLAY FOX SPORTS THE GAMBLER”
6. IHEARTRADIO.COM
## SCREENING SCHEDULE

### KEY

- **AFTER HOURS**
- **CINEMA DE FRANCE**
- **FILMADELPHIA**
- **FROM THE VAULTS**
- **MADE IN USA**
- **GALAS**
- **MASTERS OF CINEMA**
- **NON/FICTION**
- **SHORTS/SPECIAL EVENT**
- **STATE OF THE UNION**
- **VISIONS OF CHINA**
- **WORLD VIEW**

**FESTIVAL PROGRAMMING NOTE:** Films paired with shorts reflect the program’s total run time.

### THU 10.17

<table>
<thead>
<tr>
<th>philadelphia film center</th>
<th>12:15 • I LOST MY BODY (81 min, p. 61)</th>
<th>2:15 • QUEEN OF HEARTS (127 min, p. 56)</th>
<th>5:15 • ADAM (MOROCCO) (98 min, p. 50)</th>
<th>7:30 • JALLIKATTU (91 min, p. 54)</th>
<th>9:45 • THE TWENTIETH CENTURY (90 min, p. 85)</th>
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<tbody>
<tr>
<td>Ritz East A</td>
<td>12:15 • I LOST MY BODY</td>
<td>2:15 • QUEEN OF HEARTS</td>
<td>5:15 • ADAM (MOROCCO)</td>
<td>7:30 • JALLIKATTU</td>
<td>9:45 • THE TWENTIETH CENTURY</td>
</tr>
<tr>
<td>Ritz East B</td>
<td>12:00 • AND THEN WE DANCED</td>
<td>2:30 • PAPICHA</td>
<td>5:00 • THE WHISTLERS</td>
<td>7:15 • ANIMATED SHORTS</td>
<td>9:30 • THE LODGE</td>
</tr>
<tr>
<td>Ritz Five</td>
<td>12:45 • SORRY WE MISSED YOU</td>
<td>3:00 • LEFTOVER WOMEN</td>
<td>5:00 • BIKRAM: YOGI, GURU, PREDATOR (86 min, p. 70)</td>
<td>7:15 • COME AS YOU ARE</td>
<td>10:00 • FOURTEEN</td>
</tr>
<tr>
<td>Philadelphia Film Center</td>
<td>5:00 • CUNNINGHAM</td>
<td>7:15 • WAVES</td>
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### FRI 10.18

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<th>Ritz East A</th>
<th>12:00 • SO LONG, MY SON (185 min, p. 65)</th>
<th>3:35 • THE WILD GOOSE LAKE (113 min, p. 63)</th>
<th>6:00 • SYLBLY (100 min, p. 62)</th>
<th>8:05 • FLATLAND (117 min, p. 52)</th>
<th>10:30 • THE TWENTIETH CENTURY (90 min, p. 85)</th>
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<tr>
<td>Ritz East B</td>
<td>12:10 • BY THE GRACE OF GOD (137 min, p. 41)</td>
<td>3:00 • PORTRAIT OF A LADY ON FIRE (120 min, p. 43)</td>
<td>5:30 • AND THEN WE DANCED (113 min, p. 51)</td>
<td>7:55 • DEERSKIN (77 min, p. 83)</td>
<td>9:45 • EXTRA ORDINARY (94 min, p. 47)</td>
</tr>
<tr>
<td>Ritz Five</td>
<td>12:00 • FOURTEEN (94 min, p. 68)</td>
<td>2:25 • SLAY THE DRAGON (101 min, p. 79)</td>
<td>4:55 • NARRATIVE SHORTS (106 min, p. 91)</td>
<td>7:30 • LUCKY GRANDMA (87 min, p. 68)</td>
<td>9:45 • NINA WU (103 min, p. 55)</td>
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<td>Philadelphia Film Center</td>
<td>12:30 • CUNNINGHAM (93 min, p. 46)</td>
<td>2:45 • A HIDDEN LIFE (173 min, p. 41)</td>
<td>6:15 • JOJO RABBIT (108 min, p. 31)</td>
<td>8:45 • THE AUSTRALIAN DREAM (106 min, p. 36)</td>
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### SAT 10.19

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<th>12:15 • VARDA BY AGNÈS (115 min, p. 44)</th>
<th>2:45 • WE ARE LITTLE ZOMBIES (120 min, p. 59)</th>
<th>5:15 • PARADISE HILLS (94 min, p. 48)</th>
<th>7:45 • PORNO (98 min, p. 84)</th>
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<tr>
<td>Ritz East B</td>
<td>12:00 • IT MUST BE HEAVEN (97 min, p. 42)</td>
<td>2:15 • LES MISÉRABLES (102 min, p. 61)</td>
<td>4:30 • BACURAU (131 min, p. 83)</td>
<td>7:15 • WOUNDS (94 min, p. 85)</td>
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<tr>
<td>Ritz Five</td>
<td>12:15 • SUNSET OVER MULHOLLAND ... (97 min, p. 73)</td>
<td>2:45 • COME AS YOU ARE (106 min, p. 66)</td>
<td>5:30 • ADAM (US) (95 min, p. 67)</td>
<td>8:00 • SWALLOW (94 min, p. 49)</td>
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<tr>
<td>Philadelphia Film Center</td>
<td>2:15 • ROMEO AND JULIET (138 min, p. 88)</td>
<td>5:15 • THE TWO POPES (125 min, p. 34)</td>
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<td>8:00 • MARRIAGE STORY (136 min, p. 32)</td>
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<td>Extra Ordinary (94 min, p. 47)</td>
<td>Paradise Hills (94 min, p. 48)</td>
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<td>4:00 The Truth (106 min, p. 44)</td>
<td>6:30 The Whistlers (97 min, p. 45)</td>
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<td>Maybe Next Year (86 min, p. 75)</td>
<td>8:15 Magnolia (188 min, p. 88)</td>
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<td>Hearts and Bones (111 min, p. 53)</td>
<td>4:00 Oh Mercy! (119 min, p. 42)</td>
<td>6:30 Young Ahmed (84 min, p. 45)</td>
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<td>6:00 Les Misérables (102 min, p. 61)</td>
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<td>Temblores (107 min, p. 58)</td>
<td>3:30 Advocate (108 min, p. 71)</td>
<td>6:00 Nothing Fancy: Diana Kennedy (72 min, p. 72)</td>
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<td>The War Room (96 min, p. 80)</td>
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<td>8:30 Harriet (125 min, p. 29)</td>
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<td>Documentary Shorts (84 min, p. 91)</td>
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<td>A White, White Day (109 min, p. 59)</td>
<td>3:45 You Deserve A Lover (104 min, p. 62)</td>
<td>6:00 Blow The Man Down (90 min, p. 67)</td>
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<td>6:00 Defending Your Life (111 min, p. 87)</td>
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### Friday, October 25

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<td>RED PENGUINS</td>
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<td>DOGS DON'T WEAR PANTS</td>
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<td>BLUE VELVET</td>
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### Saturday, October 26

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<td>SLAY THE DRAGON</td>
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<td>THE LODGE</td>
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<td>RITZ FIVE</td>
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### Sunday, October 27

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For an updated list of screenings with guests scheduled to attend, visit filmadelphia.org/festival

[@phillyfilmsoc] [ philafilmsociety ] [ /phillyfilmsociety ] [ PFF28 ]

**KEY:**
- AFTER HOURS
- CINEMA DE FRANCE
- FILMADELPHIA
- FROM THE VAULTS
- MADE IN USA
- MASTERS OF CINEMA
- NON/FICTION
- GALAS
- SHORTS/SPECIAL EVENT
- SPOTLIGHTS
- STATE OF THE UNION
- VISIONS OF CHINA
- WORLD VIEW

**FESTIVAL PROGRAMMING NOTE:** Films paired with shorts reflect the program's total run time.
Bringing together the odd, eerie, thrilling, and downright weird, this is the home of cult classics.

Compelling and provocative, these contemporary docs encourage viewers to see the world through a different lens.

From lo-fi gems to new indie classics—films that offer a fresh perspective on today's America.

Tickets at Filmadealphia.org. Use code “PFS365” for $2 off thru PFF28
Deeply compelling and timely, Just Mercy chronicles the work of lawyer and activist Bryan Stevenson to save the lives of dozens of innocent prisoners on death row and the case that ignited his career.

Director Destin Daniel Cretton (Short Term 12, I Am Not a Hipster) applies his signature delicate touch to the powerful story of Bryan Stevenson, a tireless crusader for justice and equality in the Alabama prison system. After graduating from Harvard Law School, Stevenson moves back to the South to advocate for wrongfully convicted death row inmates without proper legal representation. Assisted by local activist Eva Ansley (Brie Larson), he founds the Equal Justice Initiative, which guarantees the defense of anyone in Alabama in a death penalty case. One of the first and most incendiary cases is that of Walter McMillian (portrayed here in a powerhouse performance by Jamie Foxx), a man who was sentenced to death for murdering an 18-year-old girl in 1987. Stevenson, along with his ever-growing team of activists, spends years tangled up in the confounding labyrinth of local politics and a legal system steeped in systemic racism in the face of threats from a community so hungry for vengeance that they are too blind to see innocence. Every ounce of Stevenson’s effort is put to the test as he struggles to keep himself together and fight for inmates who have lost all hope. Featuring propulsive performances from an all-star cast including Michael B. Jordan as Stevenson (alongside Larson, Foxx, and the evergreen Tim Blake Nelson), Just Mercy is an inspiring, urgent story of one man’s unwavering fight for equality and justice.

PRINT SOURCE: WARNER BROS.
Cozen O’Connor proudly supports the Philadelphia Film Society and its 28th Philadelphia Film Festival.
KNIVES OUT
CAST: DANIEL CRAIG, CHRIS EVANS, ANA DE ARMAS, JAMIE LEE CURTIS

FRIDAY, OCT. 25 / 6:45 PM / PHILADELPHIA FILM CENTER

When a renowned mystery writer winds up dead, an eccentric investigator suspects foul play from among his many heirs in this star-studded whodunit from Rian Johnson (Looper, Star Wars: The Last Jedi).

The morning following the 85th birthday party of the famed crime novelist Harlan Thrombey (Christopher Plummer) — whose vast, generations-spanning body of work has amassed an empire of riches and repute — yields a number of surprises. First and foremost, Harlan is dead. More troubling, he seems to have slit his own throat. More mysterious still, he had no reason to do so. And yet most peculiar of all, an unknown benefactor has hired notorious detective Benoit Blanc (Daniel Craig), a Southern-fried Hercule Poirot who specializes in unsolvable cases. Methodically, he paints a picture of the night in question, in which it comes to light that Harlan’s self-serving children and grandchildren — all of whose wealth and security have depended on their patriarch — each have a secret to hide, and any one of them could be a suspect. Rian Johnson’s immense talent as a wordsmith and creator of original characters reaches new heights with this modern-day caper, a dizzyingly fun and ferociously sharp picture of both whimsy and substance. Johnson delicately winds his impeccable cast like clockwork, unspooling a tale of genuine intrigue while also giving his performers room to play, with generations of icons such as Toni Collete, Michael Shannon, Jamie Lee Curtis, Don Johnson, and Chris Evans relishing in their succulent roles. Relatively new discovery Ana de Armas (Blade Runner 2049) shines as Thrombey’s caregiver and true friend who finds herself unwittingly entangled in this complicated plot. Riotously funny yet packing a timely punch, Knives Out deftly deconstructs the classic American mystery, while honoring its tradition, to concoct a wholly original work in a class of its own.

PRINT SOURCE: LIONSGATE

★ SEE PG. 13 FOR EVENTS ASSOCIATED WITH THIS FILM
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PREMIUM MEATS | ARTISAN CHEESES
HARRIET
CAST: CYNTHIA ERIVO, JANELLE MONÁE, LESLIE ODOM JR., JOE ALWYN

WEDNESDAY, OCT. 23 / 8:30 PM / PHILADELPHIA FILM CENTER

After escaping slavery, the heroic Harriet Tubman joins the Underground Railroad to ensure the freedom of hundreds of men and women in this revolutionary historical drama.

Few films this year are as much a cause for celebration as Harriet, which finally gives legendary activist and abolitionist Harriet Tubman the biopic treatment befitting her remarkable story. Kasi Lemmons (Eve’s Bayou) expressively captures the horror of a fragmented country unwilling to change its ways, as well as the sacrifices made by hundreds of unsung heroes. Harriet picks up with its heroine long before her name became synonymous with liberation, when she’s a young, enslaved woman named Araminta “Minty” Ross. Born into slavery in 1822, the vulnerable Minty (Cynthia Erivo, PFF27’s Widows) suffers from debilitating seizures she believes to be divine premonitions. When she learns that she is to be sold rather than freed, Minty flees alone by moonlight across rough terrain for many grueling miles to the safe haven of Philadelphia. A stranger in a strange land, Minty befriends resistance members like local printer William Still (Leslie Odom Jr.) and slave harboring debutante Marie (Janelle Monáe, Hidden Figures). She adopts the name of Harriet Tubman as she’s introduced to a city of free men and women. Yet before she can be fitted in her new corset, Harriet is off on a perilous mission to free her loved ones, and eventually many more, who have been left behind. Her selflessness inspires the hopeless, but infuriates the obsessive Edward Brodess (Joe Alwyn, PFF27’s The Favourite), son of her former master, whose torch-wielding mob will stop at nothing to derail her train. Tony winner Cynthia Erivo passionately embodies the soul and courage of the eponymous abolitionist, who many slave owners of the South would come to fear as the phantom of the night, “Moses.” Harriet offers a powerful opportunity to honor the life of a true American hero.

PRINT SOURCE: FOCUS FEATURES

SPONSORED BY HERSHA HOTELS AND RESORTS
THE IRISHMAN
CAST: ROBERT DE NIRO, AL PACINO, JOE PESCI, ANNA PAQUIN

TUESDAY, OCT. 22 / 8:15 PM / PHILADELPHIA FILM CENTER

Martin Scorsese brings together the dream team of Robert De Niro, Al Pacino, and Joe Pesci to tell an amazing, true-life saga of crime and friendship across several decades.

From Mean Streets and Goodfellas to Casino and The Departed, it’s difficult to imagine a filmmaker who’s brought more craft, finesse, and innovation to the crime genre than Martin Scorsese. With The Irishman, Scorsese returns to gangster films, crafting an epic, richly textured saga of loyalty and betrayal between violent and corrupt men. Working from a script by Gangs of New York screenwriter Steven Zaillian, Scorsese has assembled an all-star cast led by three screen titans: Robert De Niro, Joe Pesci, and Al Pacino (remarkably, Pacino’s first role in a Scorsese film). Based on Charles Brandt’s acclaimed nonfiction book I Heard You Paint Houses, the film is the true story of Frank “The Irishman” Sheeran (De Niro), a World War II veteran, high ranking official in the International Brotherhood of Teamsters, and right-hand man to two of the most significant figures in post-war American organized crime: Pennsylvannia mob boss Russell Bufalino (Pesci) and notorious Teamster leader Jimmy Hoffa (Pacino), whose still-unsolved disappearance remains one of the century’s great mysteries. Scorsese’s sprawling tale tracks its characters across multiple decades and is populated by numerous figures, both famous and infamous. The sterling supporting cast also includes Harvey Keitel as Philadelphia mobster Angelo Bruno and Anna Paquin as Frank’s daughter Peggy. One of the most highly anticipated films of the year, The Irishman offers viewers the chance to see one of cinema’s great masters and three of its most legendary performers working at the peak of their powers.

PRINT SOURCE: NETFLIX / KATE FOX / KFOX@NETFLIX.COM
In this charming and poignant satire, a boy with a certain mustachioed imaginary friend learns the abhorrent truth about his Nazi idols when he discovers a young Jewish woman hiding in his home.

Fresh off the success of his Marvel megahit, Thor: Ragnarok, whimsical auteur Taika Waititi (What We Do in the Shadows) goes for broke with his unexpected adaptation of Christine Leunens’s novel Caging Skies. The result is a darkly funny yet heartwarming morality tale following a 10-year-old staunch member of the Hitler Youth whose imaginary friend happens to be Adolf Hitler. Waititi does the improbable, crafting an immensely delightful and heartwarming coming-of-age tale set during the darkest days of World War II that rejects hate in favor of love. Led by the lovable Roman Griffin Davis as the titular Jojo, the film opens with the boy as he eagerly awaits his time at a Nazi Youth weekend retreat where grenade throwing is de rigueur. Though the campers’ well-being is reasonably entrusted to the drunk and cynical Captain Klenzendorf (Sam Rockwell) and gun-crazy Fräulein Rahm (Rebel Wilson), a freak accident places Jojo back at home with his loving mother Rosie (Scarlett Johansson). When a rumbling in his late sister’s bedroom leads to the discovery of young Jewish woman Elsa (Thomasin McKenzie, Leave No Trace), Jojo must confront the lies he has been told about the feared Jewish people, horns and all. It would be a lot easier if his imaginary friend Adolf Hitler (played by Waititi himself) didn’t butt in and suggest the most outrageous courses of action. Garnering the prestigious Audience Award at this year’s Toronto International Film Festival, Jojo Rabbit is an outrageous, must-be-seen-to-be-believed, tender story of a relationship that evolves between two young people caught in the midst of a war they did not ask for.
MARRIAGE STORY

CAST: ADAM DRIVER, SCARLETT JOHANSSON, LAURA DERN, MERRITT WEVER

SUNDAY, OCT. 20 / 8:00 PM / PHILADELPHIA FILM CENTER

In this tour de force marital epic from Noah Baumbach, a New York theater actor and her director husband face the complications of divorce when she seeks to relocate with their son in tow.

Celebrated for a body of work navigating the absurdities of contemporary life and relationships, Noah Baumbach offers his crowning achievement in Marriage Story. The director’s acute script and direction deeply move as he explores the heartbreak and bleak comedy that ensue when a beloved New York couple seeks what they hope to be an amicable divorce. But nothing is easy in a Baumbach film. After completing a run of their successful, Broadway-bound play, esteemed theater company director Charlie (Adam Driver) and his star actress wife Nicole (Scarlett Johansson) have agreed to split. Though happy and successful to the outside observer, Nicole has found that her once-endearing role as her husband’s muse long ago deprived her of an independent voice. When a role in a tacky new sci-fi pilot draws her temporarily to Los Angeles, Nicole sees it as an opportunity for her and her 8-year-old son Henry (Azhy Robertson) to embrace some space. What begins as a brief sojourn evolves into a possibly permanent move, leaving a stubborn Charlie stranded in New York suddenly fighting for his son’s custody and his own pride. The aid of hawkish divorce lawyers (played by the always comically sharp Laura Dern, Ray Liotta, and Alan Alda) only increases the couple’s antagonism and their debt. Driver and Johansson deliver career-high performances, best exemplified in the painfully private, soul-crushingly nuanced moments between Charlie and Nicole. Already heralded as this generation’s Scenes from a Marriage or Kramer vs. Kramer, Marriage Story stands as a true testament to what it means to experience life, love, and loss today.

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

SPONSORED BY
Edward Norton wrote, directed, and stars in this sprawling noir that follows a private eye whose murder investigation uncovers a web of corruption.

New York private detective Lionel Essrog (Edward Norton) has Tourette syndrome and a flawless memory for details. While his tics make social connection difficult, Lionel’s memory is an undoubted asset to his boss, Frank Minna (Bruce Willis). But when one of Frank’s missions goes awry, Lionel is left to piece together the mystery of his mentor’s final job. What he encounters is a deep, shadowy network of corruption and crime, stemming from the poor neighborhoods of Brooklyn and jazz joints of Harlem to the upper echelons of City Hall. Along the way, he’s increasingly drawn to impassioned community activist Laura (Gugu Mbatha-Raw) whose work advocating for poor tenants may be leading her into the dangerous orbit of terrifyingly ruthless Moses Randolph (Alec Baldwin), a city planner hellbent on modernization at any cost. To bring this sprawling saga to life, Norton has assembled one of the finest supporting casts in recent memory, including Willem Defoe as an addled engineering genius, Cherry Jones as a Jane Jacobs-esque activist spitfire, and Bobby Cannavale as Lionel’s slippery fellow gumshoe. Creatively adapted from Jonathan Lethem’s acclaimed postmodern novel, the film shifts the setting to the 1950s and meticulously re-creates the look and feel of a bygone era. With nods to Chinatown, the film is an homage to the rich tradition of film noir and to the complex social history of New York City. More than just a crackerjack thriller, it’s an incisive exploration of the ways class and racial inequality were woven into the fabric of New York life, creating the fractured metropolis we know today.
THE TWO POPES


SUNDAY, OCT. 20 / 5:15 PM / PHILADELPHIA FILM CENTER

Led by astounding performances from Anthony Hopkins and Jonathan Pryce, this witty two-hander dramatizes a 2012 meeting between Pope Benedict XVI and the future Pope Francis.

A critical and audience favorite of this year’s fall festival circuit, The Two Popes captures a remarkably moving, surprisingly funny tête-à-tête between two of the 21st Century’s most famous spiritual leaders. Academy Award-nominated screenwriter Anthony McCarten (Darkest Hour, PFF26) imagines a 2012 meeting between Pope Benedict XVI (Anthony Hopkins) and the future Pope Francis, then known as Cardinal Jorge Bergoglio (Jonathan Pryce). Several years into his papacy and facing a series of scandals and controversies, Benedict summons Bergoglio, the Argentine cleric who has been one of the Vatican’s most outspoken critics. Though ostensibly a response to Bergoglio’s stated desire to retire, Benedict has another reason for arranging the meeting. Benedict is considering submitting his own resignation — the first time in over six centuries that a pope has done so — and views Bergoglio as a worthy potential successor. While they share a faith, the men are personal and philosophical opposites, and much of the pleasure of The Two Popes derives from watching these two intellectual titans spar on matters both weighty and trivial. Though shaken by self-doubt, Benedict is a staunchly conservative defender of the church’s traditional ways, while the far more liberal Bergoglio argues that the church needs to evolve with the times to remain relevant to its billions of followers. Hopkins and Pryce are outstanding, with Hopkins finding the tenderness and humanity beneath Benedict’s stodgy, intellectual demeanor, and Pryce shading the Argentine cardinal’s famously forward-thinking nature with unexpected texture. Eloquently distilling one of the century’s most impactful, dramatic transitions of power into poignant, tangible human drama, The Two Popes is a film of big ideas with surprising humor and a powerfully emotional core.

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

SPONSORED BY
Driven by an eclectic soundtrack, the ambitious, critically acclaimed Waves is a dizzying and emotional foray into the lives of a Florida family pushed to their limits.

The claustrophobic confines of Trey Edward Shults's earlier works, Krisha and It Comes at Night, are blown wide open in the brilliant young filmmaker’s stunning third film Waves. His exhilarating and expressive direction revels in the sunny suburbs of a southern Florida community, which has all but assured a bright future for high school student and star wrestler Tyler (Kelvin Harrison Jr., PFF SpringFest 2019's Luce). He is young, cocky, and in love with the beautiful Alexis (Alexa Demie, Euphoria), only to be brought back to earth when confronted by his tough-love father Ronald (Sterling K. Brown), who pushes Tyler at every turn to strive closer and closer to greatness, no matter the cost. Telling the story of a great American tragedy through the eyes of four carefully drawn and often shockingly relatable characters, Shults’s impressionistic yet raw drama pulls no punches. Working with a knockout cast that also includes Renée Goldsberry (Hamilton), Lucas Hedges (Ben Is Back, PFF27), and up-and-comer Taylor Russell, the director draws out an ensemble where every performance is show-stopping in subtle and beautiful ways. This, paired with his use of soul-stirring music from iconoclasts like Kendrick Lamar and Animal Collective, gives the film, co-written by Harrison, such a striking emotional catharsis that you can feel how personal the story is to both of them. Already one of the best reviewed movies of the year, Waves is a profound statement on the complex dual nature of life, love, and death that moves like the ebb and flow of the tides.

PRINT SOURCE: A24

SPONSORED BY
Indigenous Australian footballer Adam Goodes is the subject of this vital documentary about how one man’s stand against bigotry sparked a nationwide conversation on race.

One of the greatest players in the history of the Australian Football League, Adam Goodes is a sports icon Down Under. However, it’s Goodes’s activism that has shaped his reputation off the field. This eye-opening documentary tracks the footballer’s rise to prominence as both an athlete and outspoken advocate for indigenous rights in Australia. Born to a white father and Aboriginal mother, Goodes was no stranger to the racism in Australian society from the AFL’s notoriously rowdy fans. When Goodes made the in-the-moment decision to have a verbally abusive fan ejected from a game, the act was hailed by many as heroic, and Goodes went on to be named Australian of the Year. Yet the move also brought on surprisingly vitriolic backlash, with Goodes becoming the target of a racially-motivated booing campaign that almost caused him to leave the sport for good. Executive produced by the 76ers’ own Ben Simmons, *The Australian Dream* is a sobering look at the continued, insidious existence of white supremacism, and the crucial importance of calling it out.

*PRINT SOURCE: PASSION PICTURES / FILMS@PASSION-PICTURES.COM*

*Following the screening, please join us for a special discussion on the role and importance of athlete activists in modern society.*
Here’s to great films and great wine. Drink them in.

We’re proud to support the 28th Philadelphia Film Festival.
Equal parts compelling and entertaining, Stallone: Frank, That Is depicts the fascinating life and career of an unknown entertainer with one of the most famous names in Hollywood.

Often regarded as “Rocky’s brother” and long living in Sylvester Stallone’s giant shadow, Frank Stallone has spent more than 50 years carving out a career as a multifaceted entertainer. Stallone: Frank, That Is takes us behind the scenes, from Frank’s days growing up in Northeast Philadelphia and singing on street corners to getting his first break writing and performing an original song in Rocky. Navigating around his brother’s skyrocketing success, Frank charted his own path, becoming a world-renowned singer, songwriter, musician, and actor, and garnering nominations for both Grammy and Golden Globe awards. Featuring never-before-seen interviews with Sylvester Stallone, Arnold Schwarzenegger and many more, Stallone: Frank, That Is is a fun look at the little-known story of the underdog behind Philly’s favorite underdog.
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PARASITE

ORIGINAL TITLE: GISAENGCHUNG / DIR: BONG JOON-HO
COUNTRY: SOUTH KOREA / LANG: KOREAN / YEAR: 2019
LENGTH: 131 MIN / CAST: SONG KANG-HO, JANG HYE-JIN,
CHOI WOO-SIK, PARK SO-DAM

THURSDAY, OCT. 17 / 6:00 PM / PHILADELPHIA FILM CENTER

Bong Joon-ho’s Palme d’Or-winning masterpiece is the tragicomic saga of two families from different strata of Korean society whose lives become dangerously entwined.

After star-studded international co-productions Snowpiercer and Okja, Bong Joon-ho returns to his roots in Korean social satire with Parasite, a riotously entertaining story of class warfare set in socioeconomically stratified Seoul. The result is perhaps Bong’s finest achievement yet: a pitch-black comedy about two families whose lives become toxically intermixed. Led by patriarch Ki-taek (Song Kang-ho, The Host) and matriarch Choong-sook (Jang Hye-jin), the Kim family live in a dingy, basement apartment. What they lack in material wealth, the Kims more than make up for in wiles, and college-aged son Ki-woo (Choi Woo-sik) manages to con his way into tutoring for a wealthy family, the Parks. Taking advantage of the gullibility of Mrs. Park (Jo Yeo-jeong), Ki-woo finagles a job for his sister, Ki-jung (Park So-dam). In the Parks, the Kims see an opportunity, one they will resort to ruthless measures to maintain for themselves. Executed with the precision of a cinematic master, Parasite is a moving roller coaster ride that shocks and surprises all at once. Highlighting universal themes of class division, it is the rare crowd-pleaser that is as poignant as it is fun.

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

SPONSORED BY
BY THE GRACE OF GOD

ORIGINAL TITLE: GRÂCE À DIEU / DIR: FRANÇOIS OZON
CAST: MELVIL POUPAUD, DENIS MÉNOCHET, SWANN ARLAUD, ERIC CARAVACA

SATURDAY, OCT. 19 / 12:10 PM / RITZ EAST B
THURSDAY, OCT. 24 / 12:30 PM / RITZ EAST B

François Ozon delivers a ripped-from-the-headlines portrait of a group of men whose quest to expose the crimes of a predatory priest uncovered the misdeeds of France’s church leadership.

Winner of the Grand Jury Prize at this year’s Berlin International Film Festival, By the Grace of God dramatizes the true stories of several men whose accounts of sexual abuse laid bare not only the crimes of one predatory priest, but also the cruelty of a system more concerned with public image than the well-being of children. Despite his childhood abuse, father of five Alexandre (Melvil Poupaud) remains a devout, Mass-attending believer. After learning that the priest who molested him still works with children, Alexandre initially seeks help from church authorities. His disappointment leads him to a group of men abused by the same priest, who unite to reveal the misconduct of the Lyon Archdiocese. Not content to depict his subjects solely as victims, Ozon portrays them as complex individuals, whose different life experiences inevitably inform the way they process their past abuses and approach their newfound roles as activists. Handled with restraint and exquisite craft, By the Grace of God is a moving yet never exploitative examination of the varying ways victims process abuse, made all the more powerful by the fact that its subjects are still fighting for justice today.

PRINT SOURCE: MUSIC BOX FILMS / KYLE WESTPHAL
KWESTPHAL@MUSICBOXFILMS.COM

A HIDDEN LIFE

DIR: TERRENCE MALICK / COUNTRY: GERMANY, USA
CAST: AUGUST DIEHL, VALERIE PACHNER, MARIA SIMON, TOBIAS MORETTI

SATURDAY, OCT. 19 / 2:45 PM / PHILADELPHIA FILM CENTER

Based on the true story of a conscientious objector in Nazi-occupied Austria, this spiritual epic is a stirring, lushly-mounted return to form for Terrence Malick.

After a trio of films exploring spiritual malaise in 21st-Century America, A Hidden Life finds revered filmmaker Terrence Malick returning to his roots in period drama to tell the story of Franz Jägerstätter, a farmer and devout Catholic who refused to pledge allegiance to the Nazi party. When the film begins, Franz (August Diehl), his wife Fani (Valerie Pachner), and their children are living simply but contentedly in the picturesque mountain village of St. Radegund. Aided by Jorg Widmer’s stunning cinematography, Malick depicts St. Radegund as a literal Eden, seemingly out of time and untouched by the evils of contemporary society. But evil does make its way to the town, and soon Franz is the only man in St. Radegund resisting the rising tide of Nazism. In the face of open hostility of his neighbors and constant threat of imprisonment, Franz still honors his convictions, while Fani remains steadfast by his side. Despite its classical trappings, A Hidden Life retains the poetic flourishes that have defined all of Malick’s films, refracting the story through an impressionistic, philosophical lens. Tackling heady spiritual themes that would daunt most filmmakers, Malick has created perhaps his most moving exploration of faith yet.

PRINT SOURCE: FOX SEARCHLIGHT
IT MUST BE HEAVEN

DIR: ELIA SULEIMAN / COUNTRY: FRANCE, QATAR, GERMANY, CANADA, PALESTINE, TURKEY / LANG: ENGLISH, FRENCH, ARABIC

SUNDAY, OCT. 20 / 12:00 PM / RITZ EAST B
MONDAY, OCT. 21 / 1:45 PM / RITZ EAST B

Helmer Elia Suleiman lends his signature deadpan style to this autobiographical saga of a middle-aged director attempting to make a home in Palestine, Paris, and New York.

Over the course of four remarkable features, Palestinian filmmaker Elia Suleiman has honed one of the most distinctive voices in contemporary cinema. Though his immaculately composed, nearly dialogue-free films have frequently earned comparisons to such comedic masters as Buster Keaton and Jacques Tati, Suleiman’s work is distinguished by a potent strain of social critique rooted in the troubled history of his homeland. Following its wide-eyed protagonist as he leaves his birthplace of Nazareth in search of seemingly more cosmopolitan environs abroad, It Must Be Heaven is Suleiman’s most penetrating exploration of identity and nationality to date. Suleiman once again stars as a variation on himself: a middle-aged filmmaker struggling to secure funding for his next project. In a series of droll vignettes, Suleiman observes the people and cultural practices of each country, amplifying their peculiarities to comically absurd extremes (think Brooklyn hipsters toting automatic weapons at the supermarket). Yet even the wackiest of Suleiman’s set-ups carry with them a grain of melancholy truth, and this exile’s perspective on the tumultuous state of the world is as insightful as it is delightful.

PRINT SOURCE: WILD BUNCH / FESTIVAL@WILDBUNCH.EU

OH MERCY!

ORIGINAL TITLE: ROUBAIX, UNE LUMIÈRE
DIR: ARNAUD DESPLECHIN / COUNTRY: FRANCE / LANG: FRENCH

TUESDAY, OCT. 22 / 4:00 PM / RITZ EAST B
WEDNESDAY, OCT. 23 / 8:15 PM / RITZ EAST B

On the crime-ridden streets of a decaying French city, a police chief’s investigation into the murder of an elderly woman on Christmas night leads him to two unlikely suspects.

Acclaimed director Arnaud Desplechin (My Golden Days, PFF24) lends his unique touch to the crime procedural with Cannes Competition highlight Oh Mercy!, set in the director’s hometown of Roubaix, France. A once-thriving industrial city, Roubaix has succumbed to a disappearing working class and a dizzying spike in crime. Desplechin tracks cool-headed local Police Chief Daoud (Roschdy Zem) and newly recruited investigator Louis (Antoine Reinartz) as they respond to heinous crimes on Christmas night. Burning abandoned cars, lone gunshots, and Louis’s weathered stoicism all contribute to a tense atmosphere of looming dread, while the film’s simmering, moody score threatens violence down every unlit alley. Daoud and Louis meet their match when they bring in the pugnacious Claude (Léa Seydoux) and skittish Marie (Sara Forestier) under suspicion of murder. Capturing the delicate, intense dance of a police interrogation in near real time, Desplechin creates a thrilling dramatic centerpiece that calls into question the honesty and ideology of all players involved. Inspired by true events, Oh Mercy! is an astounding achievement in building a fully realized and populated Roubaix, and a gripping foray into a new genre for Desplechin.

PRINT SOURCE: WILD BUNCH / FESTIVAL@WILDBUNCH.EU
**PORTRAIT OF A LADY ON FIRE**

ORIGINAL TITLE: PORTRAIT DE LA JEUNE FILLE EN FEU
DIR: CÉLINE SCIAMMA / COUNTRY: FRANCE / LANG: FRENCH
YEAR: 2019 / LENGTH: 120 MIN / CAST: ADÈLE HAENEL, NOÉMIE MERLANT, VALERIA GOLINO, LUÀNA BAJRAMI

**SATURDAY, OCT. 19 / 3:00 PM / RITZ EAST B**
**SATURDAY, OCT. 26 / 3:00 PM / RITZ EAST B**

Unbridled passion is ablaze in Céline Sciamma’s triumphant period drama capturing the smoldering romance between a grieving young aristocrat and the woman hired to paint her portrait.

Along the rocky shores of late 18th-Century Brittany, wide-eyed and soaked Marianne (Noémie Merlant) arrives with her treasured canvases in tow to paint the local Countess’s daughter, Lady Héloïse (Adèle Haenel, PFF25’s *The Unknown Girl*). Tragedy has brought Héloïse home and forced her into an arranged marriage with an older man in Milan, and the portrait is meant to act as a satiating tease before her arrival in Milan. Due to Héloïse refusing to pose for all previous visiting painters, Marianne slyly acts as a hired companion for the unstable, mourning woman. After days spent studying Héloïse’s golden hair, soul-piercing eyes, and her slight uptick of the mouth, Marianne retreats to her room to paint by firelight. But the evolution of their flirtatious relationship into something deeper may prove futile since Héloïse is set to leave for Italy at a moment’s notice. Winner of Best Screenplay and the Queer Palm at this year’s Cannes Film Festival, *Portrait of a Lady on Fire* is a gripping chamber romance that shatters 100 years of cinema’s leering male gaze. A depiction of a complex, sensual romance between two women, *Portrait* truly establishes writer/director Céline Sciamma (*Girlhood, PFF23*) as a master.

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

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**SORRY WE MISSED YOU**

LENGTH: 100 MIN / CAST: KRIS HITCHEN, DEBBIE HONEYWOOD, RHYS STONE, KATIE PROCTOR

**FRIDAY, OCT. 18 / 12:45 PM / RITZ FIVE**
**SATURDAY, OCT. 26 / 5:05 PM / RITZ EAST A**

Ken Loach’s thought-provoking, emotionally wrenching new film follows a father whose decision to take a job as a delivery driver has devastating consequences for his family.

A companion piece of sorts to Palme d’Or winner *I, Daniel Blake* (PFF25), *Sorry We Missed You* is another work of searing immediacy and social conscience by auteur Ken Loach. Where that film explored the effects of a broken health care system on the British working class, Loach’s new film focuses on a different social ill: the gig economy. Ricky (Kris Hitchen) and Abbie (Debbie Honeywood) have been struggling to stay afloat ever since the 2008 economic crash. Former construction worker Ricky thinks he’s found a solution when he lands a job as a “franchisee” driving trucks for a large delivery company. Yet his seeming independence hides a crushing series of small-print regulations, forcing Ricky to work harder and longer, and throwing the family into an even more precarious economic situation. Meanwhile, Abbie’s job as a contracted home-care nurse is equally demanding. Loach and his superb cast have crafted characters that feel achingly human, making their plight all the more tragic. At 83, the venerable director has delivered his angriest and most empathetic film to date.

PRINT SOURCE: ZEITGEIST FILMS AND KINO LORBER / EMILY RUSSO EMILY@ZEITGEISTFILMS.COM
THE TRUTH


SUNDAY, OCT. 20 / 12:15 PM / RITZ EAST A

In his follow to last-year’s award-winning Shoplifters, celebrated director Hirokazu Kore-eda journeys to France for this tale of an uneasy reunion between a mother and daughter, played by Catherine Deneuve and Juliette Binoche.

Despite shooting outside his native Japan for the first time, Kore-eda, whose latest film is set in the Parisian countryside, proves that his unerring feel for family dynamics remains as sharp and nuanced as ever. Reveling in their first opportunity to work together, Deneuve and Binoche are simply marvelous. Deneuve plays Fabienne, a legendary diva of the French screen who has just published her autobiography. Binoche is her daughter Lumir, a successful screenwriter in Hollywood, whose copy of Fabienne’s book is positively exploding with Post-its, each one flagging a perceived recasting of their personal history. Though still reeling from her mother’s revisionist take on their lives, Lumir reluctantly agrees to assist Fabienne on the set of her latest film. As shooting begins, the uneasy détente the two have maintained for years begins to crumble, and unspoken resentments slowly give way to a new, tender understanding. Costarring Ethan Hawke as Lumir’s husband — who is having his own crisis of honesty with their young daughter — Kore-eda’s latest film poignantly explores how truth and honesty can sometimes survive inside the lies we tell ourselves and our loved ones.

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

VARDA BY AGNÈS


SUNDAY, OCT. 20 / 12:15 PM / RITZ EAST A

The final film by Agnès Varda, this documentary finds the legendary director reexamining her captivating life, storied career, and the fascinating interplay between the two.

Premiering at the Berlin Film Festival just over a month before Agnès Varda’s death at the age of 90, this charming doc gives viewers a final opportunity to experience the ever-introspective filmmaker’s assessment of her life and work, in her own words. A series of lectures that Varda delivered to audiences in France and the USA forms the backbone of the film. Part cinematic masterclass, part live director’s commentary, and part memoir, these talks allowed the director to discuss her career alongside a wealth of clips from six decades worth of creative adventure. Often drawing fascinating connections between seemingly disparate works, Varda highlights the significant preoccupations and themes that have run throughout her remarkably diverse career, including her feminist ideals, her concern for the lives of society’s lower class, and her love for her late husband Jacques Demy. She’s as likely to focus on her supposed failures as her revered classics, and draws valuable attention to her often-overlooked work in still photography and installation art. While an awareness of mortality runs throughout the film, Varda by Agnès is a triumphant and ultimately joyful testament to the filmmaker’s endless curiosity and unshakeable energy.

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

ORIGINAL TITLE: LA GOMERA / DIR: CORNELIU PORUMBOIU
COUNTRY: ROMANIA, FRANCE, GERMANY / LANG: ROMANIAN,
IVANOV, CATRINEL MARLON, RODICA LAZAR, ANTONIO BUÍL

FRIDAY, OCT. 18 / 5:00 PM / RITZ EAST B
MONDAY, OCT. 21 / 6:30 PM / RITZ EAST B

A corrupt Romanian cop travels to the Canary Islands to learn an
ancient whistling language as part of a comically elaborate heist in
this wildly clever caper from Corneliu Porumboiu.

Combining the idiosyncrasies of the Romanian New Wave with the
twists and flair of Soderbergh’s Ocean’s series, The Whistlers is one
of the most surprising films from this year’s Cannes Film Festival
competition. After being approached and seduced by the alluring
Gilda (a fiery Catrinel Marlon), past-his-prime Romanian cop Cristi
(Vlad Ivanov) becomes swept up in a complex scheme to free the
femme fatale’s boyfriend from jail. Before Cristi can play his part,
he must travel to the island of La Gomera in the Canaries to partake
in a hilarious and involved training routine with hothead Kiko
(Antonio Buíl) on the nuances of Silbo Gomero, the island’s native
whistling language. The birdlike whistles allow criminals to openly
communicate while avoiding suspicion and police surveillance. But
when an irate drug lord looking for his vanished cash joins the fray,
Cristi will have to do more than whistle to make it out of his exotic
predicament alive. Subversive Romanian auteur and PFF Alum
Corneliu Porumboiu (Infinite Football; Police, Adjective) weaves an
offbeat, labyrinthine story, infusing elements of shaggy-dog noir
and slick heist hijinks with his indescribable knack for wry humor
to create a film that is not only utterly unique, but immensely
terminating.

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

YOUNG AHMED

ORIGINAL TITLE: LE JEUNE AHMED / DIR: JEAN-PIERRE DARDENNE,
LUC DARDENNE / COUNTRY: BELGIUM, FRANCE / LANG: FRENCH,
ARABIC / YEAR: 2019 / LENGTH: 84 MIN / CAST: IDIR BEN ADDI,
MYRIEM AKHEDDIOU, OLIVIER BONNAUD, CLAIRE BODSON

TUESDAY, OCT. 22 / 6:30 PM / RITZ EAST B
FRIDAY, OCT. 25 / 12:00 PM / RITZ EAST B

The Dardenne Brothers’ latest drama is the tense, unnerving story
of a religiously obsessive teen who’s increasingly drawn toward
violent radicalism by an older role model.

Revered Belgian filmmakers Jean-Pierre and Luc Dardenne took
home the Best Director prize at Cannes for this searing drama,
which follows a Muslim teenager as he’s led down a dangerous
path into religious fanaticism. Ahmed (Idir Ben Addi) lives in a small
town with his siblings and single mother (Claire Bodson), who’s
disturbed by her son’s increasingly extremist views but unable to
sway him. Ahmed has recently fallen under the influence of a local
imam (Othmane Moumen), who encourages the boy to idolize
jihadists and adopt stringently conservative attitudes toward
the women in his life. A frequent source of the imam’s ire is Inès
(Myriem Akheddou), Ahmed’s progressive, devoted teacher. The
influences of these two authority figures eventually converge in
disturbing fashion, and the fallout affords Ahmed an opportunity
to change before it’s too late. But, as the film vividly portrays,
the psychological hold of religious zealotry is difficult to shake,
especially for an impressionable teenager looking to find his place
in the world. Working in their trademark realist style, the Dardennes
have crafted another probing, humane character study with Young
Ahmed. Though working with the potentially incendiary topic of
religious extremism, the duo tackles this delicate subject matter
with characteristic sensitivity and nuance.

PRINT SOURCE: KINO LORBER / CHRIS WELLS
CWELLS@KINOLORBER.COM
This mesmerizing 3D doc brings to vivid life the work of Merce Cunningham, a radical choreographer who was at the forefront of modern dance for more than 50 years.

Weaving together archival footage of Merce Cunningham with modern day performances of his company’s most hypnotic dance numbers, the pioneering choreographer’s work is brought to stunning light in director Alla Kovgan’s 3D documentary. Though Cunningham is often referred to as an avant-garde choreographer, he denounced such a limiting moniker, instead preferring to be known simply as an ordinary dancer. But there’s no arguing that Cunningham was anything but ordinary. Not a believer in traditional costumes and set pieces, his dance numbers are stripped of the confines of description and predictability. A true testament to the work and life of Cunningham, the film includes incredible behind-the-scenes footage of his company’s rehearsals as well as actual performance footage. These dances are incredibly contrasted with the same numbers being performed just as hypnotically today.

With additional artistic contributions from icons such as Andy Warhol and John Cage (whose intensely beautiful love letters to the choreographer are sprinkled throughout), Cunningham is a powerful, rich profile of a complicated and passionate artist. Whether you are a dance enthusiast or novice, you won’t want to miss this incredibly immersive in-theater experience.

PRINT SOURCE: MAGNOLIA PICTURES / DANIELLE MCCARTHY-BOLES DMCCARTHY@MAGPICTURES.COM
THE AERONAUTS
DIR: TOM HARPER / COUNTRY: UK / LANG: ENGLISH / YEAR: 2019
LENGTH: 101 MIN / CAST: EDDIE REDMAYNE, FELICITY JONES, TOM COURTENAY, HIMESH PATEL

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

In this dazzling spectacle, a daredevil balloon pilot and a revolutionary scientist at the dawn of discovery in the Victorian age must fight to survive when they become trapped in the sky.

In 1862 London, a balloon prepares to take the highest recorded flight in history. The passengers are one Mr. James Glaisher (Eddie Redmayne), a scientist convinced that studying the skies up close can help predict the weather and lead to the discoveries of his lifetime, and Amelia Wren (Felicity Jones), a consummate showman and freewheeling balloonist still reeling from the disastrous death of her husband on their last flight. Amidst a flurry of flair, this mismatched duo rockets upward. But as the air slowly thins and the fair weather turns stormy, a series of tense, life-threatening obstacles await — ones that will test everything James and Amelia have, if they are able to survive. With unparalleled precision and great visual skill, director Tom Harper (Wild Rose, PFF SpringFest 2019) guides these accomplished performers through the challenges that await, ratcheting up the tension at every turn. Jones and Redmayne crackle in their parts, giving a new spin to the period piece chemistry they honed in The Theory of Everything. Subverting expectations, The Aeronauts reinvents the disaster flick within small confines but grand imagination.

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

EXTRA ORDINARY

SATURDAY, OCT. 19 / 9:45 PM / RITZ EAST B
MONDAY, OCT. 21 / 3:45 PM / RITZ EAST A

A lonely driving instructor in rural Ireland must harness her supernatural abilities after a widowed man seeks her help with his unruly dead wife and possessed daughter.

Rose Dooley (charming and hilarious Maeve Higgins) may be able to see and communicate with ghosts but after a tragic accident involving her father, she’s decided to leave her paranormal capabilities in the past. Now, Rose spends her days teaching adults how to drive and nights snacking on yogurt and frozen lasagna. Despite her best efforts, Rose’s voicemail is consistently filled with pleas for help from townspeople who are being tormented by boisterous ghosts. One such caller is widowed father Martin (Barry Ward), who’s still being bossed around by the ghost of his deceased wife. Rose begrudgingly accepts to help Martin after his teenage daughter Sarah (Emma Coleman) is found possessed and floating above her bed, à la The Exorcist. Meanwhile, the unlikely duo is circled by maniacal one-hit-wonder Christian Winter (SNL alum Will Forte), who’s entered into a sinister deal with the devil. Racing against the clock, Rose and Martin must join together to break the evil spell cast on Martin’s daughter before it’s too late. From directors Mike Ahern and Enda Loughman, Extra Ordinary is an off-kilter comedy about embracing your past to make way for an exciting (and ghost-filled) future.

PRINT SOURCE: GOOD DEED ENTERTAINMENT / SUSANNE JACOBSON
SUSANNECJ@GMAIL.COM

SPONSORED BY
LOUIS BLUVER
HONEY BOY
DIR: ALMA HAR’EL / COUNTRY: USA / LANG: ENGLISH

SATURDAY, OCT. 26 / 8:45 PM / PHILADELPHIA FILM CENTER

Loosely based on the life of writer and star Shia LaBeouf, this drama follows the relationship between a 12-year-old actor and his erratic, ex-rodeo-clown dad.

Shia LaBeouf makes his feature screenwriting debut with this earnestly told semi-autobiographical story. Honey Boy follows actor Otis at two stages in his career: as a rising child star and later as an established, 20-something action star. Having newly broken into fame on a kids TV show, Otis (played with stunning depth by young actor Noah Jupe) spends his days on set as a charming goofball, and his nights rehearsing for the next day’s work while enduring his overbearing, abusive father James (strikingly portrayed by LaBeouf himself). Older Otis (played by the outstanding Lucas Hedges) has left the goofball persona behind, and has established himself as a Hollywood action hero. But his current success has him spiraling into a world of heavy partying, resulting in arrests and eventual rehab. At both stages in life, Otis is desperately searching for connection, his place in the world, and himself. Keenly directed by Alma Har’el (LoveTrue, PFF25) and written with tender honesty by LaBeouf, Honey Boy is a stunning collaboration that chronicles an exhilarating, lonely journey through stardom, addiction, and redemption.

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

SPONSORED BY THE DEACON

PARADISE HILLS
DIR: ALICE WADDINGTON / COUNTRY: USA / LANG: ENGLISH

SUNDAY, OCT. 20 / 5:15 PM / RITZ EAST A
MONDAY, OCT. 21 / 6:00 PM / RITZ EAST A

A band of misfit girls plot to escape the fairytale island of Paradise when they realize that its picture-perfect exterior masks a far more sinister reality.

Waking up alone and disoriented on a strange, beautiful island, Uma (Emma Roberts) must piece together why and how she got there. The island is dominated by Paradise Hills, a bizarre finishing school run by the austere Duchess (Milla Jovovich). There, hundreds of troubled young women from society’s upper echelons — aptly dubbed Uppers — dress in prim white garb as they attend yoga classes, receive spa treatments, and eat meals precisely curated for their ideal mental and physical states. Uma’s roommates Yu (Awkwafina, The Farewell) and Chloe (Danielle McDonald, Patti Cake$) seem to be resigned to their new lives, and don’t immediately jump at the chance to assist Uma in her grandiose plans to escape. Also a resident on the island is glamorous pop star Amarna (Eiza González, Baby Driver), who takes Uma under her wing. When things go awry, Uma is faced with the chilling and menacing truth behind the island’s pastel façade and must risk everything to regain freedom for herself and her friends. Equal parts sci-fi thriller and pointed social critique, Paradise Hills is a dreamlike portrait of an authoritarian future that feels all too believable.

PRINT SOURCE: SAMUEL GOLDWYN / MILES FINEBURG / MILES@SAMUELGOLDWYN.COM
In an acclaimed performance, Kristen Stewart stars as French New Wave icon Jean Seberg, whose life and career were derailed by the explosive political climate of the 1960s.

In 1968, nearly a decade after achieving international fame as the ingénue in Jean-Luc Godard’s *Breathless*, Jean Seberg is flying first class over the Atlantic, willfully ignoring the script in her lap and her agent chattering in her ear. Instead, she’s far more interested in two of her fellow passengers: Betty Shabazz, the widow of Malcolm X, and Hakim Jamal (Anthony Mackie), a fiery African American activist. When their plane is met by reporters, Jean impulsively offers a raised fist salute along with the Black Power activists — a gesture that will change the course of her life. Her ongoing and very public support of civil rights causes, coupled with an extramarital affair with Hakim, place the actress squarely in the sights of the FBI’s notorious COINTELPRO division, which sought to discredit and destroy anyone they labeled “subversive.” As the Bureau unleashes an array of underhanded tricks against Jean, her friends, and her family, newly transferred agent Jack Solomon (Jack O’Connell) can’t help but question the agency’s actions as he watches it slowly tear a young woman’s life apart in this film that’s equal parts biopic, political thriller, and showcase for the tremendous talents of Stewart.

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

In the concern of her upper-crust husband and in-laws, a young housewife develops a taste for inanimate objects in this dark, clever feminist comedy.

The wildly inventive and stomach-churning *Swallow*, from first-time narrative filmmaker Carlo Mirabella-Davia, has its sights set on the established patriarchy and the oozing toxic masculinity that permeates our culture. Within the confines of an immaculately decorated midcentury home in upstate New York, the always dolled-up Hunter (Haley Bennett, in a star-making turn) tends to her successful husband’s every whim. When she isn’t deflecting passive-aggressive barbs from her mother-in-law (Elisabeth Marvel), the meek Hunter spends her days playing soulless games on her iPhone or preparing another lavish meal. But when her curiosity to consume a decorative marble awakens an unfulfilled need to do something unexpected, she begins down a path that is equally liberating and dangerous. As the small, passed objects quickly amass on her bedside table, Hunter’s newfound independence faces a threat in the form of her insufferable husband Richie (Austin Stowell). What begins as a satirical farce about the elite’s status-obsessed lifestyle and antiquated gender roles morphs into an empowering and compassionate story of a woman’s journey to freedom, anchored by the always surprising and committed performance by the phenomenal Bennett.

PRINT SOURCE: IFC FILMS / SHANNON BALTHAD
SHANNON.BALTHAD@IFCFILMS.COM
In this compassionate drama, a dour widow and her precocious daughter have their world shaken when a pregnant, homeless young woman shows up at their doorstep.

Set in contemporary Casablanca, Moroccan filmmaker Maryam Touzani’s feature debut is the heart-tugging yet hopeful story of three generations of women supporting one another through joy and heartbreak. Samia (Nessrine Erradi) is pregnant and living on the city’s streets, a particularly precarious situation in a country in which unwed motherhood means being publicly shunned. Going door to door in search of work, Samia lands at the home of Abla (Loubna Azabal, PFF27’s Sofia), a widow whose difficult life and emotional trauma have lent her a world-weariness far beyond her years. Though Abla rebuffs Samia at first, Abla’s vivacious young daughter Warda (Daoua Belkhaouda) encourages her to open their doors to the expectant mother. They begin to work side-by-side in Abla’s in-house bakery, and the older woman’s tough shell starts to dissolve. She and her daughter grow more attached to their warm-hearted new housemate, but Samia’s progressing pregnancy means that she’ll soon have to make a wrenching choice. Subverting notions of traditional domestic roles with delicacy and nuance, Adam is a moving, subtly radical celebration of female autonomy and solidarity.
AND THEN WE DANCED
ORIGINAL TITLE: DA CVEN VICEKVET / DIR: LEVAN AKIN
COUNTRY: SWEDEN, GEORGIA, FRANCE / LANG: GEORGIAN
YEAR: 2019 / LENGTH: 113 MIN / CAST: LEVAN GELBAKHIANI,
ANA JAVAKISHVILI, BACHI VALISHVILI, GIORGI TSERETELI

FRIDAY, OCT. 18 / 12:00 PM / RITZ EAST B
SATURDAY, OCT. 19 / 5:30 PM / RITZ EAST B

An ambitious dancer in Georgia’s National Ballet is forced to
confront his desires and reevaluate his priorities after the arrival of
a charming new troupe member.

A runaway audience favorite of the Directors’ Fortnight at this year’s
Cannes, And Then We Danced follows Merab (breakout newcomer
Levan Gelbakhiani) as he navigates rigorous daily rehearsals at
Georgia’s esteemed National Ballet while struggling to make ends
meet for his cash-strapped family. When lighthearted, capricious
male dancer Irakli (Bachi Valishvili) joins the ensemble, the skilled
newcomer poses a threat to Merab’s rank at the ballet. Merab is
equal parts intimidated and captivated by the confident Irakli,
whose talent earns him the respect of the ensemble’s ruthless
instructor (Kakha Gogidze). When a new spot unexpectedly opens
up in the troupe’s prestigious touring ensemble, Merab and Irakli
are both given the opportunity to audition for the coveted spot.
During intense practices and playful ensemble hangouts, the two
transition from being rivals into something much more. Director
Levan Akin was galvanized after Georgia’s first LGBTQ pride parade
led to widespread anti-gay violence, and the exquisite And Then We
Danced movingly addresses the consequences of forbidden desire
in a society in which being true to oneself could spell the difference
between life and death.

PRINT SOURCE: MUSIC BOX FILMS / KYLE WESTPHAL
KWESTPHAL@MUSICBOXFILMS.COM

BEANPOLE
ORIGINAL TITLE: DYLDA / DIR: KANTEMIR BALAGOV
CAST: VIKTORIA MIROSHNIchenKO, VASILISA PERELYGINA,
ANDREY BYKOV, IGOR SHIROKOV

MONDAY, OCT. 21 / 3:15 PM / RITZ FIVE
TUESDAY, OCT. 22 / 8:30 PM / RITZ FIVE

After the end of World War II, a shy woman with an unusual
nickname is confronted with an ultimatum when her female
comrade returns home to Leningrad demanding answers.

The scars of war, physical or mental, do not disappear once one
leaves the battlefield. But for the towering, pasty, and thin Iya
(Viktoria Miroshnichenko), life with three-year-old Pashka in
post-siege Leningrad has returned to near normalcy amongst the
decrepit buildings and rubble-filled streets. Her work as a nurse
and silent confidant to many of the disabled veterans at the local
hospital is only interrupted by occasional, PTSD-driven fits of
paralysis. The surprise early return of Iya’s close friend, the fiery
Masha (Vasilisa Perelygina), from the frontlines would be cause for
celebration, if not for the news of an immense tragedy. Now bound
together through loss more than ever before, the two very different
women must navigate their complicated relationship and post-war
life. Although the dreary, snowy streets of Leningrad are impeccably
captured in Kantemir Balagov’s magnificent Beanpole, it is the
young filmmaker’s brilliant choice to infuse a lush color palette into
the bleakest of scenarios that remains seared into the memory.
This, combined with the extraordinary first-time performances from
the film’s two leads, make what would be a slow and somber affair
into one of the most passionate and hauntingly memorable films of the
year.

PRINT SOURCE: KINO LORBER / CHRIS WELLS
CWELLS@KINOLORBER.COM
DIVINE LOVE

ORIGINAL TITLE: DIVINO AMOR / DIR: GABRIEL MASCARO / COUNTRY: BRAZIL, URUGUAY, DENMARK, NORWAY / LANG: PORTUGUESE

TUESDAY, OCT. 22 / 6:00 PM / RITZ EAST A
THURSDAY, OCT. 24 / 4:00 PM / RITZ EAST A

A bureaucratic woman in the divorce department of a near-future Brazil attempts to sway couples to join an unconventional therapy group with odd methods.

The future is fluorescent in Neon Bull director Gabriel Mascaro’s newest film, which imagines a 2027 Brazil where evangelism is the national pastime, permeating everything from mass raves to drive-thru priests. At the center of Mascaro’s neon-lit satire is the ultra-conservative government’s divorce clerk Joana (Dira Paes). A devout believer in a higher power, Joana tugs professional lines when she convinces those seeking separation to sit in on a Divine Love therapy session. Divine Love is a mysterious, cult-like group that had been the key factor in saving the woman’s marriage to her husband Danilo (Julio Machado). Though the aging couple remains active in the bedroom, their prayers to conceive a child have not been met. When a revelation is made that calls her own beliefs into question, Joana will stop at nothing to see the Lord’s work to the end. Fantastically shot on 35MM and featuring an intoxicating synth-laden soundtrack, Mascaro’s vision of a post-Bolsonaro Brazil is erotic, terrifying, and often uncomfortably comedic. Divine Love sings its satirical gospel with such conviction, it will make a believer out of anyone.

PRINT SOURCE: MEMENTO FILMS / FESTIVAL@MEMENTO-FILMS.COM

FLATLAND


SATURDAY, OCT. 19 / 8:05 PM / RITZ EAST A
WEDNESDAY, OCT. 23 / 4:00 PM / RITZ EAST A

Two young women try to escape their pasts with a dogged detective hot on their trail in this rollicking, feminist neo-Western set in the wide-open deserts of South Africa.

Clad in a blood-splattered bridal gown, virginal, mixed-race teenager Natalie (Nicole Fortuin) is on the lam after a wedding night from Hell. She seeks the help of her Afrikaner best friend, heavily pregnant wild child Poppie (Izel Bezuidenhout), and the two set out on horseback for the bright lights of Johannesburg. Along the way, they’re tracked by Captain Beauty Cuba (Faith Baloyi), a detective whose penchant for soap operas and velour tracksuits camouflages shrewd sleuthing skills and an impeccable nose for the truth. Beauty is convinced that the two runaways are the key to exonerating her fiancée, who’s been imprisoned for a murder she doesn’t believe he committed. Flatland brilliantly weaves together the stories of these three women, culminating in a thrilling showdown in which each is forced to tap into new sources of strength and solidarity. The third feature by promising filmmaker Jenna Bass offers an invigorating, consistently surprising take on familiar genres, lacing its copious thrills with a sharp skewering of the lingering race, gender, and class divisions of post-apartheid South Africa.

PRINT SOURCE: THE MATCH FACTORY / JOYCE NEWRZELLA FESTIVALS@MATCHFACTORY.DE
HEARTS AND BONES
DIR: BEN LAWRENCE / COUNTRY: AUSTRALIA / LANG: ENGLISH
YEAR: 2019 / LENGTH: 111 MIN / CAST: HUGO WEAVING,
ANDREW LURI, HAYLEY MCELHINNEY, BOLUDE WATSON
TUESDAY, OCT. 22 / 1:30 PM / RITZ EAST B
FRIDAY, OCT. 25 / 5:15 PM / RITZ EAST A

An Australian photographer who has documented some of the world’s worst conflicts must reckon with his demons when one of his former subjects re-enters his life.

Physically and emotionally scarred after decades of capturing wars and atrocities, Dan Fisher (Hugo Weaving) returns to Sydney for an exhibition of his work. Dan is accused by critics of trafficking in “misery porn,” though he views his photos as a vital way to draw attention to injustice and human suffering. But he’s forced to call his noble intentions into question when good-natured taxi driver Sebastian (Andrew Luri) turns up on his doorstep. Sebastian emigrated to Australia from his native South Sudan and implores Dan not to exhibit horrific photos of his home country in the upcoming retrospective. Instead, Sebastian encourages Dan to take pictures of his choir, which is made up mostly of refugees who have fled violence in their homelands. An unlikely bond forms between the two men, though a dark secret hidden in one of Dan’s photos dramatically shifts their dynamic. With his narrative feature debut, director Ben Lawrence deftly traces the parallels and profound disparities between the two men, who are movingly brought to life by both veteran performer Weaving and first-time actor Luri.

PRINT SOURCE: VISIT FILMS / TAREK SHOUKRI

IDOL
ORIGINAL TITLE: WOO SANG / DIR: LEE SU-JIN
COUNTRY: SOUTH KOREA / LANG: KOREAN / YEAR: 2019
LENGTH: 144 MIN / CAST: HAN SEOK-KYU, SUL KYUNG-GU,
CHUN WOO-HEE, KANG MAL-GEUM
THURSDAY, OCT. 24 / 8:30 PM / RITZ EAST B
SUNDAY, OCT. 27 / 4:30 PM / RITZ EAST B

From South Korea, this deliciously twisty neo-noir tracks the bloody fallout that ensues when a politician’s teenage son kills a man in a hit-and-run.

Gearing up for an election, politician Myung-hui (Han Seok-kyu) experiences a devastating setback when his teenage son comes home one night lugging the dead body of a man he’s killed in a hit-and-run. Fearing for his morally upright reputation, Myung-hui encourages the boy to turn himself into the police. But the victim’s hysterical father Joong-sik (Sul Kyung-gu) isn’t happy with the boy’s lenient sentence, and senses that something isn’t quite right about the family’s account of events. Both Myung-hui and Joong-sik conduct investigations into the accident, though they have drastically different motivations for finding the truth. The victim’s fiancé — an illegal Chinese immigrant named Ryeon-hwa (Chun Woo-hee) — has been missing since the night of the accident and locating her is of vital importance to both men. Soaked with rain and blood, Idol is a fast-paced thriller with a deliriously high body count and copious unexpected twists and turns. Yet in spite of its genre trappings, Idol manages to touch upon deep-rooted political dishonesty, unchecked privilege, and the plight of illegal immigrants in South Korea. It’s a richly entertaining but deeply unnerving portrayal of widespread societal corruption.

PRINT SOURCE: FINECUT / YOUNGKYUNG SOHN / YK@FINECUT.CO.KR
INVISIBLE LIFE

ORIGINAL TITLE: A VIDA INVISÍVEL / DIR: KARIM AÏNOUZ
COUNTRY: BRAZIL, GERMANY / LANG: PORTUGUESE / YEAR: 2019
LENGTH: 139 MIN / CAST: CAROL DUARTE, JULIA STOCKLER,
FERNANDA MONTENEGRO, GREGORIO DUVIVIER

FRIDAY, OCT. 25 / 2:00 PM / RITZ EAST B
SATURDAY, OCT. 26 / 12:10 PM / RITZ EAST B

Two inseparable sisters in 1950s Brazil are forced to live apart in this lush, tropical melodrama that won Un Certain Regard at this year’s Cannes Film Festival.

With 1950s Rio de Janeiro as its backdrop, this stunningly-composed, personal drama follows two sisters who are both nurturing hopeful dreams for the future. 18-year-old Euridice (Carol Duarte) is a piano prodigy set on fulfilling her potential, and 20-year-old Guida (Julia Stockler) is yearning to find her true love. When the two are separated one fateful day, they must begin their lives anew without each other, while still pursuing their individual destinies. Though Euridice and Guida are divided, they hold firmly onto the hope of reuniting. Much to the chagrin of their conservative father Manuel (António Fonseca), Guida’s capricious nature lands her in a swift elopement that leaves her hard-up and alone in Europe. Embittered, Manuel drives a deeper wedge between the sisters after lying about Euridice’s real whereabouts. Both convinced that the other is off fulfilling her dreams a world away, the sisters must continue to fight for their own futures, and have faith in one day finding each other. Exquisitely directed by Karim Aïnouz, Invisible Life is a stirring depiction of pursuing your dreams, and the unbreakable love between two sisters.

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

JALLIKATTU

DIR: LIJO JOSE PELLISSERY / COUNTRY: INDIA / LANG: MALAYALAM
YEAR: 2019 / LENGTH: 91 MIN / CAST: ANTHONY VARGHESE,
CHEMBAN VINOD JOSE, SABUMON ABDUSAMAD,
SANTHY BALACHANDRAN

FRIDAY, OCT. 18 / 7:30 PM / RITZ EAST A
SUNDAY, OCT. 27 / 8:00 PM / RITZ EAST A

A madcap hunt for a bull on the loose throws an entire Indian village into a frenzy, leading to a dangerous and visceral clash that can only end in violence in this wildly cinematic, jaw-dropping feature.

One of the most exciting discoveries of the year, Lijo Jose Pellissery's Jallikattu is an explosive, tour-de-force chase film that has more than just meat on its mind. Opening with an invigorating score and blissfully chaotic visuals, Pellissery introduces the morning routines of a small Indian village and the drama that exists behind closed doors. After the butcher’s bull (and the village’s primary meat source) escapes and begins to wreak havoc on the local shops, an immense hunt begins. The bull clearly has no prejudice as it tramples across socio-economic lines, infuriating everyone in its wake. A raging bloodlust consumes all involved when a heralded hunter, who’d been exiled from the community, is enlisted to kill the bull. What begins as a normal day turns into a near-apocalyptic war zone that lays bare the town’s pernicious patriarchy and the folly of man’s destructive ego. Although the title refers to the traditional — and controversial — event in which a crowd attempts to stop a bucking bull, Pellissery’s new film relishes the nerve-wracking chaos that ensues when hundreds of men begin to act like beasts.

PRINT SOURCE: OPUS PENTA / NAUSHAD SALAHUDIN
NAUSHADUS@GMAIL.COM
LITIGANTE
DIR: FRANCO LOLLI / COUNTRY: COLOMBIA, FRANCE

MONDAY, OCT. 21 / 1:15 PM / RITZ EAST A
TUESDAY, OCT. 22 / 3:30 PM / RITZ EAST A

A lawyer in the midst of a corruption scandal navigates single motherhood, the pitfalls of the dating world, and her most challenging case yet: her mother.

With each blistering barb and painful truth, Franco Lolli’s Cannes Critics’ Week opening night film Litigante is a smart and cathartic exploration of a Colombian family on the verge of a breakdown. Beady-eyed, quick-witted matriarch and retired lawyer Leticia (Lolli’s mother Leticia Gómez) discovers her lung cancer has returned, yet still finds the strength to criticize every life decision of her eldest daughter Silvia (Lolli’s cousin Carolina Sanín). Silvia can’t even escape judgment at work when she is publicly hanged on a morning talk show for representing a government corruption scandal. The only light in Silvia’s life is her young son Antonio, who receives equally gushing admiration from Leticia. But Antonio isn’t enough to curb the years of resentment between the eerily similar women, which is escalated by Leticia’s sense of dwindling time. A revelation in her first screen performance, Sanín effortlessly projects anguish and ferocity in Silvia’s moments of pain and levy. Inspired by Sanín’s own life, Lolli has constructed a dense, multi-faceted drama that is executed with a natural ease even when the relationships are in contempt.

PRINT SOURCE: KINOLOGY / GRÉGOIRE GRAESSLIN
FESTIVALS@KINOLOGY.EU

NINA WU
ORIGINAL TITLE: JUO REN MI MI / DIR: MIDI Z / COUNTRY: TAIWAN, MALAYSIA, MYANMAR / LANG: MANDARIN / YEAR: 2019
LENGTH: 103 MIN / CAST: WU KE-XI, VIVIAN SUNG, KIMI HSIA, SHIH MING-SHUAI

SATURDAY, OCT. 19 / 9:45 PM / RITZ FIVE
TUESDAY, OCT. 22 / 1:15 PM / RITZ FIVE

After being offered the role of a lifetime, an aspiring actress slowly descends into madness when confronted by the rampant sexual abuse within the film industry.

Co-written by its lead actress, Wu Ke-Xi, and her longtime collaborator, filmmaker Midi Z, Nina Wu is a merciless condemnation of a lucrative institution whose shiny exterior belies a nefarious underbelly of exploitation. The shy Nina spends her evenings cooped up in her small Taipei apartment coyly posing for unseen spectators on the Internet and dreaming of becoming a movie star. Her wishes come true when she accepts, despite numerous red flags, the nameless role of a female hero in a hotshot director’s newest film. The moment Nina finds herself on set, Midi Z and Wu begin to construct a harrowing labyrinth of scenes in which repressed trauma, hallucinations, and the film-within-a-film become increasingly difficult to parse. Known for gritty, naturalistic films exploring society’s fringes, Midi Z indulges in hyperstylization to construct a visually striking, sadly relevant nightmare. Yet, it is Wu who steals the film, balancing stone-faced aloofness and heartbreaking, empathetic moments of raw emotion. Certain to stir conversation, Nina Wu is a harsh but welcome depiction of a reality that many face, in the entertainment industry and beyond.

PRINT SOURCE: SEASHORE IMAGE PRODUCTIONS, HARVEST 9 ENTERTAINMENT, JAZZY PICTURES / ISABELLA HO
ISABELLAHO@SEASHORE-IMAGE.COM
**PAPICHA**

**DIR:** MOUNIA MELDOUR  / **COUNTRY:** ALGERIA, FRANCE, BELGIUM, QATAR  / **LANG:** ARABIC, FRENCH, ENGLISH  / **YEAR:** 2019
**LENGTH:** 105 MIN  / **CAST:** LYNA KHOURDI, SHIRINE BOUTELLA, AMIRA HILDA DOUWAIDA, NADIA KACI

**IN COMPETITION**

During the Algerian Civil War, an aspiring fashion design student plans a progressive fashion show in spite of the growing Islamist insurgency that threatens her independence.

Based on her own experiences in Algeria, the powerful debut film from Mounia Meddour is a rallying cry filled with passion, love, and a fierce determination found in its young, inspiring cast. Though the Algerian Civil War would come to be known as the “Black Decade,” Algiers university student Nedjma (Lyna Khoudri) saturates her growing fashion design portfolio with splashes of color and zeal. High-tension checkpoints are only minor setbacks for her weekend trips to dance clubs to share her party dresses with other students. Nedjma’s radiant and wild personality, matched by Meddour’s fluid, energetic direction, is challenged when Islamic protesters start to disrupt the safe haven of her Western-friendly university. As students begin to abandon their education in fear for their safety, Nedjma and her friends stage a controversial fashion show featuring pieces made only from the traditional Algerian white haik. Led by the magnetic Khoudri, Papiha smartly captures a talented group of young women obsessing over boys, music, and school even as they bravely stand defiant against a growing threat.

**PRINT SOURCE:** JOUR2FÉTE / MELEN BOUETARD
**ASSISTANT SALES@JOUR2FÉTE.COM**

**QUEEN OF HEARTS**

**ORIGINAL TITLE:** DRONNINGEN / **DIR:** MAY EL-TOUKHY  
**COUNTRY:** DENMARK  / **LANG:** DANISH  / **YEAR:** 2019
**LENGTH:** 127 MIN  / **CAST:** TRINE DYRHOLM, GUSTAV LINDBERG, MAGNUS KREPPER, LIV ESMÅR DANNEMANN

**IN COMPETITION**

Exquisitely composed, Queen of Hearts explores the taboo as a successful lawyer seduces her teenage stepson while stopping at nothing to protect her own reputation.

Mesmerizing from the very first shot, Danish filmmaker May El-Toukhy invites audiences to watch, in thrilling trepidation, as the meticulous layers of her erotic drama are slowly peeled away until only unbridled, raw emotion is left. Despite Anne’s (Trine Dyrholm, *Nico, 1988*) enviable modernist home and idyllic surroundings, she exists behind an icy, calculated façade. A committed lawyer for domestic abuse cases, as well as a wife and mother of two girls, Anne appears to be inspired and content — as long as she is in control. The arrival of her husband’s at-risk teenage son, Gustav (Gustav Lindh), for the summer holiday is simply seen as a minor inconvenience for her home. When a secret between the two is held from Gustav’s father, Anne begins to cultivate a flirtatious friendship with her stepson. Mutual appreciation ignites immense passion as Anne begins to lose control over everything she has accomplished. As each encounter endangers their affair’s discovery, Gustav’s wavering maturity becomes a serious threat to Anne’s reputation and livelihood. Equally steamy and chilling, this Sundance Audience Award winner is a brilliant character study that challenges perception and expectations while cementing lead Dyrholm as one of the greats.

**PRINT SOURCE:** BREAKING GLASS PICTURES / MEGHAN MIHALCHICK
**MEGHAN@BGPICS.COM**
SYNONYMS

ORIGINAL TITLE: SYNONYMES / DIR: NADAV LAPID
COUNTRY: FRANCE, ISRAEL, GERMANY / LANG: FRENCH, HEBREW
YEAR: 2019 / LENGTH: 123 MIN / CAST: TOM MERCIER,
QUENTIN DOLMAIRE, LOUISE CHEVILLOTTE, URIA HAYIK

MONDAY, OCT. 21 / 8:30 PM / RITZ FIVE
FRIDAY, OCT. 25 / 12:15 PM / RITZ EAST A

A young Israeli man renounces his identity and flees to Paris in this mesmerizing satirical drama, which took home the Golden Bear at this year’s Berlin Film Festival.

Soon after arriving in Paris, Israeli Yoav (newcomer Tom Mercier, in an electric performance) is robbed of his only belongings. Naked and nearly frozen to death, he’s found by chic bourgeois couple Emile (Quentin Dolmaire) and Caroline (Louise Chevillotte), who view their strange new friend with a mixture of pity, curiosity, and attraction. Yoav is driven by an all-consuming desire to erase his former identity, refusing to speak a word of Hebrew and communicating in hilariously florid, dictionary-learned French. In scenes that blur the line between mordant comedy and white-knuckle tension, Yoav makes bumbling and somewhat deranged attempts at self-reinvention, often becoming a subject of ridicule and objectification in the process. As he desperately chases a new existence, the life he left behind continues to insidiously seep back in. Loosely based on the experiences of writer-director Navad Lapid (The Kindergarten Teacher), Synonyms is a hypnotic, audacious, and completely unpredictable film. An incendiary satire of both Israeli and French cultural mores and a haunting meditation on national identity, Synonyms brilliantly captures the futility of trying to escape the people and places that form us.

PRINT SOURCE: KINO LORBER / CHRIS WELLS
CWELLS@KINOLORBER.COM

SYSTEM CRASHER

ORIGINAL TITLE: SYSTEMSPRENGER / DIR: NORA FINGScheidt
COUNTRY: GERMANY / LANG: GERMAN / YEAR: 2019
LENGTH: 118 MIN / CAST: HELENA ZENGEL, ALbrecht SCHUCH,
GABRIela MARIA SCHMEIDE, LISA HAGMEISTER

TUESDAY, OCT. 22 / 8:15 PM / RITZ EAST A
WEDNESDAY, OCT. 23 / 1:30 PM / RITZ EAST A

Young actress Helena Zengel delivers an unforgettable performance in this raw, heartrending portrait of a girl struggling to forge a family bond despite severe behavioral issues.

Nine-year-old Benni (Helena Zengel) might look sweet, but don’t let the angelic appearance fool you. She’s what’s known in the child welfare system as a “system crasher”: a kid whose out-of-control behavior is so disruptive and dangerous that she’s nearly impossible to place in a group home or foster family. Benni acts out partly because she doesn’t want to settle for a new home. All she wants is to live with her mother, a put-upon woman who’s incapable of handling her daughter’s volatile temper. Desperate for love yet prone to vicious attacks and shrieking outbursts, Benni has driven even her tireless caseworker Maria (Gabriela Maria Schmeide) to the point of despair. Hope comes in form of tough but caring volunteer Micha (Albrecht Schuch), but will his unconventional methods be enough to do the seemingly impossible? Director Nora Fingscheidt and her gifted lead actress urge the viewer to care for Benni without soft-pedaling her destructive, sometimes disturbing behavior. Never resorting to easy answers, System Crasher offers a nuanced look at the way modern society still struggles to do right by its most vulnerable members.

PRINT SOURCE: BETA CINEMA GMBH / COSIMA FINKBEINER
COSIMA.FINKBEINER@BETACINEMA.COM
A married father is torn between his male lover and the pressures of his wealthy, zealously religious family in this drama from Ixcănul director Jayro Bustamante.

Unlike many films about gay self-actualization, Temblores begins after its protagonist, married father of two Pablo (Juan Pablo Olyslager), has already embraced his identity as a gay man and embarked on a new life with his boyfriend Francisco (Mauricio Armas). The film is concerned with the aftershocks of Pablo’s decision, and the tyrannical efforts of his well-heeled family to bring him back into the fold. Pablo’s sheltered wife Isa (Diane Bathen) teeters between self-blame and vengeful rage, while his parents and siblings resort to increasingly manipulative measures, including a stay at a nightmarish pray-the-gay-away camp. Bustamante harrowingly dramatizes the ways Pablo’s family weaponizes his personal freedom against him, juxtaposing their harshness with the tenderness of Pablo’s interactions with Francisco. It’s easy to understand that Pablo deserves his freedom and happiness, but harder to grasp the sacrifices he must make in order to live his life honestly — especially when his relationship with his children is threatened. Never glib about the complexity of balancing one’s personal truth with the constraints of family, church, and society, Temblores asks the painful question: “Do we have the right to be happy if it hurts other people?”

PRINT SOURCE: FILM MOVEMENT / MAXWELL@FILMMOVEMENT.COM

In the opening moments of The Unknown Saint, a thief (Younes Bouab) hides a bag full of cash on an unassuming hilltop in the Moroccan desert, moments before being apprehended by police. When the film picks up several years later, the thief is newly freed from prison and ready to claim his buried treasure. Unbeknownst to him, the site has been turned into a shrine dedicated to an unknown saint whose gravesite supposedly holds healing powers. Frustrated but not deterred, the thief holes up in the nearby village that’s popped up to service the shrine’s pilgrims as he plots a way to break into the padlocked mausoleum and retrieve his loot. Meanwhile, a sophisticated doctor (Anas El Baz) moves to town, and must adjust to the comically slow pace of life and obstinately old-fashioned ways of the village. Populated by memorably eccentric characters and punctuated by brilliant visual gags, the debut feature of Alaa Eddine Aljem calls to mind the great deadpan works of Corneliu Porumboiu. With its gentle skewering of provincial life and superstition, The Unknown Saint laces its hilarious, bone-dry comedy with an undercurrent of world-weary wisdom.

PRINT SOURCE: THE MATCH FACTORY / JOYCE NEWRZELLA FESTIVALS@MATCHFACTORY.DE
WE ARE LITTLE ZOMBIES

ORIGINAL TITLE: WÎ Â RITORU ZONBÎZU / DIR: MAKOTO NAGAHISA
COUNTRY: JAPAN / LANG: JAPANESE / YEAR: 2019
LENGTH: 120 MIN / CAST: KEITA NINOMIYA, SATOSHI MIZUNO,
MONDO OKUMURA, SENA NAKAJIMA

SUNDAY, OCT. 20 / 2:45 PM / RITZ EAST A
FRIDAY, OCT. 25 / 7:15 PM / RITZ EAST B

Four emotionless orphans become an overnight viral sensation when they form a zeitgeist-capturing chiptune rock band in this zany ode to the power of pop.

A WHITE, WHITE DAY

ORIGINAL TITLE: HVÍTUR, HVÍTUR DAGUR / DIR: HLYNUR PÁLMASON
COUNTRY: ICELAND, DENMARK, SWEDEN / LANG: ICELANDIC
YEAR: 2019 / LENGTH: 109 MIN / CAST: INGVAR SIGURÐSSON,
IDA MEKKÍN HLYNSDÓTTIR, HILMIR SNÆR GUDNASON,
BJÖRN INGI HILMARSSON

WEDNESDAY, OCT. 23 / 8:00 PM / RITZ FIVE
THURSDAY, OCT. 24 / 1:15 PM / RITZ FIVE

A grieving widower becomes dangerously preoccupied with uncovering his late wife’s secrets in this powerful and hauntingly beautiful drama set in remote, rural Iceland.

Unable to shed a single tear after his parents die in a freak bus accident, Hikari (Keita Ninomiya) finds like-minded, apathetic tween souls in orphans Ikuko, Takemura, and Ishi. Though their parents all suffered horrific fates, the nihilist quartet takes to grieving by imagining their world as a video game — retro 8-bit level screens and all — instead of confronting reality. When the four decide to pick up instruments, including the wok-turned-cymbal that incited Ishi’s parents’ fatal fire, they become the “alive but dead inside” Little Zombies. A radical DIY music video announcing their anthemic manifesto goes viral when it captures the hearts of the entire nation. Faced with record deals, photo-ops, and idol status, the Little Zombies must now grapple with their newfound responsibility of being cynical role models to an admiring sea of impressionable teens. The most original, anything-goes debut of the year, Makoto Nagahisa’s We Are Little Zombies is a hyper-eclectic rainbow road into the psychedelic mind of an exciting new filmmaker.

PRINT SOURCE: NIKKATSU / MAMI FURUKAW
M.FURUKAWA@NIKKATSU.CO.JP

PRINT SOURCE: FILM MOVEMENT / MAXWELL@FILMMOVEMENT.COM
After a group of disenfranchised laborers leave Senegal in search of work, those left behind are plagued by mysterious fires, fevers, and nightly visits from restless souls.

Renowned French actress Mati Diop (35 Shots of Rum) catapults onto the international stage as a filmmaker with her haunting, award-winning feature debut, Atlantics. Under the foreboding shadow of an unfinished luxury high-rise in Senegal’s seaside capital of Dakar, a mob of frustrated construction workers demand to be compensated for three months of work. When their appeals fall on deaf ears, the men make plans to travel to Spain to find work. Amongst the disgruntled is impoverished Souleiman (Ibrahima Traoré), the secret lover of local woman Ada (Mame Bineta Sane). Despite promises of a future during her late night trysts with Souleiman, Ada is pressured by her family to marry the successful, arrogant, and emotionally detached businessman Omar (Babacar Sylla). But when the men mysteriously disappear on their voyage, a strange illness begins to seep into the community and troubling messages from the missing Souleiman send Ada on a hunt for the truth. Backed by an eerie synth score and stunning cinematography, Diop presents an enchanting, unique drama steeped both in timeless myth and the urgently topical stories of the current refugee crisis.
I LOST MY BODY

ORIGINAL TITLE: J’AI PERDU MON CORPS / DIR: JÉRÉMY CLAPIN
CAST: HAKIM FARIS, VICTOIRE DU BOIS, PATRICK D’ASSUMÇAO

FRIDAY, OCT. 18 / 12:15 PM / RITZ EAST A
WEDNESDAY OCT. 23 / 6:30 PM / RITZ EAST A

In this offbeat, award-winning feature debut from celebrated animation director Jérémy Clapin, a severed hand makes its way through a treacherous cityscape in search of its lost owner.

Adapted from a novel by Amélie co-writer Guillaume Laurant, I Lost My Body is, on one hand, the story of a lost appendage seeking the human from which it was violently separated. Inexplicably sentient after its detachment, the hand sets out on a perilous trek through Paris, encountering rats, traffic, and all other manner of urban hazards en route to its body. But while the hand’s saga might be the most strikingly unusual aspect of I Lost My Body, it’s not the only journey tracked in this eerie, enchanting animated feature. The film also chronicles the story of Naoufel (Hakim Faris), a young Moroccan man scraping together a meager living by working as a pizza delivery boy. Naoufel makes the acquaintance of spunky librarian Gabrielle (Victoire Du Bois) and becomes obsessed with getting to know her, even talking his way into a job in her uncle’s carpentry workshop. Switching between the hand’s visceral, action-packed odyssey and Naoufel’s poignant efforts to create a better life for himself, this impressive debut feature is as emotionally incisive as it is visually inventive.

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

LES MISÉRABLES

LENGTH: 103 MIN / CAST: DAMIEN BONNARD, ALEXIS MANENTI, DJEBRIL ZONGA, ISSA PERICA

SUNDAY, OCT. 20 / 2:15 PM / RITZ EAST B
WEDNESDAY, OCT. 23 / 6:00 PM / RITZ EAST B

First-time feature director Ladj Ly caused a stir at Cannes with this knockout debut, a thrilling and socially resonant crime drama set in Paris’s poorest suburbs.

Taking its cue from the drone camera that figures prominently throughout, Les Misérables zooms in and out of the stories of a sprawling cast of characters — cops and residents, hardened criminals and rambunctious kids — as their paths collide over the course of an explosive day of violence. Newly transferred cop Stéphane (Damien Bonnard, PFF25’s Staying Vertical) is starting his first day patrolling the crime-ridden outlying suburb of Montfermeil. He’s paired with racist cop Chris (Alexis Manenti) and his slightly more scrupulous partner Gwada (Djebril Zonga), both of whom rely on questionable tactics to maintain relative peace with the various volatile factions that control the projects. This shaky harmony disintegrates over the course of Stéphane’s first day on the job, as a series of incidents causes the neighborhood to erupt into violence and put the three policemen on their guard. Though not a straightforward adaptation of the Victor Hugo classic, Les Misérables shares the novel’s furious concern for the neglected citizens of Paris’s poorest districts, whose lives are still marked by poverty and police brutality 150 years later.

PRINT SOURCE: AMAZON STUDIOS / MIKE JESSON
MICHAELJESSON@GMAIL.COM
SIBYL
DIR: JUSTINE TRIET / COUNTRY: FRANCE, BELGIUM / LANG: FRENCH
YEAR: 2019 / LENGTH: 100 MIN / CAST: VIRGINIE EFIRA,
ADÈLE EXARCHOPOULOS, GASPAR ULLIEL, SANDRA HÜLLER

SATURDAY, OCT. 19 / 6:00 PM / RITZ EAST A
SUNDAY, OCT. 27 / 2:15 PM / RITZ EAST B

In this intimate, empathetic showcase for director and star Hafsia Herzi, a young Parisian navigates her newly single status and explores her sexual freedom.

The second teaming of In Bed With Victoria (PFF25) director Justine Triet and star Virginie Efira, Sibyl picks up with its titular heroine soon after she’s decided to put her successful but demanding psychotherapy practice on hold in order to write a novel. Then, along comes prospective patient Margot (Adèle Exarchopoulos, PFF22’s Blue Is the Warmest Color), a tortured young actress in the midst of a torrid affair. Margot’s lover Igor (Gaspar Ulliel) happens to be her costar in a film directed by his longtime girlfriend, high-strung Mika (Sandra Hüller, PFF25’s Toni Erdmann). Sibyl becomes increasingly entwined in the romantic chaos, bringing back painful memories that threaten to undo her hard-won emotional stability. Sibyl effortlessly melds elements of romantic melodrama, screwball comedy, and Hitchcockian thriller to create a thoroughly entertaining and quietly audacious whole. Though the cast is uniformly excellent (and Hüller’s turn is a tragicomic tour-de-force), the film truly belongs to Efira, an actress with movie star charisma and raw emotional vulnerability in equal measure.

PRINT SOURCE: MUSIC BOX FILMS / KYLE WESTPHAL
KWESTPHAL@MUSICBOXFILMS.COM

YOU DESERVE A LOVER
ORIGINAL TITLE: TU MÉRITES UN AMOUR / DIR: HAISIA HERZI
CAST: DJANIS BOZYANI, JEREMIE LAHEURTE, ANTHONY BAJON,
SYLVIE VERHEYDE

THURSDAY, OCT. 24 / 3:45 PM / RITZ FIVE
FRIDAY, OCT. 25 / 7:45 PM / RITZ EAST A

Fraught with despair after learning that her live-in boyfriend Rémi (Jeremie Laheurte, PFF22’s Blue Is the Warmest Color) has been cheating on her, Lila (Herzi) wants to move on but doesn’t know how. After Rémi skips town for a couple of weeks to “find himself” in Bolivia, she welcomes guidance from her best friend Ali (Djanis Bouzyani), and even agrees to let a new age love guru perform a ritual in her apartment to cleanse her space and mind. Feeling ready to explore her new independence, Lila goes on dates with a string of suitors, including a chatty male chauvinist, a liberal couple, and a handsome stranger at a party. A much quieter option is Charly (Anthony Bajon), who asks to take Lila’s portrait for his photography portfolio after he is struck by her resemblance to Frida Kahlo. With Rémi’s eventual return, Lila is faced with the painful realities of the breakup that is still not out of her system. Beautifully directed and acted by Herzi, this deeply personal and female-centric film focuses on the murky aftermath of a complicated loss and an earnest journey of self-discovery and healing.

PRINT SOURCE: WILD BUNCH / FESTIVAL@WILDBUNCH.EU
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This intriguing documentary follows three single women in China who, according to societal conventions, have passed the appropriate age to marry and have children.

When a woman in China reaches just 27 years old and has yet to settle down, she is regarded as “leftover.” *Leftover Women* examines this demeaning moniker and the harsh societal pressure placed on women in China today, as three single hopefuls navigate the competitive dating market. By way of straight-shooting matchmakers, government-sponsored dating conventions, and marriage markets, the underlying search for genuine love conflicts with punitive pressure of an entire culture. Co-Directors Hilla Medalia and Shosh Shlam offer an intimate look into the lives of Qiu Hua Mei, Gai Qi, and Xu Min. Ranging from ages 28 to 36, the women each face the severe stress of finding a mate. In addition to their search, the women receive intense backlash as they pursue their careers, something that is seen as incredibly selfish. Hua Mei in particular grapples with her difficult social standing, questioning if she even ever wants to get married. Moving, thought-provoking, and often troubling, this timely documentary shines a light on the startling expectations set for women, and how these beliefs still run rampant in certain parts of the world.
SO LONG, MY SON

ORIGINAL TITLE: DI JIU TIAN CHANG / DIR: WANG XIAOSHUAI
CAST: WANG JINGCHUN, YONG MEI, QI XI, WANG YUAN

SATURDAY, OCT. 19 / 12:00 PM / RITZ EAST A
SATURDAY, OCT. 27 / 7:30 PM / RITZ EAST B

In this sprawling yet intimate epic from director Wang Xiaoshuai, the paths of two families affected by China’s one-child family policy intersect over three decades.

Director Wang Xiaoshuai (Beijing Bicycle) explores the far-reaching consequences of China’s oppressive one-child family policy through the story of a small group of friends whose lives take very different paths in the wake of a heartbreaking tragedy. In the present day, Yaojun (Liu Yaojun) and Liyun (Yong Mei) lead a modest, somewhat isolated existence in a Southern province where they don’t even speak the local dialect. But Yaojun and Liyun haven’t always been so reclusive; back in the early ’80s, they lived, worked, and started a family alongside another married couple: Yingming (Xu Cheng) and Haiyan (Ai Liya). When the two couples reunite years later after a long estrangement, they have decades worth of loss, betrayal, guilt, and buried secrets between them. Wang ingeniously shuffles the chronology of the characters’ lives, creating a patchwork of events that gradually cohere into a stunningly resonant whole in the film’s emotionally overwhelming climax. By devoting such ardent attention to these humble but emotionally nuanced characters, Wang highlights the way that broad social change shapes the lives of individual people.

PRINT SOURCE: THE MATCH FACTORY / JOYCE NEWRZELLA
FESTIVALS@MATCHFACTORY.DE

THE WILD GOOSE LAKE

LENGTH: 113 MIN / CAST: HU GE, GWEI LUN-MEI, LIAO FAN, REGINA WAN

SATURDAY, OCT. 19 / 3:35 PM / RITZ EAST A
SATURDAY, OCT. 26 / 7:45 PM / RITZ EAST B

Diao Yinan’s rain-soaked, neon-lit noir follows an ill-fated gangster and mysterious prostitute hiding out in a sordid resort town overrun by criminals and corrupt cops.

After taking home the top prize in Berlin for his breakthrough thriller Black Coal, Thin Ice, Diao Yinan returns with an even more ambitious neo-noir, which paints a damning portrait of Chinese governmental corruption through its seamy story of underworld criminals. Thief Zhou Zenong (Hu Ge) is on the lam after a messy and very violent showdown with rival gangsters leaves a police officer dead. He takes refuge in Wild Goose Lake, a dank, rundown resort town known for its “bathing beauties:” prostitutes who operate in broad daylight along the lake’s shores. One of these women — mysterious, troubled Liu Aiai (Gwei Lun-mei) — acts as an intermediary between Zhou and his estranged wife. As rival thugs and a battalion of cops close in, Zhou and Liu Aiai find themselves drawn to each other even as they continue to keep their true intentions close to the chest. Once again, Diao displays an ability to imbue the dingiest of locations — grimy noodle joints, seedy hotels, a shabby and strangely depopulated circus — with a striking, often surreal beauty. The director’s impeccable craftsmanship is on full display in several show stopping set pieces, in which warped slapstick and shocking violence are combined with balletic precision.

PRINT SOURCE: FILM MOVEMENT / MAXWELL@FILMMOVEMENT.COM
COME AS YOU ARE
DIR: RICHARD WONG / COUNTRY: USA / LANG: ENGLISH / YEAR: 2019
LENGTH: 106 MIN / CAST: GRANT ROSENMEYER, HAYDEN SZETO, RAVI PATEL, GABOUREY SIDIBE
FRIDAY, OCT. 18 / 7:15 PM / RITZ FIVE
SUNDAY, OCT. 20 / 2:45 PM / RITZ FIVE

With a nurse chauffeur and overbearing parents on their trail, three men with disabilities go on an unusual road trip to visit a Montreal brothel that caters to clients with special needs.

A remake of the critically acclaimed 2011 Belgian film Hasta la Vista, Come as You Are is a hilarious and thought-provoking take on the buddy road trip genre. Scotty (Grant Rosenmeyer), is a twenty-something paraplegic with a congenital condition that requires his mom (Janeane Garofolo) to do everything from feed him to clean his backside. Angry and bitter, Scotty has just one goal: to lose his virginity. Mo (Ravi Patel), a visually impaired romantic, is less interested in Scotty’s hijinks, though the two bond over their respective physical struggles. Through their physical therapy clinic, Scotty and Mo meet the new kid on the block, Matt (Hayden Szeto), who is also wheelchair-bound but has use of his arms. Despite immediately resenting Matt for his improved mobility, Scotty quickly finds a use for him; a brothel in Montreal serves clients just like him and Mo, but to make the trip financially viable, Scotty needs a third accomplice. After much convincing, the three sneak off, aided by jaded nurse Sam (Gabourey Sidibe, Precious). Their concerned parents race from state to state in hot pursuit of their boys, who do everything in their power not to be found. Loosely based on the life of activist Asta Philpot, this film is an infectiously enjoyable story of the pursuit of independence, self-discovery, and true friendship.

PRINT SOURCE: CAYA FILM / GRANT ROSENMEYER
GRANT@CAYAFILM.COM
ADAM

DIR: RHYS ERNST / COUNTRY: USA / LANG: ENGLISH / YEAR: 2018
LENGTH: 95 MIN / CAST: NICHOLAS ALEXANDER, BOBBI SALVÔR MENUEZ, LEO SHENG, MARGARET QUALLEY

SUNDAY, OCT. 20 / 5:30 PM / RITZ FIVE
TUESDAY, OCT. 22 / 6:00 PM / RITZ FIVE

High schooler Adam navigates an unfamiliar world of gender and sexual difference when he spends the summer in NYC with his proudly queer sister in this coming-of-age comedy.

Meet Adam (Nicholas Alexander), a socially awkward, fumbling romantic who can’t wait to have his first girlfriend. After his mom (SNL alum Ana Gasteyer) tells him he seems “down in the dumpies,” Adam jumps at the chance to spend the summer in New York City with his older sister Casey (Margaret Qualley). Casey quickly integrates her brother into her primarily LGBTQ+ social circle, opening his eyes to cultures and perspectives he’s never encountered. At a party following a marriage equality march, Adam meets and becomes immediately infatuated with Gillian (Bobbi Salvôr Menuez), a charming young woman who identifies as gay. After Gillian mistakes Adam’s gender identity, this boy-meets-girl rom-com quickly turns into an unconventional comedy of errors with complicated emotional stakes. Directed with a thoughtful and open-minded sensitivity by newcomer Rhys Ernst (a former director and producer on Transparent), the film captures an insightful look at the queer community in New York a decade ago. Disarmingly funny and deceptively complex, Adam is a tale about identity and acceptance that is sure to stir lots of conversation.

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

BLOW THE MAN DOWN

DIR: BRIDGET SAVAGE COLE, DANIELLE KRUDY / COUNTRY: USA
LANG: ENGLISH / YEAR: 2019 / LENGTH: 90 MIN /
CAST: MORGAN SAYLOR, SOPHIE LOWE, MARGO MARTINDALE, JUNE SQUIBB, ANNETTE O’TOOLE

THURSDAY, OCT. 24 / 6:00 PM / RITZ FIVE
SATURDAY, OCT. 26 / 12:00 PM / RITZ FIVE

A night out quickly spins out of control for two sisters in a seaside town where long-buried secrets bubble to the surface in this taut and refreshing crime thriller.

At first glance, the New England town of Easter Cove looks like any idyllic sleepy fishing village. But a deeper look reveals a rotted-out husk of sin, corruption, and high crime, with nothing but dead ends for those poor souls who can’t scrape by, like sisters Priscilla (Sophie Lowe) and Mary Beth (Morgan Saylor), who are recently mourning the loss of their mother. When Mary Beth commits a desperate act in self-defense, their decision to cover it up is a spark that quickly catches fire, dredging up long-buried secrets that put them smack in the middle of a decades-long feud that could shatter the community. Keeping the pace taut and the suspense tightly wound like a pair of veteran craftspeople, filmmakers Bridget Savage Cole and Danielle Krudy breathe new life into thriller tropes while grounding their astute character studies with an authentic sense of place, signaling real promise of new cinematic voices. With a stellar cast of stage and screen veterans alongside powerhouse newcomers, the performances, bolstered by Margo Martindale’s perfectly balanced crime boss, sparkle throughout this refreshing take on the juicy crime yarn.

PRINT SOURCE: AMAZON STUDIOS / MIKE JESSON
MICHAELJESSON@GMAIL.COM
FOURTEEN
DIR: DAN SALLITT / COUNTRY: USA / LANG: ENGLISH / YEAR: 2019
LENGTH: 94 MIN / CAST: TALLIE MEDEL, NORMA KUHLING, LORELEI ROMANI, C. MASON WELLS

THURSDAY, OCT. 18 / 10:00 PM / RITZ FIVE
SATURDAY, OCT. 19 / 12:00 PM / RITZ FIVE

Twentysomething New Yorker Mara confronts the challenges of adulthood while struggling to maintain her long-standing relationship with her erratic friend Jo in this lo-fi indie drama.

They say opposites attract in romantic relationships, but the same could be said for deliberate, responsible Mara (Tallie Medel) and unpredictable Jo (Norma Kuhling), young women who have remained friends since middle school despite their strikingly different personalities. Although both New Yorkers struggle to find rent money, steady work, and meaningful romantic relationships in an unforgiving city, Mara seems to be getting her life together while Jo’s situation only gets more and more precarious. The intense, unlikely bond between the two women is increasingly tested after Jo is fired from her job as a social worker, sending her into a self-destructive tailspin, forcing Mara to come to her aid. As the years pass, Mara must decide whether her friendship with Jo is worth more than her own health and sanity. Savoring low-key scenes of casual conversation spiked with moments of overwhelming emotion, filmmaker, critic, and cinephile Dan Sallitt (The Unspeakable Act) expertly traces the nuanced day-to-day effects of a complicated, sometimes toxic friendship. Featuring stellar performances from Medel and Kuhling, Fourteen is a film of uncommon depth and intelligence.

PRINT SOURCE: STATIC PRODUCTIONS / DAN SALLITT
SALLITT@POST.HARVARD.EDU

LUCKY GRANDMA

SATURDAY, OCT. 19 / 7:30 PM / RITZ FIVE
MONDAY, OCT. 21 / 6:15 PM / RITZ FIVE

After winning a large sum of money, a grouchy, chain-smoking grandmother finds herself mixed up with a seedy Chinatown gang in this wry, quirky comedy.

When the cantankerous, 80-year-old Chinatown resident known only as Grandma (Tsai Chin, The Joy Luck Club) becomes newly widowed, she seeks out a local fortune teller, who informs her that she will soon have immense luck. Grandma decides to go all-in at a casino and wins the jackpot. But she soon encounters the downside of good fortune when her winnings attract the attention of the Red Dragon gang. In hot pursuit of Grandma and her newfound wealth, Red Dragon’s henchmen have her on the run through the narrow alleys of Chinatown. Fearing for her life, Grandma hires a bodyguard (breakout Taiwanese talent Corey Ha) from a rival gang. The two form an unexpected friendship as they find themselves in the throes of an all-out gang war — and all the while Grandma must keep her son, daughter-in-law, and grandchildren in the dark and out of danger. Directed by first-timer Sasie Sealy and co-written by Sealy and Angela Cheng, this sharp comedy shines a loving light on an inscrutable character and her touching familial devotion.

PRINT SOURCE: TURTLE HEARTS LLC / KRISTA PARRIS
KRISTAPARRIS@GMAIL.COM

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THE VAST OF NIGHT
DIR: ANDREW PATTERSON / COUNTRY: USA / LANG: ENGLISH
YEAR: 2019 / LENGTH: 91 MIN / CAST: SIERRA MCCORMICK, JAKE HOROWITZ, GAIL CRONAUER, BRUCE DAVIS

THURSDAY, OCT. 24 / 8:15 PM / RITZ FIVE
SATURDAY, OCT. 26 / 8:45 PM / RITZ FIVE

Set over the course of one uncanny night in 1950s New Mexico, this intelligent, entertaining sci-fi thriller follows two teens investigating a strange, supernatural frequency.

The Vast of Night opens as fast-talking radio DJ Everett (Jake Horowitz) makes his way through a bustling high school gym where most of his peers are gearing up for a basketball game. He meets up with like-minded Fay (Sierra McCormick), a young switchboard operator trying to learn how to use her new tape recorder. Manning the switchboard while seemingly the rest of the town is occupied by the game, Fay stumbles upon a mysterious and eerie frequency. Hoping to discover its origin, she enlists Everett’s help. The two quickly begin to suspect that something far stranger than they ever could have predicted is lingering below the surface of their quaint suburban town. Piecing together accounts from townspeople calling into the radio station, Fay and Everett get closer to uncovering the peculiar truth. With his daringly ambitious feature debut, director Andrew Patterson infuses the film with nostalgic homages to The Twilight Zone and other spooky yarns of yesteryear, while simultaneously asserting himself as an exciting and strikingly original voice in science fiction storytelling.

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

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Bikram Yoga is familiar to many, but few know the real story of the enterprising, bizarre individual who put this famously grueling form of yoga on the map and the accusations of sexual assault that have clouded his fitness empire. Eva Orner’s vital documentary untangles the myth of self-styled “Beverly Hills Yogi” Bikram Choudhury from the sobering truth, bringing vital scrutiny to a figure who continues to attract acolytes despite his controversial history. Known for teaching workshops in nothing but a skimpy speedo and Rolex, Choudhury is a fascinating character, whose loony antics, bald-faced materialism, and thirst for the spotlight grew to astronomical proportions as his business and follower base reached new heights. Through archival footage and contemporary interviews, Orner provides evidence of the cultish pull that Choudhury exerted on his adherents, many of whom saw him as both fitness guru and spiritual mentor. It was this psychological sway that allowed Choudhury to manipulate and abuse many of his followers, and Bikram: Yogi, Guru, Predator is both a troubling portrait of Choudhury and a timely investigation into the ways powerful figures continue to exploit their influence.

PRINT SOURCE: NETFLIX / KATE FOX / KFOX@NETFLIX.COM
This riveting, multilayered documentary follows Israeli lawyer Lea Tsemel, who has spent nearly 50 years advocating for the rights of Palestinian defendants.

Since the early 1970s, attorney Lea Tsemel has gained a reputation as one of the most polarizing figures in Israel due to her tireless work on the behalf of Palestinian defendants. Tsemel has dedicated her career to extending compassion to her clients in the face of what she views as a fundamentally unjust court system, and in Advocate, filmmakers Philippe Bellaïche and Rachel Leah Jones follow the indefatigable lawyer as she works on two of the most difficult cases of her career: a young woman disfigured by a failed car bombing and a 13-year-old boy charged with attempting to kill Israelis in a stabbing spree. Employing an inventive mix of live action and animation, the filmmakers interweave this compelling real-life courtroom drama with significant episodes from Tsemel’s past, from her politically-ambivalent beginnings as a young soldier, to her leftist awakening as a member of the activist group Matzpen, to the many high-profile, controversial cases that have shaped her career. Advocate doesn’t attempt to gloss over the complexities of the ongoing Israeli-Palestinian conflict, but Tsemel’s eternal optimism in the face of dispiriting odds is truly inspirational.

PRINT SOURCE: FILM MOVEMENT / MAXWELL@FILMMOVEMENT.COM

In his propulsive and shockingly candid new film, Oscar-winning documentarian Alex Gibney traces the path of Russian billionaire-turned-prisoner Mikhail Khodorkovsky from oligarch to activist. Once a notorious “gangster capitalist” known for a vast fortune through unscrupulous dealings, exiled Russian businessman Mikhail Khodorkovsky is now an outspoken critic of Vladimir Putin’s authoritarian regime. Through archival footage and interviews with Khodorkovsky and others, director Alex Gibney (Zero Days, PFF25) tracks this remarkable transformation. In the early ’90s, Khodorkovsky became a symbol of the cultural and economic openness in Russia after the fall of the Soviet Union when he created the nation’s first commercial bank and established Yukos, Russia’s biggest oil company. For a time, he was believed to be Russia’s richest man. Only after openly criticizing Putin did Khodorkovsky taste the limits of personal freedom in modern Russia, leading to a harrowing series of show trials and a ten-year sentence in a Siberian prison. Now a leading proponent of democracy, Khodorkovsky remains a fascinatingly slippery figure, whose present principled position doesn’t quite overshadow his shady past. In Gibney’s expert hands, Khodorkovsky’s story has the propulsive force of a political thriller. Yet it’s one that, given the resurgent prominence of Putin in America’s own national discourse, has chilling real-world implications.

PRINT SOURCE: KEW MEDIA DISTRIBUTION / RIAYA.ABOULELA@KEWMEDIA.COM
NOTHING FANCY: DIANA KENNEDY

DIR: ELIZABETH CARROLL / COUNTRY: MEXICO, USA
LANG: ENGLISH, SPANISH / YEAR: 2019 / LENGTH: 72 MIN

WEDNESDAY, OCT. 23 / 6:00 PM / RITZ FIVE
FRIDAY, OCT. 25 / 2:15 PM / RITZ FIVE

Revered doyenne of Mexican cuisine Diana Kennedy is the subject of this saucy doc, which spotlights the chef’s fiery devotion to traditional cooking and sustainability.

A quote at the beginning of this loving documentary portrait gets to the dichotomy essential to culinary legend Diana Kennedy: “If her enthusiasm were not beautiful, it would border on mania.” At 96, Kennedy is still a foul-mouthed, opinionated spitfire with the zestful energy of someone one-fifth her age. A British expatriate who’s been immersing herself in the cooking traditions of Mexico for over six decades, Kennedy is a reverent student of Mexican cuisine who has devoted her life to mastering and disseminating the country’s regional dishes and classic techniques. Also ahead of her time in the push for organic farming and sustainability, she remains as unapologetically, entertainingly browbeating about humanity’s dire need to change its wasteful ways as she is about the proper way to make guacamole (hint: no garlic). Despite her obvious vigor, Kennedy is remarkably open about her own mortality and acutely concerned with the legacy she’ll leave behind. From director Elizabeth Carroll, Nothing Fancy is a frank, funny, and inspiring examination of a woman for whom the way we eat and the way we live are inextricably entwined.

PRINT SOURCE: HONEYWATER FILMS / ELIZABETH CARROLL
ELIZABETH@HONEYWATERFILMS.COM

PLUCKED

DIR: JOEL VAN HAREN / COUNTRY: USA / LANG: ENGLISH, ITALIAN
YEAR: 2019 / LENGTH: 84 MIN

SATURDAY, OCT. 26 / 6:35 PM / RITZ FIVE
SUNDAY, OCT. 27 / 8:00 PM / RITZ FIVE

This gripping doc follows the theft of one of the world’s most prized musical instruments, tracking each of the investigation’s shocking twists and turns.

When Milwaukee Symphony Orchestra concertmaster Frank Almond was tased and robbed in a parking lot in 2014, the crime captured international headlines not because of the violence or brazenness of the attack, but because of what was stolen. Almond was carrying one of the world’s most precious (and expensive) instruments: a 1715 Stradivarius violin rumored to have been played by the devil himself and valued at $6 million. In Plucked, director Joel Van Haren delves first into the elite world of instrument connoisseurship before shifting gears into a thrilling whodunnit. With the incredibly delicate violin at large in snowy Milwaukee, the police must race against the clock to recover the instrument before an irreplaceable piece of musical history is lost forever. Their investigations eventually lead them to a very idiosyncratic suspect, whose story fascinatingly complicates and deepens this already bizarre saga. With Plucked, Van Haren has accomplished something remarkable, drawing together topics as seemingly disparate as 18th Century Italian violin-making and contemporary inner-city poverty to create a thoughtful, entertaining, and often troubling depiction of the ways race and class inform our notions of culture, and who can access it.

PRINT SOURCE: CLARIFIED FILMS / JOEL VAN HAREN
INFO@PLUCKEDFILM.COM
RED PENGUINS
DIR: GABE POLSKY / COUNTRY: USA / LANG: ENGLISH, RUSSIAN
YEAR: 2019 / LENGTH: 80 MIN
FRIDAY, OCT. 25 / 7:10 PM / RITZ FIVE
SATURDAY, OCT. 26 / 4:30 PM / RITZ FIVE

The stranger-than-fiction, vastly entertaining odyssey of the brash American businessmen who attempted to revitalize Russia’s fabled national hockey team in the lawless, post-Cold War 1990s.

In the chaotic period following the fall of the Soviet Union, Russia’s famous national hockey team was languishing, with many of its best players chasing more lucrative offers abroad. Sensing an opportunity, ambitious Pittsburgh Penguins owner Howard Baldwin and other American investors decided to swoop in. They sent eccentric marketing guru Steven Marshaw to Moscow with the directive to turn the listless team, renamed the Russian Penguins, into a money-making franchise to rival the NHL. Audacious New Yorker Marshaw looks back on the experience with a candid mixture of bemusement and lingering trauma, recalling the unbelievable hijinks — including strippers and beer-serving bears — used to draw spectators back to the rink, as well as the inevitable downturn when the involvement of unsavory elements and the Russians’ lingering resentments toward the American interlopers threatened to derail the endeavor. Equal parts uproarious and unsettling, Red Penguins is a captivating snapshot of an era of rapid, sweeping social change in Russia, when for a brief moment it looked like old Cold War animosities would thaw into friendship between the world’s two embattled superpowers.

PRINT SOURCE: GABRIEL POLSKY PRODUCTIONS / MADISON HORTON HORTON.MADISON@GMAIL.COM

SUNSET OVER MULHOLLAND DRIVE
DIR: ULI GAULKE / COUNTRY: GERMANY / LANG: ENGLISH
YEAR: 2018 / LENGTH: 97 MIN
SUNDAY, OCT. 20 / 12:15 PM / RITZ FIVE
TUESDAY, OCT. 22 / 3:30 PM / RITZ FIVE

Tucked away at the end of Mulholland Drive, an unconventional retirement community is home to many of Hollywood’s early alumni, whose hopes and dreams are still thriving.

This heartwarming documentary follows many of the residents of the Motion Picture & Television Fund as they navigate their everyday lives in this very idiosyncratic senior living facility. In the midst of motorized scooters, canes, and dogs being slowly pushed in strollers, this community has one unified passion bringing them together: Hollywood. Former screenwriters, producers, and actors all inhabit this bustling society that is still brimming with imagination and aspirations. In a creative writing class, the students are asked to ponder questions like, “What would happen if Rick and Ilsa from Casablanca met once again in their old age?” Classic films are screened frequently; lessons in both love and life abound; and each resident seems to have his or her own ambitious project to tackle. From writing a book about how to stay married without killing each other to making a short film about Santa Claus’ ex-wife, residents are surrounded by mutual creativity. Both hilarious and inspiring, Sunset Over Mulholland Drive is an intimate portrait of a community that demonstrates that one’s zest for life doesn’t, and shouldn’t, diminish with age.

PRINT SOURCE: GLOBAL SCREEN GMBH / JULIA WEBER INFO@GLOBALSENSCREEN.DE

SPONSORED BY
Alfre Woodard delivers a powerhouse performance as a conflicted death row warden in this searing drama, which won the U.S. Grand Jury Prize at this year’s Sundance Film Festival.

Presiding over a maximum-security prison, warden Bernadine Williams (Alfre Woodard) is eerily good at what she does. The warden takes pride in carrying out her job with cool, impersonal efficiency despite the strain that overseeing death row inmates’ final moments puts on her marriage and her psyche. But when a botched execution reveals the faults in Bernadine’s seemingly perfect procedure, she’s forced to view her profession in a harsh new light. Bernadine becomes fixated on the impending execution of Anthony (Aldis Hodge), whose seemingly wrongful conviction has become a cause celebre for anti-death penalty activists and whose impassioned lawyer (Richard Schiff) continues to appeal to Bernadine’s sense of conscience. Chinonye Chukwu’s impeccably crafted second feature took home top honors at Sundance and is sure to bring further awards attention for Woodard, whose precise, subtly devastating performance cements her place as one of the finest actors working today. Anchored by her powerful turn, Clemency offers an acutely drawn portrait of a woman whose moral crisis echoes larger questions about America’s policies on execution and the effects of capital punishment on all those involved.
In this nuanced drama featuring a moving performance from Karen Allen, a sleepy, rural Pennsylvania town is shaken by the closure of the de facto community center: the local post office.

The day-to-day life of Colewell, Pennsylvania’s postmaster, Nora (a deeply heartfelt Karen Allen), is filled with small pleasures. Whether it’s feeding her chickens, making coffee, or tending to her work, the rather reclusive Nora is fulfilled with a sense of purpose and comfort. As she enters the twilight years of her life, her job security and livelihood are threatened when the postal service shuts down her quaint outpost. Forced to either retire or commute to an office in a neighboring town, Nora confronts the government suits, who don’t grasp the gravity of the situation. The townspeople Nora has served for decades come to her defense not only out of sympathy, but also out of frustration that, across the country, small town communities like Colewell are being disregarded. From local writer/director Tom Quinn (Film and Television Program Director at Drexel University), Colewell is a tranquil and beautifully composed character study filled with compassion, mystery, and a career-highlight performance by Allen as a woman struggling, like many, to hold onto her place in the world.

PRINT SOURCE: COLEWELL POST OFFICE LLC / TOM QUINN
TOMQUINN1976@GMAIL.COM
THE NOMADS
DIR: BRANDON ERIC KAMIN / COUNTRY: USA / LANG: ENGLISH
YEAR: 2019 / LENGTH: 93 MIN / CAST: TIKI SUMPTER,
TATE DONOVAN, THOMAS PIERCE, ANDY RIDDLE
SUNDAY, OCT. 27 / 8:15 PM / PHILADELPHIA FILM CENTER
When school closures force a teacher to relocate to a North Philly high school, she uses rugby as a way to empower her disaffected students in this powerful drama based on a true story.

Metal detectors and morning frisks are a rude awakening for English teacher Cassey “Mac” McNamara (Tika Sumpter, Southside with You). After a billion-dollar budget deficit closes 20 schools in the Philadelphia School District, Mac takes on — with pepper spray in hand — a new role as an American History teacher at North Philly’s Whitman High School. Even before she can lecture on the War of 1812, a fight in the cafeteria proves to be more enticing for her students and leaves her with an empty class. When she makes a surprising connection with a fellow transfer, science-now-math teacher Mark Nolin (Tate Donovan), over their shared passion for rugby, the two set out to create Whitman’s first rugby team. Corralling the most vocal, at-risk, and troubled students into an organized team proves fruitless at first. But with perseverance — and a few laughs — Mac and Mark begin to see changes in the ragtag group of players until a tragic event threatens everything they’ve worked towards. Inspired by a true story, The Nomads captures the grit, love, and inherent underdog mentality that make Philadelphia a special place to call home.

PRINT SOURCE: BEAR BEAR PRODUCTIONS, MOODY INDEPENDENT,
GAME CHANGING FILMS / BRANDON ERIC KAMIN
BRANDON@BEARBEARPRO.COM

THE PLACE OF NO WORDS
DIR: MARK WEBBER / COUNTRY: UK, USA, / LANG: ENGLISH
YEAR: 2019 / LENGTH: 90 MIN / CAST: MARK WEBBER,
TERESA PALMER, BODHI PALMER, NICOLE ELIZABETH BERGER
SATURDAY, OCT. 26 / 4:00 PM / PHILADELPHIA FILM CENTER
Philly native Mark Webber has crafted a reflective, adventurous meditation on childhood, family, and mortality with this unique fusion of fantasy and realist drama.

In the vein of acclaimed features like The End of Love and Flesh and Blood (PFF26), Mark Webber expands on what he describes as “reality cinema” with The Place of No Words, casting himself and members of his family to tell an intensely intimate, remarkably authentic story. The film shifts between two distinct realms, both of which build toward a powerful exploration of the bond between a father and his young son. In present-day Los Angeles, Mark and Teresa (Webber’s real wife Teresa Palmer) struggle to explain to their precocious, three-year-old son (the couple’s son Bodhi Palmer) that Mark is battling a terminal illness. Taking its cue from the overactive, ingeniously creative imagination of a child, the film switches between realism and whimsical fantasy. These elaborate adventure sequences, in which Bodhi and his “Viking daddy” encounter fairies, farting swamps, and laser gun-wielding robots, mirror the very real tribulations facing the family. Boosted by an adorable, emotionally open performance from Bodhi Palmer, The Place of No Words is a poignant and profoundly original journey into the unknown.

PRINT SOURCE: WIDE AWAKE CINEMA / MARK WEBBER
LIKEMARK@GMAIL.COM

SPONSORED BY
WALDO ON WEED
DIR: TOMMY AVALLONE / COUNTRY: USA / LANG: ENGLISH
YEAR: 2019 / LENGTH: 87 MIN

TUESDAY, OCT. 22 / 8:30 PM / RITZ EAST B
SUNDAY, OCT. 27 / 12:00 PM / RITZ EAST B

An intimate video diary about the man behind Fishtown’s Pizza Brain, his young son’s fight against cancer, and the controversial treatment that changed everything.

Years before his son popped out of the oven, Brian Dwyer was known around Fishtown for his trademark tomato-red curly hair and impressive collection of pizza memorabilia. With other local devotees of the ’za, Dwyer co-founded the world’s first Guinness-certified pizza museum and shop: Fishtown’s Pizza Brain. Incorporating copious amounts of home video, this intimate doc follows Brian and his wife Danielle as they welcome their son Waldo James Mysterious Dwyer. Six months later, Waldo is diagnosed with a rare form of eye cancer. While juggling his roles as the restaurant’s de facto mascot and caring for his ill son, Brian learns of a medicinal herb that could potentially save Waldo’s life: marijuana. “Dad cam” in hand, Brian documents the miraculous results of administering cannabis oil to Waldo and the thrilling escapades of smuggling a year’s worth of doses across the country.

From director Tommy Avallone, Waldo on Weed is both a fascinating argument for the potentially life-saving uses of a misunderstood treatment and a heartfelt ode to a couple’s love for their son.

PRINT SOURCE: DOUBLE WINDSOR FILMS / TOMMY AVALLONE
TOMMY@DOUBLEWINDSORFILMS.COM

FILMADELPHIA SHORTS (93 MIN)
SUNDAY, OCT. 27 / 3:00 PM
PHILADELPHIA FILM CENTER

THE WATER SONG
DIR: DAVE JANNETTA / LENGTH: 14 MIN
A nine-year-old gets a shiny pink bike for her birthday, but her domineering uncle is the only adult willing to teach her how to ride it.

ABORTION HELPLINE: THIS IS LISA
DIR: BARBARA ATTIE, MIKE ATTIE, JANET GOLDWATER / LENGTH: 13 MIN
Counselors arrive each morning to answer non-stop calls from women seeking to end a pregnancy but unable to afford it.

DON’T YOU FORGET ABOUT ME
DIR: LYDIA RICCI / LENGTH: 4 MIN
Everything is made from trash in Philadelphia-based artist Lydia Ricci’s miniature, magical world.

BETTY FEEDS THE ANIMALS
DIR: JAMPES P. GANNON / LENGTH: 9 MIN
Betty loves animals. She loves them so much that every day she puts 30 bowls of food outside of her home to feed them.

MISS BARTON’S FAMOUS CAKES
DIR: JARED HIRSCH, NELSON VICENS / LENGTH: 13 MIN
On a stormy night, two detectives come to Miss Barton’s door looking for answers.

BROKEN ORCHESTRA
DIR: CHARLIE TYRELL / LENGTH: 12 MIN
A look at the project working to get broken instruments back into Philadelphia students’ hands.

ENTROPIA
DIR: KEIR POLITZ / LENGTH: 28 MIN
A recently immigrated piano restorer is on a delivery when the prized instrument is stolen.
Highlighting a history of tragic missed opportunities, The Human Factor examines America's complicated role in 20 years of failed Israeli-Palestinian peace talks.

The latest work of rigorous journalism and riveting storytelling from Dror Moreh (director of the Oscar-nominated The Gatekeepers), The Human Factor focuses on six former envoys for the American government as they relive two decades of captivating and troubling negotiations between Israel and Palestine leading up to the infamous 2000 Camp David Summit between Bill Clinton, Yasser Arafat, and Israeli Prime Minister Ehud Barak. Fascinating accounts from the delegates reveal the prep that went into some of the most famous moments, like the loaded handshake between Yitzhak Rabin and Yasser Arafat, or the hopeful signing of the Oslo II Accord. The film is a time capsule from an age of greater political optimism, though the shocking assassination of Yitzhak Rabin in 1995 changed the entire outcome of foreign peace talks as right-wing nationalist Benjamin Netanyahu came to power. Moreh uncovers remarkable behind-the-scenes insights into some of the most important events in modern political history. At once illuminating and jaw-dropping, this absorbing film is sure to reshape viewers' perceptions of the Middle Eastern peace negotiations, and America's role in them.

PRINT SOURCE: RISE FILMS / FLORRIE PRIEST / FLORRIE@RISEFILMS.COM
THE REPORT

Dir: Scott Z. Burns / Country: USA / Lang: English / Year: 2019 / Length: 120 Min / Cast: Adam Driver, Annette Bening, Jon Hamm, Ted Levine

Monday, Oct. 21 / 8:45 PM / Ritz East B
Wednesday, Oct. 23 / 3:15 PM / Ritz East B

Adam Driver stars in this scathing political drama as the Senate staffer charged with investigating the CIA’s use of “enhanced interrogation” in the wake of 9/11.

Even the most ardent news junkie will discover something new to be infuriated about in screenwriter-turned-director Scott Z. Burns’s riveting dissection of the U.S. Senate Select Committee on Intelligence’s five-year investigation into the CIA’s Detention and Interrogation Program. In yet another stellar performance, Driver portrays Daniel Jones, who, while working for Senator Dianne Feinstein (a pitch-perfect Annette Benning) is tasked with plumbing the depths of the CIA’s use of brutal torture techniques on over 100 prisoners. As weeks become months and months years, he keeps digging, sifting through millions of documents and reports, speaking on and off the record to anyone who could help his quest to get to the truth. Classic 1970s cinema like All the President’s Men is an obvious touchstone here, as is the edgier work of Steven Soderbergh, a filmmaker Burns has collaborated with several times. In the end, however, Burns finds his greatest inspiration in, simply, the truth. Without needless ornamentation or theatrics, Burns examines this raw and ugly moment in all-too-recent history. His film, like Daniel’s original 7,000-page report, allows the facts to powerfully speak for themselves — a damning record of one of America’s darkest moments.

PRINT SOURCE: Amazon Studios / Mike Jesson
Michaeljesson@gmail.com

SLAY THE DRAGON

Dir: Chris Durrance, Barak Goodman / Country: USA / Lang: English / Year: 2019 / Length: 101 Min

Saturday, Oct. 19 / 2:25 PM / Ritz Five
Saturday, Oct. 26 / 12:00 PM / Ritz East A

This informative, infuriating doc shines a light on the behind-closed-doors practice of gerrymandering and the inspiring grassroots movement fighting to change it.

Every ten years, new county lines are drawn across the United States that determine the fate of the country for the next decade. The rousing Slay the Dragon convincingly makes the argument that this practice has been used for partisan, and possibly illegal, gains since nearly its inception. These strategically mapped county lines, spearheaded by partisan strategists like Chris Jankowski, who is interviewed in the film, are presented as the catalysts for the Flint water crisis and Wisconsin’s infamous public servant fiasco. Capturing the journey of Michigan resident and activist Katie Fahey that began by posting a simple inquiring post on Facebook about gerrymandering, the doc illuminates the loss of the voter’s voice in nearly all elections at every level. More than just a David versus (an absurdly huge, rich, powerful, and amoral) Goliath story, Dragon tells the vivid history of how U.S. elections ended up and remain in such perilous, corrupt circumstances. As Fahey and her non-partisan, citizen-led coalition continues to grow at an enormous rate despite facing opposition from all sides, they set their sights on the racially and economically-influenced lines that threaten American democracy as we know it.

PRINT SOURCE: Magnolia Pictures / Danielle McCarthy-Boles
Dmccarthy@magpictures.com
The Ragin’ Cajun James Carville and pretty boy George Stephanopoulos rally to win then-Governor Clinton the presidency in this unprecedented doc from the late D. A. Pennebaker.

Before social media offered personal access, albeit mostly PR-approved, to every electoral hopeful under the sun, D.A. Pennebaker’s and Chris Hegedus’s *The War Room* introduced millions to the greasy cogs of the political machine. What was originally planned to be a general man-behind-the-curtain look at then underdog Arkansas Governor Bill Clinton evolved into a character study of the two men feeding the fire. The southern charm of campaign Lead Strategist James Carville and earnestness of Communications Director George Stephanopoulos offered often-polarizing doctrines and strategies to win what was thought of as a losing race. Yet a New Hampshire primary second-place finish jump-started a legendary campaign filled with well-documented scandals and dramatic gaffes. As victory dangled in front of them like a carrot, Carville and Stephanopoulos emerged as unlikely heroes and celluloid documentary legends. Although the late Pennebaker gifted the world with influential rock docs like *Monterey Pop* and *Don’t Look Back*, it is *The War Room* that has become not only an insightful capturing of a moment in time, but also a possible road map of where we go from here.

Michelle Lopez: Ballast & Barricades

Colored People Time: Banal Presents

Trevor Shimizu: Performance Artist

ICA at Kunsthalle Lissabon

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IMAGE: Carrie Yamaoka, A is for Angel, 1991, letraset and rubber cement on vellum, 17 x 14 inches framed (detail). Programming support for Michelle Lopez: Ballast & Barricades has been provided by the Dolfinger-McMahon Foundation, and support for the catalogue publication has been provided by the Daniel W. Dietrich II Foundation. Major support for Colored People Time: Banal Presents has been provided by The Pew Center for Arts & Heritage. Additional support has been provided by Arthur Cohen & Daryl Otte, Cheri & Steven Friedman, and Brett & Daniel Sundheim. arms ache avid aeon: Nancy Brooks Brody/Joy Episalla/Zoe Leonard/Carrie Yamaoka: fierce pussy amplified is organized by Beeler Gallery at Columbus College of Art & Design’s Director of Exhibitions Jo-ey Tang, Associate Director of Exhibitions Ian Ruffino, and Registrar Marla Roddy, and is additionally supported by Stonewall Columbus and Denison University. Support for arms ache avid aeon programming has been generously provided by the Sachs Contemporary Art Fund and the Sachs Program for Arts Innovation. Trevor Shimizu: Performance Artist is an extension of I is for Institute, a landmark international initiative researched and developed with support from The Pew Center for Arts & Heritage. ICA is always Free. For All. Free admission is courtesy of Amanda and Glenn Fuhrman. Funding for programming and operations at ICA is provided by the ICA Board of Overseers, friends and members of ICA, foundations and government agencies, and the University of Pennsylvania.
AFTER HOURS PRESENTED BY

THE LODGE

FRIDAY, OCT. 18 / 9:30 PM / RITZ EAST B
SATURDAY, OCT. 26 / 10:10 PM / RITZ EAST B

Two newly-motherless siblings spend the days leading up to Christmas in complete isolation with their soon-to-be stepmom who is haunted by her own demons.

Six months after a sudden tragedy occurs in their lives, siblings Mia (Lia McHugh) and Aiden (Jaeden Martell, It) are told they will be celebrating Christmas at the remote cabin they’ve visited since they were little. The only catch is that their author father Richard (Richard Armitage) is also bringing his new fiancé — and subject of his latest book — Grace (Riley Keough, It Comes at Night). In an attempt to encourage his children to bond with Grace, Richard leaves the reluctant threesome alone at the cabin for a few days as he returns to the city for work. After a severe blizzard strikes, frightening and bizarre events start happening, and the line between reality and terrifying imagination blurs into a spiraling nightmare where no one is safe.

In their follow-up to the acclaimed Goodnight Mommy (PFF24), writers and directors Severin Fiala and Veronika Franz return to the austere confines of a remote home and examine strained maternal relationships with a fresh and unsettling perspective that forces you to question everything.

PRINT SOURCE: NEON / CLAIRE TIMMONS / CLAIRE@NEONRATED.COM
**BACURAU**
DIR: JULIANO DORNELLES, KLEBER MENDONÇA FILHO  
COUNTRY: BRAZIL, FRANCE / LANG: PORTUGUESE, ENGLISH  
YEAR: 2019 / LENGTH: 131 MIN / CAST: SÔNIA BRAGA, UDO KIER, BARBARA COLEN, THOMAS AQUINO

**SUNDAY, OCT. 20 / 4:30 PM / RITZ EAST B**  
**THURSDAY, OCT. 24 / 8:45 PM / RITZ EAST A**

*Set in a not-so-distant future, citizens of a rural Brazilian village must defend their home from sinister forces in this mind-bending, politically charged genre mash-up.*

Following up the internationally acclaimed *Aquarius* (PFF25), enigmatic filmmaker Kleber Mendonça Filho teams with co-director Juliano Dornelles and doubles down on the political and bizarre in *Bacurau*. After the psychotropic-fuelled funeral of their village’s matriarch, the mourning citizens of the Brazilian outback town of Bacurau are visited by smarmy regional mayor Tony Junior (Thardelly Lima). Due to the villagers’ overt disinterest in reelecting him, Tony has ramped up the pressure by blocking the only waterway to the isolated town. Yet Bacurau thrives as a rural utopian community filled with a deep, spiritual connection to the land. But when a horrific massacre is discovered at a neighboring farm, the once peaceful citizens begin to understand that something far more malevolent and deadly than simple small-town corruption is afoot. Inspired by the iconoclastic likes of John Carpenter and Sergio Leone, *Bacurau* features an eclectic ensemble including scene-stealing veterans Sônia Braga (*Kiss of the Spider Woman*) and Udo Kier (*Blood for Dracula*). Mendonça and Dornelles have created a budding cult classic; this genre-bending symphony filled with fury and wonder is sure to have art house and genre fans alike clamoring for more.

**PRINT SOURCE: KINO LORBER / CHRIS WELLS**  
CWELLS@KINOLORBER.COM

**DEERSKIN**
ORIGINAL TITLE: LE DAIM / DIR: QUENTIN DUPIEUX  
COUNTRY: FRANCE / LANG: FRENCH / YEAR: 2019  
LENGTH: 77 MIN / CAST: JEAN DJARDIN, ADÈLE HAENEL, ALBERT DELPY, CORALIE RUSSIER

**SATURDAY, OCT. 19 / 7:55 PM / RITZ EAST B**  
**FRIDAY, OCT. 25 / 9:45 PM / RITZ EAST B**

*In the latest uproariously bizarre film from director Quentin Dupieux (Rubber, PFF19), Academy Award-winner Jean Dujardin stars as a man hopelessly enraptured by a vintage deerskin jacket with a mind of its own.*

When we first meet Georges, wonderfully played by Dujardin (*The Artist*, PFF20), he is obviously a man at loose ends, a mid-life crisis having led him to a dingy gas station bathroom surrounded by the drabbest French countryside you’ve ever seen. Just as he’s about to hit bottom, a sketchy online ad leads him to a vintage deerskin jacket, sold by an aging hippie who throws in a camcorder as an afterthought. To Georges, the jacket is glorious, buttery to the touch, its fringe flapping freely in the wind. It’s such a phenomenal piece of clothing that Georges is not surprised in the least when it begins talking to him — in a voice that sounds remarkably like his own — expressing the desire to be the only jacket in existence, no matter what the cost. Few filmmakers have the audacity to approach the absurd and outlandish in such an unassuming way as Dupieux. Here, he gently guides us into a world of obsession and outlier, where murder and mayhem mingle with one man’s sense of style in one of the most unique and unexpected films of the year.

**PRINT SOURCE: GREENWICH ENTERTAINMENT / BOOKING@GREENWICHENTERTAINMENT.COM**
DOGS DON'T WEAR PANTS

ORIGINAL TITLE: KOIRAT EIVÄT KÄYTÄ HOUSUJA

WEDNESDAY, OCT. 23 / 8:30 PM / RITZ EAST A
FRIDAY, OCT. 25 / 9:15 PM / RITZ FIVE

Black comedy, body horror, and tender drama merge in this twisted and deeply moving story of the complex relationship between a dominatrix and her grieving client.

In the opening moments of Dogs Don’t Wear Pants, heart surgeon Juha (Pekka Strang) is left reeling by the tragic death of his wife. Ten years later, Juha still hasn’t completely processed the loss, hampering his chance of finding romantic connection again and straining his relationship with his headstrong preteen daughter, Elli (Ilona Huhta). Juha finds an unlikely outlet for his pent-up anguish when he stumbles into the workplace of dominatrix Mona (Krista Kosonen). The seemingly prudish widower is soon leaning heavily into his latent masochistic tendencies, seeking emotional catharsis from Mona in more and more self-destructive ways. Something about the doctor’s desperation both touches and disturbs Mona, and their relationship drifts into increasingly peculiar territory.

As one might expect from a film set largely within a dominatrix dungeon, Dogs Don’t Wear Pants is replete with S&M kink and deeply uncomfortable physical debasement; but it’s the unexpected humor and genuine compassion with which director Jukka-Pekka Valkeapää explores his characters’ grief and longing for human connection that truly sets this unclassifiable film apart.

PRINT SOURCE: THE YELLOW AFFAIR / KAROLIINA DWYER
KAROLIINA@YELLOWAFFAIR.COM

PORNO

DIR: KEOLA RACELA / COUNTRY: USA / LANG: ENGLISH

SUNDAY, OCT. 20 / 7:45 PM / RITZ EAST A
MONDAY, OCT. 21 / 8:30 PM / RITZ EAST A

Five employees of a small Christian town’s movie theater discover an unmarked film reel, awakening a sexual demon seeking sacrifice in this ‘90s-set gross-out horror comedy.

Nostalgic for a time when Pauly Shore’s name lit up the marquee and Madonna’s Sex was a bestseller, the outrageously horny directorial debut of Keola Racela is one bloody funny night at the movies. In 1992, five misfit employees of a small-town American movie theater bid farewell to the establishment’s saint-like owner with their personal credo “Christ Bears the Load.” An argument ensues over which film to watch for staff night, led by gothy assistant manager Chaz (Jillian Mueller) and straight-edge projectionist Heavy Metal Jeff (Robbie Tann). The debate between Encino Man or A League of Their Own is abruptly interrupted when a deranged, half-naked man disappears into the bowels of the theater, and the hunt for the intruder leads to the discovery of a dusty old film reel. What is initially perceived as one of those European art house films is revealed to be a summoning ritual for a kinky, murderous succubus. Although bathed in blood and other bodily fluids, Porno digs deep into the religious and sexual hang-ups of each character, resulting in shocking, often hilarious discoveries.

PRINT SOURCE: EVOKE / CHRIS COLE / CHRISACOLE@GMAIL.COM
**THE TWENTIETH CENTURY**

**DIR:** MATTHEW RANKIN / **COUNTRY:** CANADA / **LANG:** ENGLISH

**YEAR:** 2019 / **LENGTH:** 90 MIN / **CAST:** DANIEL BEIRNE, SARIANNE CORMIER, MIKHAÏL AHOOJA, CATHERINE ST-LAURENT

**FRIDAY, OCT. 18 / 9:45 PM / RITZ EAST A**

**SATURDAY, OCT. 19 / 10:30 PM / RITZ EAST A**

This hilariously strange, proudly unreliable biopic of former Canadian Prime Minister William Lyon Mackenzie King is a surprisingly kinky, eye-popping cinematic marvel.

Canadian filmmaker Matthew Rankin’s provocative debut focuses its lens on the story of Canada’s tenth Prime Minister, William Lyon Mackenzie King. In Rankin’s bizarro interpretation of events, Prime Ministers are not elected, but chosen through a competition with events like “ribbon cutting” and “baby seal clubbing” and candidate Mackenzie King (Daniel Beirne) is a petulant, power-hungry dweeb with a secret shoe fetish and unhealthy close relationship with his ill-tempered shut-in mother (played by actor Louis Negin, in delightfully creepy Baby Jane ringlets). When his hopes of victory are foiled by an unexpected rival, he descends into a downward spiral of self-pity and illicit shoe sniffing. One needn’t have a firm background (or any background) in turn-of-the-century Canadian political history to appreciate the absurdist humor or off-kilter visual beauty of The Twentieth Century. Rankin’s fondness for analogue filmmaking techniques and appreciation for obscure historical detail — reminiscent of fellow Canadian Guy Maddin — are evident in every freakish, impeccably crafted frame.

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

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**WOUNDS**

**DIR:** BABAK ANVARI / **COUNTRY:** USA, UK / **LANG:** ENGLISH / **YEAR:** 2019

**LENGTH:** 94 MIN / **CAST:** ARMIE HAMMER, DAKOTA JOHNSON, ZAZIE BEETZ, KARL GLUSMAN

**SUNDAY, OCT. 20 / 7:15 PM / RITZ EAST B**

**FRIDAY, OCT. 25 / 10:00 PM / RITZ EAST A**

Under the Shadow director Babak Anvari has assembled an all-star cast including Armie Hammer, Dakota Johnson, and Zazie Beetz for this devilishly disturbing horror thriller.

New Orleans bartender Will (Armie Hammer) keeps his affable demeanor by maintaining a steady buzz throughout the day. Seemingly content in a long-term relationship with his live-in girlfriend Carrie (Dakota Johnson), Will secretly pines for one of his regulars, Alicia (Zazie Beetz), and drowns any lingering doubts about his life choices with shots of whiskey and 10 AM beers. After a bloody brawl leaves one of Will’s loyal customers with an oozing gash on the side of his face and sends a group of college kids fleeing, a cell phone is mysteriously left behind at the bar. Will breaks into the phone and encounters something far ghastlier than he could have imagined, bringing a malevolent presence into his life that’s impossible to escape. Babak Anvari captured the film world’s attention with inventive chiller Under the Shadow, and in his English-language debut, the director displays the same deftness at building unspeakable dread by channeling the addled psyches of his protagonists. As much as any gruesome special effects, it’s the film’s penetrating portrayal of a man gradually losing his grip and its unsettling depiction of toxic masculinity gone awry that truly get under the skin.

**PRINT SOURCE:** HULU / MITCHELL SQUIRES
MITCHELL.SQUIRES@HULU.COM

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**PRECEDED BY: DOCKING**

**DIR:** TREVOR ANDERSON / **LENGTH:** 4 MIN

Trevor reflects on his fear of dating.
FROM THE VAULTS

AUDITION

ORIGINAL TITLE: ÔDISHON / DIR: TAKASHI MIIKE / COUNTRY: JAPAN
CAST: EIHI SHIINA, RYO ISHIBASHI, JUN KUNIMURA, TETSU SAWAKI

FRIDAY, OCT. 18 / 10:15 PM / PHILADELPHIA FILM CENTER

In Takashi Miike’s subversive cult classic, a lonely widower seeks new love under the guise of a film audition and “casts” a mysterious woman as his future wife.

After 20 years, and now remastered in eye-piercing 4K, Takashi Miike’s Audition still stands atop his absurdly prolific filmography, unanimously heralded as his masterpiece. Taking a cue from Psycho, Miike creates an illusion of safety as he plays with and indulges tropes of Japanese melodrama only to mischievously pivot into something much more powerful. The quest of sad sack Shigehiko Aoyama (Ryo Ishibashi), a widowed single-father, to find the “perfect woman” begins when he is convinced by a sleazy co-worker to stage fake auditions. Aoyama is immediately smitten with the much younger, white-clad, subservient Asami (Eihi Shiina). As long walks along the river turn into romantic dinners, a proposal is inevitable, until a weekend excursion to a seaside hotel sets off a chain of events that will change Aoyama’s life, and cinema, forever. Released at a time when Miike was producing five features a year, the seemingly low-key Audition made little impact on its home shores, but became “The Film” for budding horror cinephiles to show like-minded friends and unsuspecting, squeamish enemies alike.

PRINT SOURCE: AMERICAN GENRE FILM ARCHIVE / INFO@AMERICANGENREFILM.COM
BLUE VELVET
DIR: DAVID LYNCH / COUNTRY: USA / LANG: ENGLISH / YEAR: 1986
LENGTH: 120 MIN / 4K / CAST: KYLE MACLACHLAN, ISABELLA ROSSELLINI, DENNIS HOPPER, LAURA DERN
FRIDAY, OCT. 25 / 10:00 PM / PHILADELPHIA FILM CENTER
When a young college student returns to his quaint hometown, a discovered severed ear leads to awakened desires and the darkness that lies behind every white picket fence.

After exploring the far reaches of space in the 1984’s Dune, David Lynch created one of the most iconic, yet divisive films of the 1980s in the neo-noir classic Blue Velvet. The enigmatic masterpiece firmly established the surreal and nightmarish themes that would go on to define nearly all his future films and Twin Peaks. Lynch’s own personal, small town upbringing and fascination with the evil that lies beneath such halcyon days is immediately apparent when the wide-eyed Jeffrey (Kyle MacLachlan) discovers a grotesquely severed ear in a field near his father’s home. Enlisting the aid of the local detective’s daughter (Laura Dern), he is led to the apartment of a mysterious lounge singer, Dorothy (Isabella Rossellini). As Jeffrey investigates her home, he becomes a voyeur to the violently sexual acts of local gangster Frank Booth (Dennis Hopper). Confused and aroused by the experience, Jeffrey begins a sadomasochistic relationship with the much older Dorothy that lures him into the bowels of the town’s dangerous criminal underbelly. Remastered in gorgeous 4K, there has never been a better time to crack open a Pabst Blue Ribbon, get lost “In Dreams”, and revisit a truly definitive moment in American cinema.

PRINT SOURCE: PARK CIRCUS / CHRIS CHOUINAR
CHRIS@PARKCIRCUS.COM

DEFENDING YOUR LIFE
LENGTH: 111 MIN / 35MM / CAST: ALBERT BROOKS, MERYL STREEP, RIP TORN, LEE GRANT
THURSDAY, OCT. 24 / 6:00 PM / PHILADELPHIA FILM CENTER
On his 39th birthday, Daniel Miller (Albert Brooks) gets hit by a bus and sent to the afterlife. There, he must defend his life on Earth and show that he’s conquered his fears.

Freshly arrived in Judgment City, a Purgatory-esque way station, Daniel (Brooks) joins the afterlife community of the recently deceased. Judgment City boasts various Earth-like amenities such as bowling and restaurants with food that contain no calories. There, the judgment process begins. Daniel’s defense attorney Bob Diamond (Rip Torn) works to advocate for Daniel’s time spent on earth to guarantee his readiness to move on to a higher form of existence. Should Bob fail, Daniel would be reincarnated and sent back to Earth, destined to repeat the whole process. Over the course of Daniel’s trial, he meets and quickly falls for the beautiful Julia (Meryl Streep), who, in contrast, seems to have lived a life of great courage and generosity. Bob attempts to show the court Daniel’s daring side, though his opponent Lena Foster (Lee Grant), known as the “Dragon Lady,” reveals his various foibles and cowardly actions. As Daniel’s fate hangs in the balance, he and Julia continue to strengthen their relationship, though the reality of their possibly separate outcomes looms above them. Delivering a career-highlight performance, the late Rip Torn shines as the cantankerous yet caring lawyer. Written and directed by the incomparable Albert Brooks, Defending Your Life is a twistedly hilarious supernatural rom-com that still rings true today.

PRINT SOURCE: WARNER BROTHERS / WBCLASSICS@WARNERBROS.COM
FROM THE VAULTS

ROMEO AND JULIET

SUNDAY, OCT. 20 / 2:15 PM / PHILADELPHIA FILM CENTER

Perhaps the most beloved work by late cinematic maestro Franco Zeffirelli, this lush adaptation gave a much-needed jolt of youthful energy to the Bard’s timeless romantic tragedy.

During his heyday, Franco Zeffirelli breathed new life into the staid costume drama, portraying St. Francis of Assisi as a flower child in Brother Sun, Sister Moon and channeling the explosive chemistry of Elizabeth Taylor and Richard Burton in The Taming of the Shrew. But it was another Bard adaptation, Romeo and Juliet, that truly cemented the Italian director’s reputation as the king of lavish, sensual period romance. The story of the star-crossed lovers from fair Verona was a high school syllabus staple that had already been adapted countless times by 1968, yet it was Zeffirelli’s ingenious innovation to cast actors who were actually in their teens to play Romeo and Juliet: 17-year-old Leonard Whiting and 15-year-old Olivia Hussey. In doing so, he rendered the 400-year-old story fresh for modern audiences, and the film became a surprise smash with a particularly fervent teenage audience. Utilizing the director’s background in opera, it’s a visually sumptuous and emotionally direct treatment of the story, and a perfect encapsulation of Zeffirelli’s unique ability to marry highbrow literary credentials and popular appeal.

PRINT SOURCE: PARAMOUNT / JACK DURWOOD
JACK_DURWOOD@PARAMOUNT.COM

MAGNOLIA

MONDAY, OCT. 21 / 8:15 PM / PHILADELPHIA FILM CENTER

Celebrating its 20th anniversary, this darkly hilarious, heartfelt, and life-affirming story of lost Angelinos stands the test of time on a gorgeous 35MM print.

It’s partly cloudy over the San Fernando Valley this morning, but a storm is coming for the characters of Magnolia, auteur Paul Thomas Anderson’s tale of opportunities lost and found and chance vs. fate. An egotistical dating guru for men; a wealthy soon-to-be heiress; a cop who’s lost his gun and his way; a former child television star looking for love; a washed-up game show host. Each one must face their sordid past and their current place in the world over the course of one fateful day. Fresh off his wildly successful sophomore feature, Boogie Nights, Anderson was simply not satisfied until he told a bigger and bolder story about human connectivity. Narrated by the late Ricky Jay, Magnolia is reminiscent of Robert Altman’s Raymond Carver adaptation, Short Cuts, in that it takes a microscope to the lives of ordinary characters and reveals them as something extraordinary. Bursting at the seams with pitch-perfect performances and featuring an unforgettable, breathtaking climax, the film is a one-of-a-kind cinematic experience that, like its characters, deserves a chance (and a big screen) once again.

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DOCK STREET WEST
Brewpub + Cannery
The Animated Shorts program is for mature audiences.

**THE COIN**
DIR: SIQI SONG / LENGTH: 7 MIN
On her journey to a new country, a young woman loses a jar that contains the lucky coins she’s been collecting her whole life.

**HUMAN NATURE**
DIR: SVERRE FREDRIKSEN / LENGTH: 2 MIN
In this world, it’s the humans who are domesticated and live like animals.

**DAUGHTER**
DIR: DARIA KASHCHEEVA / LENGTH: 15 MIN
A strained, emotional relationship between a father and daughter is examined in this beautiful stop-motion film.

**AND THEN THE BEAR**
DIR: AGNÈS PATRON / LENGTH: 14 MIN
Houses will burn, men and women tremble, and hordes of children howl as they dance alone on the ashes like wild bears.

**COUNT YOUR CURSES**
DIR: LORÈNE YAVO / LENGTH: 8 MIN
In a town filled with spirits, two roommates must seek out a new house spirit after theirs is devoured. Again.

**FLESH**
DIR: CAMILA KATER / LENGTH: 12 MIN
Five women share experiences about their relationships to their bodies and how others perceive them.

**KNOCKSTRIKE**
DIR: PAU ANGLADA, GENIS RIGOL, MARC TORICES / LENGTH: 5 MIN
Two men switch briefcases. One has a video that will lead to an unexpected journey.

**THE PHYSICS OF SORROW**
DIR: THEODORE USHEV / LENGTH: 27 MIN
A man reflects on his life through childhood memories in the first-ever animated film made entirely through encaustic painting.
DOCUENTARY SHORTS (87 MIN)
THURSDAY, OCT. 24 / 1:45 PM / RITZ EAST A
SUNDAY, OCT. 27 / 5:45 PM / RITZ EAST A

THROAT SINGING IN KANGIRSUK
DIR: MANON CHAMBERLAND, EVA KAUKAI / LENGTH: 4 MIN
Eva Kaukai and Manon Chamberland practice the Inuk art of throat singing.

STAY CLOSE
DIR: LUTHER CLEMENT, SHUHAN FAN / LENGTH: 19 MIN
The story of a fencer who overcomes hardships on the road to the Olympics.

EVERYTHING YOU WANTED TO KNOW ABOUT SUDDEN BIRTH* (*BUT WERE AFRAID TO ASK)
DIR: SCOTT CALONICO / LENGTH: 11 MIN
The Berkeley Police, the Nazi invasion of the Netherlands, and Mr. Spock are in one of the most disturbing education films ever.

TO BE QUEEN
DIR: JEFF REICHERT, FARIHAH ZAMAN / LENGTH: 17 MIN
Two Latina high schoolers campaign to be Luling, Texas’s Watermelon Thump Queen.

ALL CATS ARE GREY IN THE DARK
DIR: LASSE LINDER / LENGTH: 18 MIN
A man infatuated with his two cats yearns for a larger family, so he fertilizes his female feline with an exotic tomcat.

LITTLE MISS SUMO
DIR: MATT KAY / LENGTH: 18 MIN
Female sumo wrestling champion Hiyori confronts obstacles in an attempt to change Japan’s national sport forever.

NARRATIVE SHORTS (106 MIN)
SATURDAY, OCT. 19 / 4:55 PM / RITZ FIVE
SATURDAY, OCT. 26 / 2:30 PM / RITZ EAST A

SHE RUNS
DIR: QIU YANG / LENGTH: 19 MIN
In an ordinary Chinese winter, a small city junior high student tries to quit her school aerobic dancing team.

MILTON
DIR: TIM WILKIME / LENGTH: 11 MIN
Meeting your girlfriend’s family for the first time is hard enough. Try meeting them over the deathbed of her grandfather.

THE DISTANCE BETWEEN US AND THE SKY
DIR: VASILIS KEKATOS / LENGTH: 9 MIN
Night, national road. Two young men meet as strangers at a gas station.

LOCKDOWN
DIR: LOGAN GEORGE, CELINE HELD / LENGTH: 12 MIN
Struggling with feelings for a friend, 14-year-old Marie has an almost perfect plan.

CEREMONY NIGHT
DIR: BEHNAM ABEDI / LENGTH: 16 MIN
An hour before a fun fair is opened, workers are forced to keep silent about a tragic event.

THE MANILA LOVER
DIR: JOHANNA PYYKKÖ / LENGTH: 26 MIN
While visiting the Philippines, Norwegian Lars meets a woman he wants to share his life with.

AZIZA
DIR: SOUDADE KAADAN / LENGTH: 13 MIN
A dynamic take on the life of Syrian refugees told through black comedy.

Find additional shorts from local filmmakers in the Filmadelphia category, pg. 77.
The Philadelphia Film Society is a 501(c)(3) non-profit organization with a mission to utilize the power of film and provide resources for other creative arts to engage, educate, entertain, and promote cultural understanding within diverse communities.
Where do you go when the credits roll?

Whether it’s to find a spot for dinner before a late night movie, or drinks after the matinee, cinema goers turn to one place: Philadelphia Weekly.

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Thank you to all of our loyal members. Your commitment supports our city’s rich film community and helps us continue to bring world-class cinema to Philadelphia.
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