

NEW YORK FILM FESTIVAL

film
society
lincoln
center

NYFF55

SEPTEMBER 28–OCTOBER 15, 2017 · FILMLINC.ORG/NYFF



LINEUP INCLUDING:



DIRECTED BY RICHARD LINKLATER
WRITTEN BY RICHARD LINKLATER & DARRYL PONICSAN
LAST FLAG FLYING
OPENING NIGHT
IN THEATERS NOVEMBER 3

DIRECTED BY TODD HAYNES
WRITTEN BY BRIAN SELZNICK
WONDERSTRUCK
CENTERPIECE
IN THEATERS OCTOBER 20



WRITTEN AND DIRECTED BY WOODY ALLEN
WONDER WHEEL
CLOSING NIGHT
IN THEATERS DECEMBER 1



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NEW YORK FILM FESTIVAL PROGRAMMERS

SELECTION COMMITTEE

MAIN SLATE · REVIVALS · SPOTLIGHT ON DOCUMENTARY

Kent Jones Chair

Florence Almozini Associate Director of Programming, Film Society of Lincoln Center (FSLC)

Dennis Lim Director of Programming, FSLC

Amy Taubin Contributing Editor, *Film Comment* and *Artforum*

CONVERGENCE
Matt Bolish

PROJECTIONS
Dennis Lim & Aily Nash

RETROSPECTIVE
Kent Jones & Dan Sullivan

SHORTS

Narrative: Gabi Madsen · Genre Stories: Laura Kern · New York Stories: Dan Sullivan · Documentary: Tyler Wilson

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
8 12:00 Projections Program 5: Urban Rhapsodies PJT/FBT 1:00 BOOM FOR REAL The Late Teenage Years of Jean-Michel Basquiat DOC/ATH 2:00 Four Sisters: Baluty SE/WRT 2:30 Mike Henderson Program PJT/FBT 3:15 Projections Program 3: The Shapes of Things PJT/HGT 3:30 Let the Sun Shine In MS/ATH 4:00 Sea Sorrow DOC/WRT 5:00 Vivian's Garden & Electro-Pythagoras PJT/FBT 5:00 Projections Program 4: First Person PJT/HGT 6:00 Lady Bird MS/ATH 6:15 On the Beach at Night Alone MS/WRT 7:00 NYFF Live Free Talk TALKS/AMP 7:15 Caniba PJT/FBT 7:30 Good Luck PJT/HGT 8:30 BPM (Beats Per Minute) MS/ATH 9:00 The Day After MS/WRT 9:30 Dragonfly Eyes PJT/FBT <div>FREE PROJECTIONS SCREENING On Loop 12:00–6:00pm & 9:00–11:00pm The Worldly Cave PJT/AMP</div>	9 1:00 Projections Program 6: The Forgotten PJT/FBT 3:00 Barbara Hammer Program PJT/FBT 3:30 The Night of the Hunter RET/ATH 3:30 Projections Program 5: Urban Rhapsodies PJT/HGT 4:00 Out of the Past RET/WRT 5:15 Dragonfly Eyes PJT/HGT 5:30 Le Fort des fous PJT/FBT 6:00 BPM (Beats Per Minutes) MS/ATH 6:30 Arthur Miller: Writer DOC/WRT 7:00 Directors Dialogues: Hong Sang-soo TALKS/AMP 8:00 Projections Program 6: The Forgotten PJT/HGT 8:45 Caniba PJT/FBT 9:00 On the Beach at Night Alone MS/WRT 9:30 Lady Bird MS/ATH <div>FREE PROJECTIONS SCREENING On Loop 12:00–6:00pm & 9:00–11:00pm The Worldly Cave PJT/AMP</div>	10 3:30 El Dorado RET/FBT 6:00 Four Sisters: Noah's Ark + The Merry Flea SE/FBT 6:00 Pandora's Box SE/ATH 6:00 L'Enfant secret REV/HGT 6:00 Nice Girls Don't Stay for Breakfast RET/WRT 7:00 NYFF Live Free Talk TALKS/AMP 8:00 Directors Dialogues: Philippe Garrel TALKS/AMP 8:30 Arthur Miller: Writer DOC/WRT 8:30 The Other Side of Hope MS/HGT 9:00 Lover for a Day MS/ATH 9:00 Angel Face RET/FBT	11 3:00 Sansho the Bailiff REV/WRT 4:30 Le Révéléateur REV/FBT 6:00 Blood on the Moon RET/HGT 6:00 Joan Didion: The Center Will Not Hold DOC/ATH 6:00 Master Class: Vittorio Storaro & Ed Lachman SE/WRT 7:00 NYFF Live Free Talk TALKS/AMP 8:30 Lover for a Day MS/WRT 9:00 The Lusty Men RET/ATH 9:00 Nice Girls Don't Stay for Breakfast RET/HGT 9:00 BOOM FOR REAL The Late Teenage Years of Jean-Michel Basquiat DOC/FBT	12 3:30 Cape Fear (1962) RET/WRT 3:30 Undercurrent RET/FBT 6:00 Mudbound MS/ATH 6:00 Hallelujah the Hills REV/HGT 6:00 Piazza Vittorio DOC/WRT 6:30 Dead Man RET/FBT 7:00 NYFF Live Free Talk TALKS/AMP 8:00 Lucia REV/HGT 8:30 Speak Up DOC/WRT 9:00 Joan Didion: The Center Will Not Hold DOC/FBT 9:15 The Rider MS/ATH	13 3:15 The Yakuza RET/FBT 4:30 Bob le flambeur REV/HGT 6:00 Ismael's Ghosts MS/ATH 6:00 A Conversation with Kate Winslet SE/FBT 6:00 The Venerable W. DOC/WRT 6:30 Speak Up DOC/HGT 7:00 <i>Film Comment</i> Live: Festival Wrap TALKS/AMP 9:00 Piazza Vittorio REV/FBT 9:00 Three Music Films by Mathieu Amalric DOC/WRT 9:15 Mudbound MS/ATH	14 12:00 Ismael's Ghosts MS/ATH 1:00 The Venerable W. DOC/FBT 1:00 Joan Didion: The Center Will Not Hold DOC/WRT 1:30 Farewell My Lovely RET/HGT 3:15 The Rider MS/ATH 3:30 The Sacrifice REV/HGT 3:30 Arthur Miller: Writer DOC/WRT 4:00 Three Music Films by Mathieu Amalric DOC/FBT CLOSING NIGHT 6:00 Wonder Wheel MS/ATH 6:15 Wonder Wheel MS/WRT 7:00 NYFF Live Free Talk TALKS/AMP 9:00 Wonder Wheel MS/ATH 9:15 Wonder Wheel MS/WRT
						SUNDAY
						15 ENCORE SCREENINGS Visit filmlinc.org/nyff for details

HOW TO BUY TICKETS

ONLINE filmlinc.org/NYFF

MOBILE TICKETING

Available via the Film Society app or at filmlinc.org/NYFF.

IN PERSON

Advance Tickets for all festival screenings are available exclusively at the Alice Tully Hall box office.

Mon-Sat: 10am to 6pm

Sun: 12pm to 6pm

Day-of Tickets must be purchased at the corresponding venue's box office.

REMINDER

Alice Tully Hall (ATH): Reserved Seating
Elinor Bunin Munroe Film Center (EBM) & Walter Reade Theater (WRT): General Admission

TICKET PRICES

MAIN SLATE, SPECIAL EVENTS, SPOTLIGHT ON DOCUMENTARY, ON CINEMA TALK
\$20 Member & Student / \$25 Public

RETROSPECTIVE, REVIVALS, PROJECTIONS, SHORTS

\$10 Member & Student / \$15 Public

GALA EVENINGS

Opening Night:

ATH \$75 Member & Student / \$100 Public

Centerpiece & Closing Night:

ATH \$50 Member & Student / \$75 Public

DISCOUNT PASSES & PACKAGES

Projections All Access Pass: \$99

Retrospective All Access Pass: \$125

Claude Lanzmann's 'Four Sisters' Package:

\$50 Member & Student /\$60 Public

FREE EVENTS

CONVERGENCE, NYFF LIVE, DIRECTORS DIALOGUES, WITHOUT A NET SCREENING

Free tickets will be distributed at the event's corresponding box office starting one hour prior to showtime, subject to availability. The line may form in advance of this time. Admission for Convergence installations and experiences is available on a walk-up basis.

HOW TO DONATE TICKETS

To donate ticket(s) you are unable to use, please email ticketdonations@filmlinc.org with your order and ticket number or you may visit the Alice Tully Hall box office. Acknowledgments for tax purposes must be requested via email.

STANDBY POLICY

In the event that advance tickets are no longer available, tickets will be issued on a standby basis. Standby lines will form one hour before showtime at the corresponding venue. Regular ticket prices apply. There is a maximum of one ticket per person.

RUSH POLICY

Discounted tickets to select screenings will be available throughout the festival. Eligible screenings will be announced via the website and NYFF daily newsletter (subscribe at filmlinc.org/news). Tickets are limited and will be available at the corresponding venue's box office starting one hour before showtime.

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SUPPORTING

These projects are supported in part by an award from the National Endowment for the Arts.
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MAIN SLATE

Twenty-five essential new feature films
from around the world

Mudbound

6 #NYFF

Courtesy of Netflix



Courtesy of Amazon Studios / Wilson Webb

OPENING NIGHT · WORLD PREMIERE

Last Flag Flying

Directed by Richard Linklater

In Richard Linklater's lyrical road movie, as funny as it is heartbreaking, three aging Vietnam-era Navy vets—soft-spoken Doc (Steve Carell), unhinged and unfiltered Sal (Bryan Cranston), and quietly measured Mueller (Laurence Fishburne)—reunite to perform a sacred task: the proper burial of Doc's only child, who has been killed in the early days of the Iraq invasion. As this trio of old friends makes its way up the Eastern seaboard, Linklater gives us a rich rendering of friendship, a grand mosaic of common life in the USA during the Bush era, and a striking meditation on the passage of time and the nature of truth. To put it simply, *Last Flag Flying* is a great movie from one of America's finest filmmakers. An Amazon Studios release.

USA, 2017, 124m

Principal Cast
Steve Carell,
Bryan Cranston,
Laurence Fishburne

Screenplay
Richard Linklater,
Darryl Ponicsan

Cinematography
Shane F. Kelly

Editing
Sandra Adair

Producers
Ginger Sledge,
John Sloss

Thursday, Sep 28 6:00pm, 9:00pm (ATH)

Thursday, Sep 28 6:15pm, 9:15pm (WRT)



Courtesy of Amazon Studios / Mary Cybulski

CENTERPIECE

Wonderstruck

Directed by Todd Haynes

In 1977, following his mother's death, Ben (Oakes Fegley) loses his hearing in a freak accident and travels from Minnesota to New York, seeking the father he's never met. A half-century earlier, another deaf 12-year-old, Rose (Millicent Simmonds), flees her restrictive Hoboken home, captivated by the nearby big city's bustle and romance. These parallel adventures, unfolding largely without dialogue, are exuberant love letters to bygone eras of New York; they ultimately converge, with Julianne Moore in a lovely dual role. From a book by Brian Selznick (*The Invention of Hugo Cabret*), this all-ages enchantment is true to Haynes's sensibility: an intelligent, personal, and lovingly intricate tribute to the power of obsession. An Amazon Studios release.

USA, 2017, 117m

Principal Cast
Oakes Fegley,
Julianne Moore,
Millicent Simmonds,
Michelle Williams,
Jaden Michael

Screenplay
Brian Selznick
Cinematography
Ed Lachman

Editing
Affonso Gonçalves

Producers
Christine Vachon,
Pam Koffler,
John Sloss

Saturday, Oct 7 6:00pm, 9:00pm (ATH)

Saturday, Oct 7 6:15pm, 9:15pm (WRT)

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Courtesy of Amazon Studios



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Courtesy of The Orchard



Courtesy of Sony Picture Classics

CLOSING NIGHT • WORLD PREMIERE

Wonder Wheel

Directed by Woody Allen

In a 50-year career, Woody Allen has periodically refined, reinvented, and redefined the terms of his art, and he does exactly that with his daring new film. We're in Coney Island in the 1950s. A lifeguard (Justin Timberlake) tells us a story perhaps filtered through his imagination: a carousel operator (James Belushi) and his beleaguered wife (Kate Winslet), eking out a living on the boardwalk, are visited by his estranged daughter (Juno Temple)—from this, layer upon layer of all-too-human complications develop. Allen and cinematographer Vittorio Storaro, working with a remarkable cast led by Winslet in a startlingly brave, powerhouse performance, have created a bracing and truly surprising movie experience. An Amazon Studios release.

USA, 2017, 101m

Principal Cast
Kate Winslet,
Justin Timberlake,
Jim Belushi,
Juno Temple

Screenplay
Woody Allen

Cinematography
Vittorio Storaro

Editing
Alisa Lepselter

Producers
Erika Aronson,
Letty Aronson,
Edward Walson

Saturday, Oct 14 6:00pm, 9:00pm (ATH)

Saturday, Oct 14 6:15pm, 9:15pm (WRT)

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Before We Vanish

Directed by Kiyoshi Kurosawa

The latest from master of art-horror Kiyoshi Kurosawa is perhaps his most mainstream film yet, a throwback to 1980s sci-fi. An advance crew of three aliens journey to Earth in preparation for a complete takeover of the planet. They snatch not only bodies but memories, beliefs, values—everything that defines their conquests as human—leaving only hollow shells, which are all but unrecognizable to their loved ones. This disturbing parable for our present moment, replete with stunning images—including a drone attack—is also a profoundly mystical affirmation of love as the only form of resistance and salvation. A NEON release.

Saturday, Sep 30 9:00pm (WRT)

Sunday, Oct 1 6:00pm (WRT)

Japan, 2017, 129m

Principal Cast
Masami Nagasawa,
Ryuhei Matsuda,
Hiroki Hasegawa

Screenplay
Kiyoshi Kurosawa,
Sachiko Tanaka

Cinematography
Akiko Ashizawa

Editing
Koichi Takahashi

U.S. PREMIERE

BPM (Beats Per Minute)

Directed by Robin Campillo

In the early 1990s, ACT UP—in France, as in the U.S.—was on the front lines of AIDS activism. Its members, mostly gay, HIV-positive men, stormed drug company and government offices in “Silence=Death” T-shirts, facing down complacent suits with the urgency of their struggle for life. Robin Campillo (*Eastern Boys*) depicts their comradeship and tenacity in waking up the world to the disease that was killing them and movingly dramatizes the persistence of passionate love affairs even in dire circumstances. All the actors, many of them unknown, are splendid in this film, which not only celebrates the courage of ACT UP but also tacitly provides a model of resistance to the forces of destruction running rampant today. A release of The Orchard.

Sunday, Oct 8 8:30pm (ATH)

Monday, Oct 9 6:00pm (ATH)

France, 2017, 144m

Principal Cast
Nahuel Pérez Biscayart,
Arnaud Valois,
Adèle Haenel,
Antoine Reinartz,
Félix Maritaud,
Ariel Borenstein

Screenplay
Robin Campillo,
Philippe Mangeot

Cinematography
Jeanne Lapoirie

Editing
Robin Campillo

Producers
Hugues Charbonneau,
Marie-Ange Luciani

Call Me by Your Name

Directed by Luca Guadagnino

A story of summer love like no other, the sensual new film from the director of *I Am Love*, set in 1983, charts the slowly ripening romance between Elio (Timothée Chalamet), a teen on the verge of discovering himself, and Oliver (Armie Hammer), the handsome older grad student whom his professor father (Michael Stuhlbarg) has invited to their vacation home in Northern Italy. From the wistful novel by André Aciman, *Call Me by Your Name* is Guadagnino's most exquisitely rendered, visually restrained film, capturing with eloquence the confusion and longing of youth, anchored by a remarkable, star-making performance by Chalamet, always a nervy bundle of swagger and insecurity, contrasting with Hammer's stoicism. A Sony Pictures Classics release.

Tuesday, Oct 3 9:00pm (ATH)

Wednesday, Oct 4 6:00pm (ATH)

Italy/France, 2017, 132m

Principal Cast
Timothée Chalamet,
Armie Hammer,
Michael Stuhlbarg,
Esther Garrel,
Amira Casar

Screenplay
James Ivory

Cinematography
Sayombhu Mukdeeprom

Editing
Walter Fasano

Producers
Emilie Georges,
Luca Guadagnino,
James Ivory,
Marco Morabito,
Howard Rosenman,
Peter Spears,
Rodrigo Teixeira

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U.S. PREMIERE

The Day After

Directed by Hong Sang-soo

Hong continues in the openly emotional register of his *On the Beach at Night Alone*, also showing in this year's Main Slate. Shot in moody black and white, *The Day After* opens with book publisher Bongwan (Kwon Hae-hyo) fending off his wife's heated accusations of infidelity. At the office, it's the first day for his new assistant, Areum (Kim Min-hee), whose predecessor was Bongwan's lover. Mistaken identity, repetition compulsion, and déjà vu figure into the narrative as the film entangles its characters across multiple timelines through an intricate geometry of desire, suspicion, and betrayal. The end result is one of Hong's most plaintive and philosophical works.

Saturday, Oct 7 4:00pm (WRT)

Sunday, Oct 8 9:00pm (WRT)

South Korea, 2017, 92m

Principal Cast
Kwon Hae-hyo,
Kim Min-hee,
Kim Sae-byuk,
Cho Yun-hee,
Ki Ju-bong,
Park Yea-ju,
Kang Tae-u

Screenplay
Hong Sang-soo

Cinematography
Kim Hyung-koo

Editing
Hahm Sung-won

Faces Places

Directed by Agnès Varda & JR

The 88-year-old Agnès Varda teamed up with the 33-year-old visual artist JR for *Faces Places (Visages villages)*, a tour of rural France that follows in the footsteps of Varda's groundbreaking documentary *The Gleaners and I* (NYFF 2000) in its celebration of artisanal production, workers' solidarity, and the photographic arts in the face of mortality. Varda and JR wielded cameras themselves, but they were also documented in their travels by multiple image and sound recordists. Out of this often spontaneous jumble, Varda and her editor Maxime Pozzi-Garcia created an unassuming masterpiece (the winner of this year's L'Oeil d'or at Cannes) that is vivid, lyrical, and inspiringly humanistic. A Cohen Media Group release.

Sunday, Oct 1 12:30pm (ATH)

Monday, Oct 2 8:30pm (FBT)

France, 2017, 89m

Principal Cast
JR, Agnes Varda

Screenplay
JR, Agnes Varda

Editing
Agnes Varda,
Maxime Pozzi-Garcia

Producer
Rosalie Varda

U.S. PREMIERE

Félicité

Directed by Alain Gomis

The new film from Alain Gomis, a French director of Guinea-Bissauan and Senegalese descent, is largely set in the roughest areas of the rough city of Kinshasa in the Democratic Republic of the Congo. Here, a woman named Félicité (Véro Tshanda Beya) scrapes together a living as a singer in a makeshift bar (her accompanists are played by members of the Kasai Allstars band). When her son is seriously injured in an accident, she goes in search of money for his medical care and embarks on a double journey: through the punishing outer world of the city and the inner world of the soul. *Félicité* is tough, tender, lyrical, mysterious, funny, and terrifying, both responsive to the moment and fixed on its heroine's spiritual progress. A Strand Releasing release.

Wednesday, Oct 4 9:15pm (ATH)

Thursday, Oct 5 6:00pm (WRT)

**France/Senegal/
Belgium/Germany/
Lebanon, 2017, 124m**

Principal Cast
Véro Tshanda Beya,
Papi Mpaka,
Gaetan Claudia

Screenplay
Alain Gomis,
Olivier Loustau,
Delphine Zingg

Cinematography
Céline Bozon

Editing
Alain Gomis,
Fabrice Rouaud

Producers
Arnaud Dommerc,
Alain Gomis,
Oumar Sall

U.S. PREMIERE

The Florida Project

Directed by Sean Baker

A six-year-old girl (the remarkable Brooklynn Prince) and her two best friends run wild on the grounds of a week-by-week motel complex on the edge of Orlando's Disney World. Meanwhile, her mother (talented novice Bria Vinaite) desperately tries to cajole the motel manager (the ever surprising Willem Dafoe) to turn a blind eye to the way she pays the rent. A film about but not for kids, Baker's depiction of childhood on the margins has fierce energy, tenderness, and great beauty. After the ingenuity of his iPhone-shot 2015 breakout *Tangerine*, Baker reasserts his commitment to 35mm film with sun-blasted images that evoke a young girl's vision of adventure and endurance beyond heartbreak. An A24 release.

Sunday, Oct 1 3:00pm (ATH)

Tuesday, Oct 3 6:00pm (ATH)

USA, 2017, 115m

Principal Cast
Willem Dafoe,
Brooklynn Prince,
Valeria Cotto,
Bria Vinaite

Screenplay
Sean Baker,
Chris Bergoch

Cinematography
Alexis Zabé

Editing
Sean Baker

Producers
Andrew Duncan,
Alex Saks



Courtesy of Magnolia Pictures; © Jean-Claude Lohier, Why Not Productions



Photo by Merie Wallace, courtesy of A24



Courtesy of IFC Films



Courtesy of SBS Distribution

NORTH AMERICAN PREMIERE

Ismael's Ghosts: Director's Cut

Directed by Arnaud Desplechin

Phantoms swirl around Ismael (Mathieu Amalric), a filmmaker in the throes of writing a spy thriller based on the unlikely escapades of his brother, Ivan Dedalus (Louis Garrel). His only true source of stability, his relationship with Sylvia (Charlotte Gainsbourg), is upended, as is the life of his Jewish documentary mentor and father-in-law (László Szabó), when Ismael's wife Carlotta (Marion Cotillard), who disappeared twenty years earlier, returns, and, like one of Hitchcock's fragile, delusional femmes fatales, expects that her husband and father are still in thrall to her. A brilliant shape-shifter—part farce, part melodrama—*Ismael's Ghosts* (*Les fantômes d'Ismaël*) is about the process of creating a work of art and all the madness that requires. A Magnolia Pictures release.

France, 2017, 132m

Principal Cast
Mathieu Amalric,
Marion Cotillard,
Charlotte Gainsbourg,
Louis Garrel,
Alba Rohrwacher,
László Szabó,
Hippolyte Girardot

Screenplay
Arnaud Desplechin,
Julie Peyr,
Léa Mysius

Cinematography
Irina Lubtchansky

Editing
Laurence Briaud

Producers
Pascal Caucheteux,
Vincent Maraval

Friday, Oct 13 6:00pm (ATH)

Saturday, Oct 14 12:00pm (ATH)

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Lady Bird

Directed by Greta Gerwig

Greta Gerwig's directorial debut is a portrait of an artistically inclined young woman (Saoirse Ronan) trying to define herself in the shadow of her mother (Laurie Metcalf) and searching for an escape route from her hometown of Sacramento. Moods are layered upon moods at the furious pace of late adolescence in this lovely and loving film, which shifts deftly from one emotional and comic register to the next. *Lady Bird* is rich in invention and incident, and it is powered by Ronan, one of the finest actors in movies. With Lucas Hedges and Timothée Chalamet as the men in Lady Bird's life, Beanie Feldstein as her best friend, and Tracy Letts as her dad. An A24 release.

Sunday, Oct 8 6:00pm (ATH)

Monday, Oct 9 9:30pm (ATH)

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USA, 2017, 93m

Principal Cast
Saoirse Ronan,
Laurie Metcalf,
Tracy Letts,
Lucas Hedges,
Timothée Chalamet,
Odeya Rush,
Beanie Feldstein

Screenplay
Greta Gerwig

Cinematography
Sam Levy

Editing
Nick Houy

Producers
Eli Bush,
Evelyn O'Neill,
Scott Rudin

NORTH AMERICAN PREMIERE

Let the Sun Shine In

Directed by Claire Denis

Juliette Binoche is incandescent and raw in *Let the Sun Shine In* (*Un beau soleil intérieur*) as a middle-aged Parisian artist in search of definitive love. The elliptical film moves from one romantic/emotional attachment to another, as though set to some mysterious bio-rhythm: from a boorish married lover (Xavier Beauvois); to a subtly histrionic actor (Nicolas Duvauchelle), also married; to a dreamboat hairdresser (Paul Blain); to a gentle man (Alex Descas) not ready for commitment to...an enigmatic fortune-teller. Aptly, the film (loosely inspired by Barthes's *A Lover's Discourse*) feels lit from within; it was lit from without by Denis's longtime cinematographer Agnès Godard. It's also very funny. A Sundance Selects release.

Saturday, Oct 7 3:30pm (ATH)

Sunday, Oct 8 3:30pm (ATH)

France, 2017, 95m

Principal Cast
Juliette Binoche,
Xavier Beauvois,
Paul Blain,
Alex Descas,
Nicolas Duvauchelle,
Gérard Depardieu

Screenplay
Christine Angot,
Claire Denis

Cinematography
Agnès Godard

Editing
Guy Lecomte

Producer
Olivier Delbosc

NORTH AMERICAN PREMIERE

Lover for a Day

Directed by Philippe Garrel

After a painful breakup, heartbroken Jeanne (Esther Garrel) moves back in with her university professor father, Gilles (Éric Caravaca), to discover that he is living with optimistic, life-loving student Ariane (newcomer Louise Chevillotte), who is the same age as Jeanne. An unusual triangular relationship emerges as both girls seek the favor of Gilles, as daughter or lover, while developing their own friendship, finding common ground despite their differences. Gorgeously shot in grainy black and white by Renato Berta (*Au revoir les enfants*), *Lover for a Day* (*L'Amant d'un jour*) is an exquisite meditation on love and fidelity that perfectly illustrates Garrel's poetic exploration of desire. A MUBI release.

Tuesday, Oct 10 9:00pm (ATH)

Wednesday, Oct 11 8:30pm (WRT)

France, 2017, 76m

Principal Cast
Éric Caravaca,
Esther Garrel,
Louise Chevillotte

Screenplay
Jean-Claude Carrière,
Caroline Deruas,
Arlette Langmann,
Philippe Garrel

Cinematography
Renato Berta

Editing
François Gédigier

Producers
Said Ben Said,
Michel Merkt



NORTH AMERICAN PREMIERE
The Meyerowitz Stories (New and Selected)

Directed by Noah Baumbach

Noah Baumbach revisits the terrain of family vanities and warring attachments that he began exploring with *The Squid and the Whale* in this intricately plotted story of three middle-aged siblings (Adam Sandler, Ben Stiller, and Elizabeth Marvel) coping with their strong-willed father (Dustin Hoffman) and the flightiness of his wife (Emma Thompson). Baumbach's film never stops deftly changing gears, from surges of pathos to painful comedy and back again. Needless to say, this lyrical quicksilver comedy is very much a New York experience. A Netflix release.

Sunday, Oct 1 6:00pm (ATH)
Monday, Oct 2 9:00pm (ATH)
Tuesday, Oct 3 8:45pm (FBT)

USA, 2017, 110m
Principal Cast
Adam Sandler,
Ben Stiller,
Dustin Hoffman,
Emma Thompson,
Elizabeth Marvel,
Grace Van Patten
Screenplay
Noah Baumbach
Cinematography
Robbie Ryan
Editing
Jennifer Lame
Producers
Scott Rudin,
Noah Baumbach,
Lila Yacoub,
Eli Bush

NORTH AMERICAN PREMIERE
Mrs. Hyde

Directed by Serge Bozon

Serge Bozon's eccentric comedic thriller is loosely based on Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, with many a twist. Mrs. Géquil (Isabelle Huppert), a timid and rather peculiar physics professor, teaches in a suburban technical high school. Apart from her quiet married life with her gentle stay-at-home husband, she is mocked and despised on a daily basis by pretty much everyone around her—headmaster, colleagues, students. During a dark, stormy night, she is struck by lightning and wakes up a decidedly different person, a newly powerful Mrs. Hyde with mysterious energy and uncontrollable powers. Highlighted by Bozon's brilliant mise en scène, Isabelle Huppert hypnotizes us again, securing her place as the ultimate queen of the screen.

Friday, Sep 29 6:00pm (ATH)
Sunday, Oct 1 12:30pm (WRT)

France, 2017, 95m
Principal Cast
Isabelle Huppert,
Romain Duris,
José Garcia
Screenplay
Serge Bozon,
Axelle Ropert
Cinematography
Céline Bozon
Editing
François Quinquéré
Producers
David Thion,
Philippe Martin

Mudbound

Directed by Dee Rees

Writer-director Dee Rees's historical epic, based on the novel by Hillary Jordan, details the daily hardships and vicissitudes of farm life in Mississippi during the post-World War II era. Two families, one white (the landlords) and one black (the sharecroppers), work the same miserable piece of farmland. Out of need and empathy, the mothers of the two families bond as their younger male relatives go off to war and learn that there is a world beyond racial hatred and fear. The flawless ensemble cast includes Carey Mulligan, Mary J. Blige, Garrett Hedlund, Jason Mitchell, Jason Clarke, Rob Morgan, and Jonathan Banks. A Netflix release.

Thursday, Oct 12 6:00pm (ATH)
Friday, Oct 13 9:15pm (ATH)

USA, 2017, 134m
Principal Cast
Carey Mulligan,
Jason Clarke,
Jason Mitchell,
Mary J. Blige,
Rob Morgan,
Jonathan Banks,
Garrett Hedlund
Screenplay
Dee Rees,
Virgil Williams
Cinematography
Rachel Morrison
Editing
Mako Kamitsuna
Producers
Sally Jo Effenson,
Cassian Elwes,
Carl Effenson,
Charles D. King,
Kim Roth,
Christopher Lemole,
Tim Zajaros

On the Beach at Night Alone

Directed by Hong Sang-soo

Hong Sang-soo's movies have always invited autobiographical readings, and his 19th feature is perhaps his most personal film yet, a steel-nerved, clear-eyed response to the tabloid frenzy that erupted in South Korea over his relationship with actress Kim Min-hee. The film begins in Hamburg, where actress Young-hee (played by Kim herself, who won the Best Actress prize at Berlin for this role) is hiding out after the revelation of her affair with a married filmmaker. Back in Korea, a series of encounters shed light on Young-hee's volatile state, as she slips in and out of melancholic reflection and dreams. Centered on Kim's astonishingly layered performance, *On the Beach at Night Alone* is the work of a master mining new emotional depths. A Cinema Guild release.

Sunday, Oct 8 6:15pm (WRT)
Monday, Oct 9 9:00pm (WRT)

South Korea, 2017, 101m
Principal Cast
Kim Min-hee,
Seo Young-hwa,
Jung Jae-young,
Moon Sung-keun,
Kwon Hae-hyo,
Song Seon-mi,
Ahn Jae-hong,
Park Yea-ju
Screenplay
Hong Sang-soo
Cinematography
Kim Hyung-koo,
Park Hong-yeol
Editing
Hahm Sung-won
Producer
Hong Sang-soo



The Other Side of Hope

Directed by Aki Kaurismäki

Leave it to Aki Kaurismäki (*Le Havre*, NYFF 2011), peerless master of humanist tragic-comedy, to make the first great fiction film about the 21st century migrant crisis. Having escaped bombed-out Aleppo, Syrian refugee Khlaed (Sherwan Haji) seeks asylum in Finland, only to get lost in a maze of functionaries and bureaucracies. Meanwhile, shirt salesman Wikström (Sakari Kuosmanen) leaves his wife, wins big in a poker game, and takes over a restaurant whose deadpan staff he also inherits. These parallel stories dovetail to gently comic and enormously moving effect in Kaurismäki’s politically urgent fable, an object lesson on the value of compassion and hope that remains grounded in a tangible social reality. A Janus Films release.

Thursday, Oct 5 9:30pm (ATH)
Tuesday, Oct 10 8:30pm (HGT)

Finland, 2017, 98m
Principal Cast
Sherwan Haji,
Sakari Kuosmanen,
Ilkka Koivula,
Janne Hyytiäinen,
Nuppu Koivu,
Kaija Pakarinen,
Niroz Haji,
Simon Al-Bazoon,
Kati Outinen
Screenplay
Aki Kaurismäki
Cinematography
Timo Salminen
Editing
Samu Heikkilä
Producers
Aki Kaurismäki,
Misha Jaari,
Mark Lwoff

The Rider

Directed by Chloé Zhao

The hardscrabble economy of America’s rodeo country, where, for some, riding and winning is the only source of pleasure and income, is depicted with exceptional compassion and truth by a filmmaker who is in no way an insider: Zhao was born in Beijing and educated at Mount Holyoke and NYU. Set on the Pine Ridge Reservation in South Dakota, *The Rider* is a fiction film that calls on nonprofessional actors to play characters similar to themselves, incorporating their skill sets and experiences. Brady Jandreau is extraordinary as a badly injured former champion rider and horse trainer forced to give up the life he knows and loves. A Sony Pictures Classics release.

Thursday, Oct 12 9:15pm (ATH)
Saturday, Oct 14 3:15pm (ATH)

USA, 2017, 103m
Principal Cast
Brady Jandreau,
Tim Jandreau,
Lily Jandreau,
Lane Scott,
Cat Clifford
Screenplay
Chloé Zhao
Cinematography
Joshua James Richards
Editing
Alex O’Flinn
Producers
Chloé Zhao,
Bert Hamelinck,
Sacha Ben Harroche,
Mollye Asher

U.S. PREMIERE
Spoor

Directed by Agnieszka Holland, in cooperation with Kasia Adamik

Janina Duszejko is a vigorous former engineer, part-time teacher, and animal activist, living in a near wilderness on the Polish-Czech border, where hunting is the favored year-round sport of the corrupt men who rule the region. When a series of hunters die mysteriously, Janina wonders if the animals are taking revenge, which doesn’t stop the police from coming after her. A brilliant, passionate director, Agnieszka Holland—who like Janina comes from a generation that learned to fight authoritarianism by any means necessary—forges a sprawling, wildly beautiful, emotionally enveloping film that earns its vision of utopia. It’s at once a phantasmagorical murder mystery, a tender, late-blooming love story, and a resistance and rescue thriller.

Saturday, Sep 30 9:00pm (ATH)
Sunday, Oct 1 12:00pm (HGT)

Poland/Germany/Czech Republic, 2017, 128m
Principal Cast
Agnieszka Mandat,
Wiktor Zborowski,
Miroslav Krobot,
Jakub Gierszał,
Patricia Volny,
Tomasz Kot,
Borys Szyg,
Andrzej Grabowski
Screenplay
Olga Tokarczuk,
Agnieszka Holland
Cinematography
Jolanta Dylewska,
Rafał Paradowski
Editing
Pavel Hrdlička
Producers
Krzysztof Zanussi,
Janusz Węchała

The Square

Directed by Ruben Östlund

A precisely observed, thoroughly modern comedy of manners, this Palme d’Or–winner revolves around Christian (Claes Bang), a well-heeled contemporary art curator at a Stockholm museum. While preparing his new exhibit—a four-by-four-meter zone designated as a “sanctuary of trust and caring”—Christian falls prey to a pickpocketing scam, which triggers an overzealous response and then a crisis of conscience. Featuring several instant-classic scenes and a vivid supporting cast (Elisabeth Moss, Dominic West, and noted motion-capture actor Terry Notary), *The Square* is the most ambitious film yet by one of contemporary cinema’s most incisive social satirists, the rare movie to have as many laughs as ideas. A Magnolia Pictures release.

Friday, Sep 29 8:30pm (ATH)
Sunday, Oct 1 9:00pm (ATH)

Sweden, 2017, 150m
Principal Cast
Claes Bang,
Elisabeth Moss,
Dominic West,
Terry Notary
Screenplay
Ruben Östlund
Cinematography
Fredrik Wenzel
Editing
Ruben Östlund,
Jacob Secher Schulsinger
Producers
Erik Hemmendorff,
Philippe Bober



Courtesy of The Orchard, ©MottlysAS



Courtesy of Cinema Guild



Thelma

Directed by Joachim Trier

An adolescent country girl (Eili Harboe) has just moved to the city to begin her university studies, with the internalized religious severity of her quietly domineering mother and father (Ellen Dorrit Petersen and Henrik Rafaelsen) always in mind. When she realizes that she is developing an attraction to her new friend Anja (Kaya Wilkins), she begins to manifest a terrifying and uncontrollable power that her parents have long feared. To reveal more would be a crime; let's just say that this fluid, sharply observant, and continually surprising film begins in the key of horror and ends somewhere completely different. A release of The Orchard.

Warning: This film contains flashing lights, which may not be suitable for photosensitive epilepsy. Viewer discretion is advised.

Friday, Oct 6 9:00pm (ATH)

Saturday, Oct 7 12:00pm (HGT)

18 #NYFF

Norway/Sweden/France, 2017, 116m

Principal Cast
Eili Harboe,
Kaya Wilkins,
Ellen Dorrit Petersen,
Henrik Rafaelsen

Screenplay
Eskil Vogt,
Joachim Trier

Cinematography
Jakob Ihre

Editing
Olivier Bugge Coutté

Producer
Thomas Røbsahm

U.S. PREMIERE

Western

Directed by Valeska Grisebach

As its title suggests, German director Valeska Grisebach's first feature in a decade is a supremely intelligent genre update that recognizes the Western as a template on which to draw out eternal human conflicts. In remote rural Bulgaria, a group of German workers are building a water facility. Meinhard (Meinhard Neumann), the reserved newbie in this all-male company, immediately draws the ire of the boorish team leader, not least for his willingness to mingle with the wary locals. Cast with utterly convincing non-professional actors, *Western* is a gripping culture-clash drama, attuned both to old codes of masculinity and new forms of colonialism. A Cinema Guild release.

Saturday, Sep 30 3:00pm (ATH)

Sunday, Oct 1 8:30pm (FBT)

Germany/Bulgaria, 2017, 119m

Principal Cast
Meinhard Neumann,
Syuleyman Alilov Letifov,
Vyara Borisova,
Reinhardt Wetrek,
Veneta Frangova,
Kevin Bashev

Screenplay
Valeska Grisebach

Cinematography
Bernhard Keller

Editing
Bettina Böhler

Producers
Jonas Dornbach,
Janine Jackowski,
Maren Ade,
Michel Merkt

U.S. PREMIERE

Zama

Directed by Lucrecia Martel

The great Lucrecia Martel ventures into the realm of historical fiction and makes it her own in this adaptation of Antonio di Benedetto's 1956 classic of Argentinean literature. In the late 18th century, in a far-flung corner of what seems to be Paraguay, Zama, an officer of the Spanish crown (Daniel Giménez Cacho) born in the Americas, waits in vain for a transfer to a more prestigious location. Martel renders Zama's world—his daily regimen of small humiliations and petty politicking—as absurd and mysterious, and as he succumbs to lust and paranoia, subject to a creeping disorientation. Precise yet dreamlike, and thick with atmosphere, *Zama* is a singular, intoxicating experience, and a welcome return from one of contemporary cinema's truly brilliant minds.

Saturday, Sep 30 6:00pm (ATH)

Monday, Oct 2 6:00pm (ATH)

Argentina/Brazil/Spain, 2017, 115m

Principal Cast
Daniel Giménez Cacho,
Lola Dueñas,
Matheus Nachtergaele,
Juan Minujín,
Rafael Spregelburd,
Nahuel Cano,
Mariana Nunes,
Daniel Veronese

Screenplay
Lucrecia Martel

Cinematography
Rui Poças

Editing
Miguel Schverdfinger,
Karen Harley

Producers
Benjamin Doménech,
Vânia Catani,
Matías Roveda,
Santiago Gallelli



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Dougy



Scaffold



Hombre



Drip Drop

Program 1: Narrative

Showcasing both established and emerging filmmakers, this program features six unique films from around the world.
TRT: 84m

Hedgehog's Home Directed by Eva Cvijanović In this stop-motion tale, a hedgehog's love of his humble abode perplexes his predators, who deliver their dialogue in rhyming couplets. **Canada/Croatia, 2017, 10m**

All Over the Place Directed by Mariana Sanguinetti While moving out of the apartment she shared with her ex-boyfriend, Jimena reflects on closure and the future in a stream-of-consciousness message on his answering machine. **North American Premiere, Argentina, 2017, 10m**

A Gentle Night Directed by Qiu Yang When their 13-year-old daughter disappears on her way home from school, a couple's feelings of helplessness conflict with their desire to act. **China, 2017, 15m**

Dougy Directed by Matvey Fiks Tow-truck driver Dougy's mind is on a series of unanswered phone calls as he goes through the motions of his last two night shifts. Fiks renders his routine's quietude and rusty infrastructure in warm 16mm grain. **North American Premiere, USA/Russia, 2017, 19m**

Scaffold Directed by Kazik Radwanski Filmed in fragmentary close-up, *Scaffold* stitches together the conversations, interactions, and people-watching that make up the daily grind for two Bosnian-Canadian construction workers. **U.S. Premiere, Canada, 2017, 15m**

Bonboné Directed by Rakan Mayasi A Palestinian man serves time in an Israeli jail, but he and his wife still hope to conceive a child. With the help of a bonbon wrapper, the couple overcomes physical obstacles in a race against the clock. **U.S. Premiere, Palestine/Lebanon, 2017, 15m**

Wednesday, Oct 4 6:15pm (FBT)
Friday, Oct 6 9:00pm (HGT)

Program 2: Genre Stories

This is the third annual edition of a program focusing on the best in new horror, thriller, sci-fi, pitch-black comedy, twisted noir, and fantasy shorts.

TRT: 92m

Creswick Directed by Natalie James As a woman helps her dad pack up his home, it becomes apparent that it may be inhabited by more than just memories. **Australia, 2016, 10m**

The Last Light Directed by Angelita Mendoza The innocence and the developing evils of youth collide when two children's paths cross in an abandoned house. **USA/Mexico, 2017, 11m**

Birthday Directed by Alberto Viavattene A corrupt young nurse messes with the wrong patient on the day she turns 100. **U.S. Premiere, Italy, 2017, 15m**

Program Directed by Gabriel de Urioste In the Digital Age, finding real love is more challenging—and glitchier—than ever. **World Premiere, USA, 2017, 8m**

Hombre Directed by Juan Pablo Arias Muñoz While on a hunting trip with his father, a teenage boy must contend with multiple monsters. **North American Premiere, Chile, 2017, 21m**

Drip Drop Directed by Jonna Nilsson Alone one night, a woman is terrorized by water that manifests itself in unusual ways. **Sweden, 2016, 7m**

Hitchhiker Directed by Damien Power Right before brilliantly deconstructing camping films in *Killing Ground*, its director made this noirish homage to road movies. **World Premiere, Australia, 2015, 20m**

Saturday, Sep 30 9:00pm (FBT)
Monday, Oct 2 9:00pm (HGT)

Program 3: New York Stories

This program, now in its third year, showcases work from some of the most exciting filmmakers living and working in the city today.

TRT: 79m

Unpresidential Directed by Jason Giampietro Giampietro confronts our uncertain political moment head-on with this dark comedy, in which a man attempts to justify his having bet on Trump to win the 2016 presidential election. **USA, 2017, 14m**

Cheer Up Baby Directed by Adinah Dancyger A young woman (India Menuez) has been sexually assaulted by a stranger on the subway, and her experience is rendered with psychological menace and sensory dislocation. **World Premiere, USA, 2017, 12m**

The Layover Directed by Ashley Connor & Joe Stankus This miniature offers a tender glimpse of the lives of two flight attendants as they observe the one-year anniversary of their beloved dog's passing. **World Premiere, USA, 2017, 10m**

My Nephew Emmett Directed by Kevin Wilson, Jr. This visually ravishing work portrays one of the USA's great shames—the 1955 murder of 14-year-old Emmett Till by two white men in Mississippi—and movingly reminds us of this dark episode's enduring relevance. **USA, 2017, 19m**

The Road to Magnasanti Directed by John Wilson Wilson welcomes us to the terrordome with his latest, in which he hilariously and chillingly illustrates NYC's not-so-gradual transformation into a late-capitalist paradise-cum-dystopia. **World Premiere, USA, 2017, 15m**

Mr. Yellow Sweatshirt Directed by Pacho Velez & Yoni Brook A man's inability to get a subway turnstile to accept his Metrocard encapsulates NYC's ongoing public transit crisis in Velez and Brook's elegant and formally audacious documentary. **USA, 2017, 9m**

Saturday, Sep 30 12:45pm (WRT)
Tuesday, Oct 3 6:30pm (HGT)

Program 4: Documentary

For its second year, NYFF showcases international works that capture the versatility and depth of short nonfiction.

TRT: 90m

Cucli Directed by Xavier Marrades A widowed truck driver considers the nature of his companionship with a dove in this ethereal, moving work about loss and renewal. **Spain, 2017, 17m**

The Brick House Directed by Eliane Esther Bots With meticulous detail, Bots sensuously captures the placid movements and sounds of two friends inside a Dutch apartment as they share memories—both pleasant and harrowing—of their childhood in Tanzania. **North American Premiere, Netherlands, 2016, 16m**

The True Tales Directed by Lucien Monot Shooting on 16mm, Monot constructs a buoyant ode to his father, who wanders in and out of scripted scenarios that deconstruct his personal history while refracting his family's unspoken loss. **U.S. Premiere, Switzerland, 2017, 22m**

Two Directed by Riccardo Giacconi Giacconi's schematic, almost surreal essay film maps the development of a utopian residential neighborhood planned by Silvio Berlusconi in the seventies, and offers a representation of the not-yet prime minister's lasting impact on Italian culture. **North American Premiere, France/Italy, 2017, 16m**

The Disinherited Directed by Laura Ferrés In this funny and tender portrait that deftly blurs documentary and fiction, Ferrés's father reluctantly endures the demise of his family business while trying to retain his dignity. **North American Premiere, Spain, 2017, 19m**

Saturday, Sep 30 4:00pm (FBT)
Tuesday, Oct 3 9:00pm (HGT)



Unpresidential



My Nephew Emmett



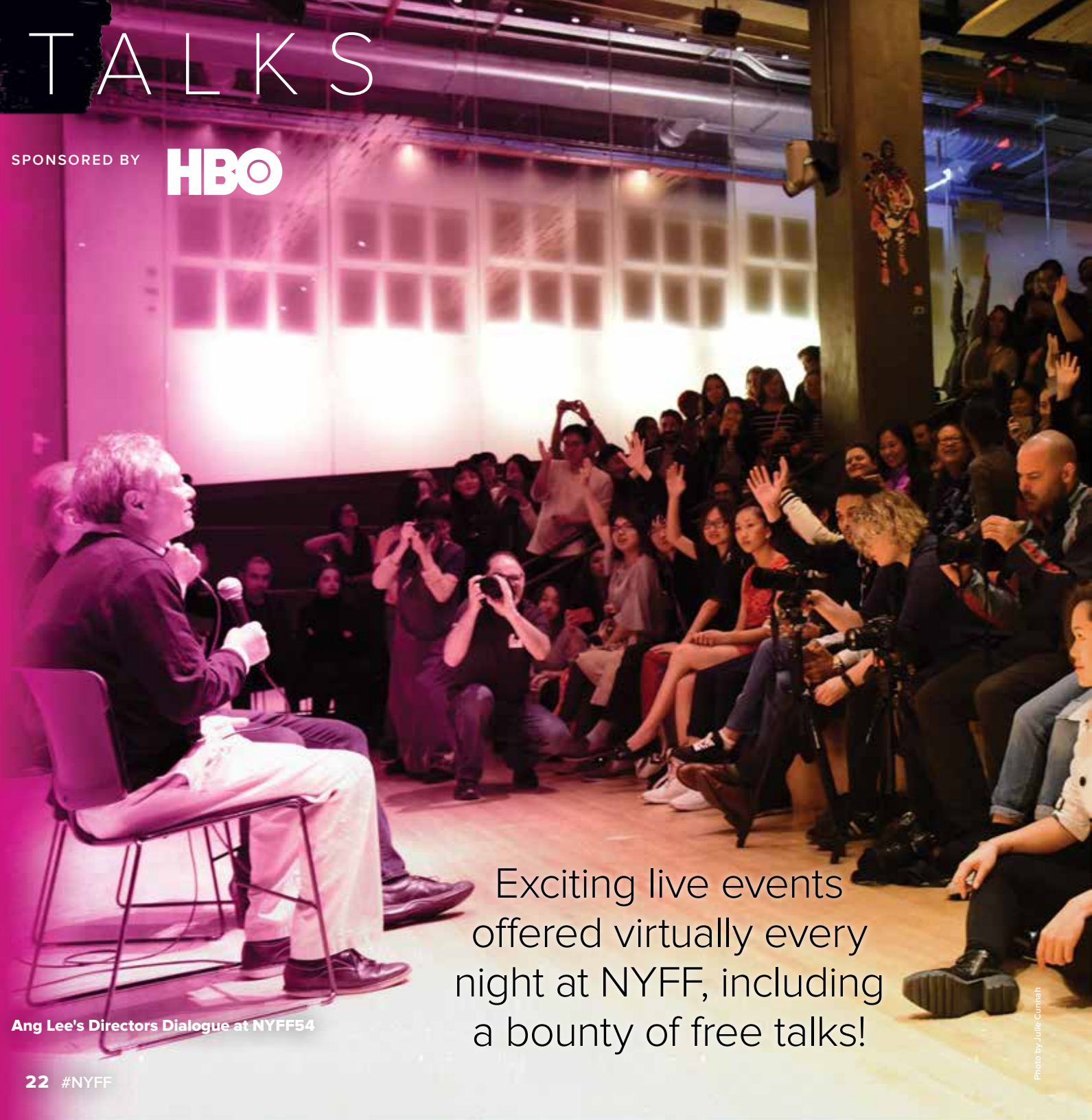
Cucli



The Brick House

TALKS

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Ang Lee's Directors Dialogue at NYFF54

Exciting live events offered virtually every night at NYFF, including a bounty of free talks!

Photo by Julie Cummins

NYFF Live (Free)

Daily at 7pm • Elinor Bunin Munroe Film Center Amphitheater
Free daily talks have become an essential part of NYFF. From September 30–October 14, join us for discussions with actors, directors, writers, critics, and other industry insiders. Free tickets are distributed on a first-come, first-served basis at the EBM box office starting one hour before showtime. To see the complete schedule of guests visit filmlinc.org/NYFF.

Directors Dialogues (Free)

In this annual series of intimate conversations, a selection of filmmakers from this year's festival sit down for special Q&As to discuss their craft. Participating directors include:

Lucrecia Martel (*Zama*)

Sunday, Oct 1 3:00pm (HGT)

Agnès Varda & JR (*Faces Places*)

Monday, Oct 2 6:00pm (FBT)

Hong Sang-soo (*The Day After, On the Beach at Night Alone*)

Monday, Oct 9 7:00pm (AMP)

Philippe Garrel (*Lover for a Day, L'Enfant secret, Le Révélateur*)

Wednesday, Oct 10 8:00pm (AMP)

On Cinema: Richard Linklater

In this annual special event, NYFF Director Kent Jones sits down with renowned filmmakers to talk about movies that have influenced and inspired them, illustrated with film clips. This year, Jones will talk with Richard Linklater, whose intensely emotional comic drama *Last Flag Flying* is this year's opening night selection, and whose many superb films (*Slacker*, *Dazed and Confused*, *Waking Life*, and *Boyhood*, to name just a few) have been gifts to modern American cinema.

Saturday, Sep 30 6:00pm (WRT)



Lucrecia Martel

© Rei Cine / Photo: Valeria Fiorini



Agnès Varda & JR

Courtesy of Cohen Media Group



Philippe Garrel

Photo by Darren Hughes



Hong Sang-soo

Courtesy of Cinema Guild



Richard Linklater

SPECIAL EVENTS

Live happenings, big-name docs, and some surprise guests!

Pandora's Box

Courtesy of Nero/Koba/REX/Shutterstock



Photo by Julie Cunneah



Photo by Silvia Saponaro

For the 55th NYFF, we're very pleased to present two special evenings headlined by two of the brightest stars working today in the film industry.

An Evening with Ava DuVernay and . . .

The director of the opening night selection of last year's NYFF, the blistering documentary about institutionalized racism and mass incarceration in the U.S. *13TH*, as well as *I Will Follow* (2010), *Middle of Nowhere* (2012) *Selma* (2014), and the much-anticipated *A Wrinkle in Time* (2018), the multi-talented Ava DuVernay is quickly becoming one of the essential figures in the contemporary American cinema landscape. In this special onstage conversation, DuVernay will choose an artist to join her for a wide-ranging discussion about the state of the art. For more information on DuVernay's very special guest, check filmlinc.org/nyff.

Friday, Oct 6 6:00pm (ATH)

A Conversation with Kate Winslet

For more than twenty years, Kate Winslet has proven herself one of the most expressive actors in movies, from her astonishing breakouts in *Heavenly Creatures* (1994), *Sense and Sensibility* (1995), and *Titanic* (1997), to the increasingly internalized characterizations of *Eternal Sunshine of the Spotless Mind* (2004), *Revolutionary Road* (2008), *The Reader* (2008), for which she won an Oscar, and *Steve Jobs* (2015), a NYFF centerpiece. This year, Winslet stars in the NYFF festival closer, *Wonder Wheel*, directed by Woody Allen, and her blistering, unpredictable, vanity-free performance is destined to be remembered as one of her greatest. Join Kate Winslet in a special live onstage event in which she talks about this latest role, and her career in general.

Friday, Oct 13 6:00pm (FBT)

FOR INFORMATION ABOUT TICKETS AND PRICING FOR THESE EVENTS, PLEASE VISIT FILMLINC.ORG/NYFF.



WORLD PREMIERE

CLAUDE LANZMANN’S FOUR SISTERS

Since 1999, Claude Lanzmann has made several films that could be considered satellites of *Shoah*, comprised of interviews conducted in the 1970s that didn’t make it into the final, monumental work. He has just completed a series of four new films, built around four women from four different areas of Eastern Europe with four different destinies, each finding herself unexpectedly and improbably alive after war’s end: Ruth Elias from Ostravia, Czechoslovakia; Paula Biren from Lodz, Poland; Ada Lichtman from further south in Krakow; and Hannah Marton from Cluj, or Kolozsvár, in Transylvania. “What they have in common,” wrote Lanzmann, “apart from the specific horrors each one of them was subjected to, is their intelligence, an incisive, sharp and carnal intelligence that rejects all pretence and false reasons—in a word—idealism.” What is so remarkable about Lanzmann’s films is the way that they stay within the immediate present tense, where the absolute horror of the shoah is always happening.

The Hippocratic Oath

France, 2017, 89m

Sat, Oct 7 1:00pm (ATH)

Baluty

France, 2017, 64m

Sunday, Oct 8 2:00pm (WRT)

Noah’s Ark + The Merry Flea

France, 2017, 68m France, 2017, 52m

Tuesday, Oct 10 6:00pm (FBT)



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“An explosive opera” –*The New Yorker*

Thomas Adès’s astounding adaptation of Luis Buñuel’s classic surrealist film has its Met premiere.

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Photo: Paola Kudacki/Metropolitan Opera

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THE FILM COMMENT INTERVIEW

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MARTTEL'S
ZANGA
ROBERT
HITCHCOCK'S
YOUTH
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WORLD PREMIERE

The Opera House

Directed by Susan Froemke

Renowned documentarian Susan Froemke takes viewers through the history of the Metropolitan Opera via priceless archival stills, footage, and interviews (with, among others, the great soprano Leontyne Price). The film follows the institution’s development from its beginnings at the old opera house on 39th Street to the storied reign of Rudolph Bing to the long-gestating move to Lincoln Center, the construction of which traces a fascinating byway through the era of urban renewal and Robert Moses’s transformation of New York. Most of all, this is a film about the love for and devotion to the preservation of an art form, and the upkeep of a home where it can live and thrive.

Funding provided by The Lloyd E. Rigler-Lawrence E. Deutsch Foundation

Friday, Oct 1 6:30pm (Screens at the Metropolitan Opera House)

28 #NYFF

Pandora’s Box

Directed by G.W. Pabst

Pabst’s immortal film of the Frank Wedekind play gave us one of the most enduring presences in cinema. Louise Brooks’s Lulu was, in J. Hoberman’s words, a “new kind of femme fatale—generous, manipulative, heedless, blank, democratic in her affections, ambiguous in her sexuality.” She’s inspired countless helmet-haired imitators, but she still reigns supreme. Featuring the world premiere of a new orchestral score composed and conducted by Jonathan Ragonese. A Janus Films release.

This evening was generously supported by Ira Resnick.

DCP courtesy Deutsche Kinemathek from restoration based on elements contributed by the Cinémathèque Française, Gosfilmofond, and the Národní Filmový Archiv in Prague done at Cineteca di Bologna. Work helmed by George Eastman House and Big Sound with funding provided by Hugh M. Hefner.

Tuesday, Oct 10 6:00pm (ATH)

Germany, 1929, 143m

Principal Cast
Louise Brooks,
Fritz Kortner,
Francis Lederer,
Carl Goetz

Screenplay
Ladislav Vajda

Cinematography
Günther Krampf

Editing
Joseph Fleisler

Producer
Heinz Landsmann

WORLD PREMIERE

Spielberg

Directed by Susan Lacy

This new film traces the private, public, and artistic development of one of cinema’s true giants, from his early love of movie-making as a kid growing up in all-American suburbia, through his sudden rise to superstardom with *Jaws*, to his establishment of a film-and-TV empire with DreamWorks, and beyond. Along the way, Spielberg has approached every new film as if it were his first. Featuring interviews with friends and contemporaries in the “New Hollywood” (Francis Coppola, Brian De Palma, George Lucas, Martin Scorsese); key collaborators (Tom Hanks, John Williams, longtime DP Janusz Kamiński); and, the film’s most touching presences, Spielberg’s beloved sisters and parents, Arnold and Leah. An HBO Documentary Films release.

Thursday, Oct 5 6:00pm (ATH)
Friday, Oct 6 8:45pm (WRT)

USA, 2017, 147m

Featuring
Steven Spielberg,
Francis Coppola,
Daniel Day-Lewis,
Brian De Palma,
Laura Dern,
Harrison Ford,
Tom Hanks,
Holly Hunter,
George Lucas,
Martin Scorsese,
John Williams
Oprah Winfrey,

Cinematography
Eddie Marritz,
Sam Painter

Editing
Deborah Peretz

Producers
Susan Lacy,
Jessica Levin,
Emma Pildes

WORLD PREMIERE

Trouble No More

Directed by Jennifer Lebeau

Like every other episode in the life of Bob Dylan, the “born again” period that supposedly began with the release of *Slow Train Coming* (1979) and supposedly ended with *Shot of Love* (1981) has been endlessly scrutinized in the press. Less attention has been paid to the magnificent music he made. This very special film consists of truly electrifying video footage, much of it thought to have been lost for years and all newly restored, shot at shows in Toronto and Buffalo on the last leg of the ’79-’80 tour, interspersed with sermons written by Luc Sante and beautifully delivered by Michael Shannon. More than just a record of some concerts, *Trouble No More* is a total experience.

Monday, Oct 2 9:00pm (WRT)

USA, 2017, 59m

Featuring
Bob Dylan
Michael Shannon

Lyrics written by
Bob Dylan

Sermons written by
Luc Sante

Cinematography
Ellen Kuras

Editing
Damian Rodriguez

Producer
Jennifer Lebeau



Courtesy of Moxie Firecracker Films

FREE EVENT

Without a Net

Directed by Rory Kennedy

Many of us assume that the world, or at least the country, is now fully connected, but throughout American classrooms there exists a digital divide. In a shockingly large number of schools, access to technology, connectivity, and teacher-training is nonexistent. Many of those underserved schools are located just a few miles from fully equipped schools with technologically adept teachers in better funded districts. This new film from Rory Kennedy, in which we see the situation through the eyes of students, educators, policy experts, and advocates across the country, clearly lays out the steps we must take to bring our public education system into the 21st century. *With panel discussion featuring director Rory Kennedy and other special guests.*

Tuesday, Oct 3 6:00pm (WRT)

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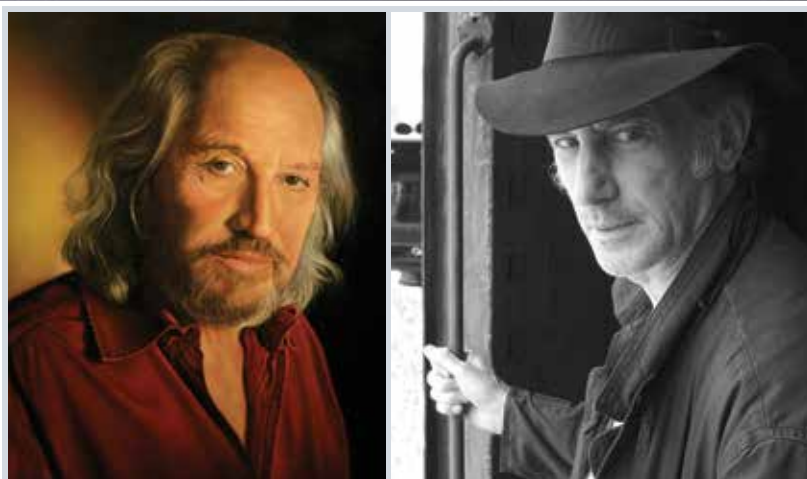
USA, 2017, 56m

Featuring the voice of
Jamie Foxx

Screenplay
Mark Bailey,
Tucker Capps

Editing
Gillian McCarthy,
Charlton McMillan

Producers
Rory Kennedy,
Mark Bailey,
Tucker Capps,
Martin Pearson



Master Class: Vittorio Storaro & Ed Lachman

The cinematographers behind two of this year's true visual wonders—titled, appropriately, *Wonderstruck* and *Wonder Wheel*—sit down with NYFF Director Kent Jones for a conversation about the craft of cinematography and their own astonishing careers in particular. Vittorio Storaro, who has had lengthy creative partnerships with Bernardo Bertolucci, Francis Coppola, and Carlos Saura, has now worked with Woody Allen to create one of his greatest aesthetic achievements; Ed Lachman, who has worked extensively with many filmmakers from Wim Wenders to Steven Soderbergh, is now perhaps best known for his collaboration with Todd Haynes, with whom he has created a remarkable movie set in two wholly distinct lost worlds: New York in the twenties and the seventies.

Wednesday, Oct 11 6:15pm (WRT)

FILM COMMENT AT NYFF

A publication of the Film Society of Lincoln Center, *Film Comment* features in-depth reviews, critical analysis, and coverage of movies from around the world. Visit filmcomment.org.

NORTH AMERICAN PREMIERE

Film Comment Presents: A Gentle Creature

Directed by Sergei Loznitsa

This tragicomic pageant by Sergei Loznitsa (*My Joy*, NYFF 2010) brings a roiling energy and a lunatic sense of desperation to its larger-than-life vision of today's Russia. Inspired by a Dostoevsky short story, *A Gentle Creature* follows an unnamed woman (Vasilina Makovtseva) moving through a prison town underworld after attempting to visit her incarcerated husband. Loznitsa uses the town as a microcosm for a country where corruption and authority are so intertwined as to be indistinguishable. As the film takes a turn into the carnivalesque and the infernal, it gets at the deeply troubled slumber of a beleaguered country.

France, 2017, 143m

Principal Cast
Vasilina Makovtseva,
Marina Kleshcheva,
Lia Akhedzhakova

Screenplay
Sergei Loznitsa

Cinematography
Oleg Mutu

Editing
Danielius Kokanauskis

Producer
Marianne Slot



© SLO MACHINE

Wednesday, Oct 4 6:00pm (WRT)

Thursday, Oct 5 9:00pm (HGT)

FILM COMMENT LIVE PART OF NYFF FREE TALKS

The Cinema of Experience

At this year's NYFF, filmmakers are rising to the challenge of representing race and immigration at a pivotal time in our nation's history. Our guests will discuss how cinematic technique is used to reflect such experiences and what is different about the latest generation of storytelling.

Sunday, Oct 1 7:00pm (AMP)

Filmmakers Chat

For the second year, *Film Comment* gives you the rare chance to see some of today's most important filmmakers in dialogue with each other. A selection of directors whose films are screening at NYFF will talk together in a discussion moderated by *Film Comment* editor-in-chief Nicolas Rapold.

Saturday, Oct 7 7:00pm (AMP)

Festival Wrap

In what is becoming an annual tradition, *Film Comment* contributing critics and editors gather for the festival's last weekend and talk about the films they've seen, discussing—or arguing about—the selections in the lineup, from Main Slate and beyond.

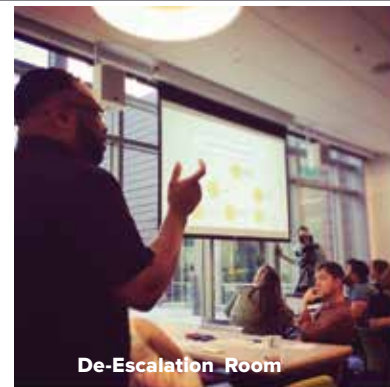
Friday, Oct 13 7:00pm (AMP)

CONVERGENCE

SEPTEMBER 29–OCTOBER 1

An array of immersive experiences that redefine the idea of cinematic storytelling

Virtual Jockey



FREE TALKS & EXPERIENCES

Gamescape: The Revenge of Full Motion Video

It's 1983. You find yourself in a suburban arcade. Among future classics like *Space Invaders* and *Donkey Kong* is something different: Sega's *Astron Belt* or Cinematronics' *Dragon's Lair*, eschewing pixelated sprites for video and vivid animation. Full Motion Video games were movies you could play—to a point: games were unreliable, systems crashed, and FMV all but disappeared. Today, creators are breathing new life into this 35-year-old form. Gamescape 2017 celebrates new FMV work and looks back on golden age titles both famous and infamous. *GameScape* is co-curated by Clara Fernandez-Vara, of the NYU Game Lab.

Her Story (Sam Barlow, UK, 2015)

Mind Trapped (Claire Carre, USA, 2017)

Loop Record (Nicolai Troshinsky, Spain, 2017)

PRY (Tender Claws, USA, 2015)

Cibele (Nina Freeman, USA, 2016)

Last Night (Dejobaan Games, USA, 2018)

Friday, Sep 29–Sunday, Oct 1 (EBM)

De-Escalation Room: Live Lab w/Columbia Digital Storytelling Lab

Talk and Rapid Prototyping Session
Presented by Lance Weiler & Nick Fortugno

Founded in 2014, Columbia University's Digital Storytelling Lab was created to explore ways of telling stories that incorporate technology and disciplines from across the humanities. A champion of iterative, collaborative design, the DSL will pull back the curtain on its creative process during this special session, and invite the festival audience to become participants in developing the group's next project, the De-Escalation Room. A collaboration with SAFELab, the De-Escalation Room aims to create an immersive storytelling space that reckons with the negative behaviors of social media, forcing its players to work together to defuse an otherwise dangerous situation.

Sunday, Oct 1 7:00pm (AMP)

VR and the Future of Virtual Production by Lucasfilm

Rachel Rose, Jose Perez & Nick Rasmussen

From the depths of earth's oceans to galaxies far, far away, VR allows us to be anyone, go anywhere, and see anything. Lucasfilm and its visual effects division, Industrial Light & Magic, have created a new Virtual Production toolset, allowing filmmakers to build and scout a virtual set, manipulate props, puppeteer characters, even compose shots to create virtual storyboards. It's a game changing application that allows storytellers to focus on the elements that blend together to form great stories.

Talk The creators of the toolset will discuss the development of the platform and its potential to impact the filmmaking process.

Demo Audiences are invited to experience the system first hand.

Friday, Sep 29 (Talk) 7:00pm (AMP)

Saturday, Sep 30 (Demo) For showtime visit filmlinc.org/nyff



Sanctuaries of Silence



Virtual Virtual Reality



Dark Corner VR



Virtual Jockey

VIRTUAL & AUGMENTED REALITY (FREE)

Elinor Bunin Munroe Film Center • Friday, Sep 29 3:00–6:00pm • Saturday, Sep 30 1:00–6:00pm • Sunday, Oct 1 1:00–6:00pm

Sanctuaries of Silence

Adam Loften and Emmanuel Vaughan-Lee, USA, 2017

One of the defining characteristics of virtual reality is its fully immersive nature: we gear up, covering our eyes and ears in order to briefly live another person's story. In Adam Loften and Emmanuel Vaughan-Lee's piece, the story that we're asked to experience is that of silence itself, as told through the unique perspective of acoustic ecologist Gordon Hempton. "Sanctuaries of Silence" invites its audience to join Hempton as he travels through Olympic National Park, one of the quietest places in North America, searching for a place not impacted by noise pollution—which is fast becoming as threatened as any endangered species.

Virtual Virtual Reality

Tender Claws, USA, 2017

The brainchild of Tender Claws, the collective behind the Full Motion Video game *PRY* (2015), Virtual Virtual Reality ponders humanity's purpose in a future where our jobs have been co-opted by machines. Will we be little more than relics, reminders . . . even pets? Activitude, a Virtual Labor System, is here to help, creating an A.I. manager that's a perfect match for your meaningfulness quotient. It's *Inception* meets *The Hitchhiker's Guide to the Galaxy* meets *The Wizard of Oz*, only there is not just one wizard but a network of wizards living inside wizards, splitting themselves open like nesting dolls, pulling back infinite tiny curtains to reveal a churning multitude of unstable realities.

Look But With Love

Sharmeen Obaid-Chinoy, USA, 2017

Directed by Oscar-winning filmmaker Sharmeen Obaid-Chinoy and presented by WITHIN, this documentary series follows extraordinary people in Pakistan working to improve their communities. From a doctor in the slums of Karachi who's dedicated his life to providing free emergency care to children, to a courageous community of women in Nowshera, the epicenter of the terrorist insurgency, *Look But With Love* explores the lives of Pakistan's most fearless and passionate citizens one story at a time. Audiences are invited to experience the first two episodes of this exciting project, "A Story of Women" and "A Story of Dance." The documentary is produced by SOC Films and Here Be Dragons, and will be available on the WITHIN app.

Dark Corner VR: Night Night, Mule, and Catatonic

The team at Dark Corner Studios have made a name for themselves on 360-degree virtual reality projects that explore the boundaries of horror cinema by placing audiences in the center of thrilling—and often terrifying—scenarios. Convergence will feature the world premiere of their latest piece *Night Night* as well Dark Corner's *Mule* and *Catatonic*.

Night Night by Guy Shelmerdine USA, 7m

Night Night takes you from the safety of your childhood bed to a clown-filled nightmare dreamscape. A Dark Corner Studios, MPC, and Unit Sofa production.

Mule by Guy Shelmerdine USA, 6m

A thrilling, emotional journey through the last moments of a man's life. Choose your ending—do you want to be *buried* or *cremated*? A Dark Corner Studios production.

Catatonic by Guy Shelmerdine USA, 5m

This pioneering horror experience places you in the POV of a new patient as you are welcomed into a sinister psychiatric hospital. A Dark Corner Studios production.


Virtual Jockey

Virtual Reality Experience
Vizor, Finland, 2017

At parties, DJs control the mood by selecting the music, and VJs set the ambience by displaying visuals on screens. With VR headsets such as the Oculus Rift, the experience is more than that, when everything around you can be changed on the fly. Finnish visual artists Fthr and Lintu specialize in creating surreal worlds in real time while interacting with the audience. Using custom software (Vizor Patches) and a variety of materials, they guide you through a trip that starts from nothing and ends in a living, breathing virtual world. Each participant walks away with a personalized piece that is saved on the web and can be relived at home.

Arilyn

Augmented Reality Installation

With Augmented Reality, which superimposes images, video, and other content onto our flesh and bone world, the line between the virtual and the real can blur to the point of being indistinguishable—with little more than a cell phone. Helsinki-based Arilyn has created a number of installations and activations that leverage the power of AR to great effect: paintings that come to life and everyday objects that spawn interactive videos. A number of these pieces will be on display throughout the festival venues—simply download the Arilyn app and look for this symbol  to experience AR for yourself.

REVIVALS

The latest restorations and re-releases of essential classics of cinema

The Old Dark House

Courtesy of Universal/Kobal/REX/Shutterstock



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Courtesy of Rialto Pictures/Studiocanal

L'Atalante

Directed by Jean Vigo

Jean Vigo's legendary last film, about a barge captain (Jean Dasté) and his new bride (Dita Parlo), who begin their turbulent marriage aboard his riverboat accompanied by an eccentric first mate (Michel Simon), was filmed in the winter of 1933 while the director was suffering from tuberculosis. Gaumont started hacking away at Vigo's cut and released a 65-minute version to poor reviews. One month later, Vigo died at age 29. Since then, the film has not only been seen and loved but painstakingly reconstituted over time to be as close as we will ever come to Vigo's original cut.

A Janus Films release.

Restored by Gaumont in association with The Film Foundation and La Cinémathèque française with the support of Centre National de la Cinématographie. Restoration performed at L'Immagine Ritrovata in Bologna and Paris.

Tuesday, Oct 3 3:45pm (HGT)

France, 1934, 89m

Principal Cast
Dita Parlo,
Jean Dasté,
Michel Simon

Screenplay
Jean Vigo,
Albert Riéra

Cinematography
Boris Kaufman,
Louis Berger,
Jean-Paul Alphen

Editing
Louis Chavance

Producer
Jacques Louis-Nounez

Bob le flambeur

Directed by Jean-Pierre Melville

The 1981 screening of *Bob le flambeur* at the 19th New York Film Festival marked many American filmgoers' first exposure to Jean-Pierre Melville. His fourth feature, starring Roger Duchesne as a thief with a code of honor who envisions and executes a perfect plan to rob the casino in Deauville, marks the real beginning of what we have now come to think of as Melville's world: a drily elegant network of interlocking movements and gestures between laconic gangsters, at once powered and haunted by American cinema. A Rialto Pictures release.

4K restoration from the interpositive, under the supervision of Studiocanal, with the support of the CNC.

Friday, Oct 13 4:30pm (HGT)

France, 1956, 102m

Principal Cast
Roger Duchesne,
Isabelle Corey,
Daniel Cauchy

Screenplay
Jean-Paul Melville,
Auguste Le Breton

Cinematography
Henri Decaë

Editing
Monique Bonnot

Producers
Jean-Pierre Melville,
Serge Silberman,
Roger Vidal



Courtesy of Grasshopper Film

Casa de Lava

Directed by Pedro Costa

Cape Verde's colonial histories and displaced emigrants have been central to many of Costa's films, but his rarely seen second feature is the only one thus far shot on the archipelago. Leão (Isaach De Bankolé), the comatose laborer whose removal to his home at Fogo jump-starts the film, shares a profession and a past with Costa's iconic Ventura. But this film's revelation is the fierce, unblinking attention given to the colonists: Edith Scob as an aging Portuguese woman who has made the island her ill-fitting home; Pedro Hestnes as her son; and Inês de Medeiros as the Lisbon nurse who accompanies Leão. Inspired by Tourneur's *Walked with a Zombie*, this is one of Costa's most direct reckonings with Portugal's colonial legacy. A Grasshopper Film release.

Friday, Sep 29 8:30pm (FBT)



Courtesy of Rialto Pictures/Studiocanal

The Crime of Monsieur Lange

Directed by Jean Renoir

A publishing company's members form a collective after its charming and thoroughly evil owner (Jules Berry) disappears in the dead of night in Jean Renoir and writer Jacques Prévert's beautiful film, made under the sign of Prévert's socialist theater collective, Le Groupe Octobre. "Of all Renoir's films," wrote François Truffaut, "*M. Lange* is the most spontaneous, the richest in miracles of camerawork, the most full of pure beauty and truth. In short, it is a film touched by divine grace." With René Lefèvre as the guileless dreamer M. Lange and singer and actress Florelle as his beloved. A Rialto Pictures release.

4K restoration from nitrate and safety elements, the internegative and a 35mm print, under the supervision of Studiocanal, with the support of the CNC.

Sunday, Oct 1 12:30pm (FBT)



Courtesy of Cohen Film Collection

Daughter of the Nile

Directed by Hou Hsiao-hsien

Often overlooked, Hou Hsiao-hsien's *Daughter of the Nile* (*Ni Luo He Nu Er*), a fascinating attempt to portray the anomie felt by Taiwanese youth of the mid-1980s (based in part on incidents in the life of screenwriter Chu T'ien-wen), came between the period pieces that established the director on his home ground and around the world. Even Hou himself has been hard on the film and its main actress, pop star Yang Lin, in the role of a teenager trying to make a living, care for her volatile older brother (Jack Kao), find love, and define herself all at once. Nevertheless, *Daughter of the Nile* is a rich experience from a formidable filmmaker. A Cohen Media Group release.

Friday, Sep 29 6:00pm (FBT)

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food and wine

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pastries, salads, sandwiches,
lunch, cafe plates,
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dinner, & dessert

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L'Enfant secret

Directed by Philippe Garrel

After the generational upheaval of May '68, and the personal upheavals of drug addiction, depression, and shock therapy, Garrel decided to turn away from the increasingly private poetry of his earlier work, at the center of which was his great love, Nico. Screenwriter Annette Wadamant helped him organize his thoughts into a narrative of “things that happened to me,” and the result was this spare, devastating film about two damaged souls (Henri de Maublanc and Anne Wiazemsky) trying to build a life as her child's taken away. Serge Daney wrote, “It's as if this autobiographical film has succeeded in holding its bearings without forgetting the trace of each stage of the journey it's passed through.” A Film Desk release.

Digital remaster courtesy of Re:Voir

Tuesday, Oct 10 6:00pm (HGT)

40 #NYFF

France, 1979, 92m

Principal Cast
Anne Wiazemsky,
Henri de Maublanc,
Xuan Lindenmeyer

Screenplay
Philippe Garrel

Cinematography
Pascal Laperrousaz

Editing
Philippe Garrel

Producer
Philippe Garrel

Grandeur and Decadence

Directed by Jean-Luc Godard

Godard took a French network television commission to create a TV movie for the *Série noire* TV anthology based on James Hadley Chase's 1964 novel *The Soft Centre*, and turned in this funny, melancholy video piece about a director (Jean-Pierre Léaud) and producer (comic filmmaker Jean-Pierre Mocky) who are trying to make a movie out of the Chase novel—sort of—in the old style: on the run, with a low budget, and with an eye toward sublimity. A Capricci Films release.

Thursday, Oct 5 9:15pm (FBT)

France, 1986, 91m

Principal Cast
Jean-Pierre Mocky,
Marie Valera,
Jean-Pierre Léaud

Screenplay
Jean-Luc Godard

Cinematography
Caroline Champetier
Serge Le François

Producer
Pierre Grimblat

Hallelujah the Hills

Directed by Adolfas Mekas

Inspired as much by Hollywood comedies and romances of the silent era as by the French New Wave, Adolfas Mekas's debut feature remains, 54 years after its American premiere in the first New York Film Festival, an irreverent delight, a semi-slapstick vision of true love, and a valentine to cinema itself. Two madly impulsive young men are in love with the same woman, who happens to be played by two different actresses. The snow-covered fields and trees of Vermont still gleam as beautifully in this new digital restoration as in the original 35mm. A Kino Lorber release.

Thursday, Oct 12 6:00pm (HGT)

USA, 1963, 82m

Principal Cast
Peter Beard,
Sheila Finn,
Martin Greenbaum,
Peggy Steffans

Screenplay
Adolfas Mekas

Cinematography
Ed Emshwiller

Editing
Louis Brigante,
Adolfas Mekas

Producers
David C. Stone

Lucía

Directed by Humberto Solás

A key work of Cuban cinema, Solás's first feature is a trio of stories about women named Lucía: “Lucía 1895” (featuring Raquel Revuelta, the “Voice of Cuba” in *Am Cuba*) is inspired by Visconti's *Senso*; “Lucía 1933” (with Eslinda Núñez, from *Memories of Underdevelopment*) is closer to Hollywood melodrama of the '40s; and “Lucía 196_”, made in the spirit of the revolutionary moment, is a broadly drawn tale of a woman (Adela Legrá) under the thumb of her domineering husband. *Lucía* is a vivid visual experience, shot in glorious black and white by Jorge Herrero.

Restored by Cineteca di Bologna at L'Immagine Ritrovata laboratory in association with Instituto Cubano del Arte e Industria Cinematográficos (ICAIC). Restoration funded by Turner Classic Movies and The Film Foundation's World Cinema Project.

Thursday, Oct 12 8:00pm (HGT)

Cuba, 1968, 160m

Principal Cast
Raquel Revuelta,
Eslinda Núñez,
Adela Legrá

Screenplay
Humberto Solás,
Nelson Rodríguez,
Julio García Espinosa

Cinematography
Jorge Herrero

Editing
Nelson Rodríguez

Producers
Raúl Canosa,
Camilo Vives



Courtesy of Cohen Film Collection



Courtesy of Janus Films



Courtesy of The Film Desk



Courtesy of Kino Lorber

The Old Dark House

Directed by James Whale

Cast from the mold of Edgar Allan Poe’s “The Fall of the House of Usher” and the many gothic tales in its wake, J. B. Priestley’s 1927 novel *Benighted* was one of the most popular among the dozens of stories of the late 1920s and early 1930s for the page, stage, and screen about stranded travelers wandering through gloomy, secluded mansions at night. In their film adaptation, James Whale and his writers Benn Levy and R. C. Sherriff gave the novel a comic spin, bringing the film closer in spirit to the director’s later *Bride of Frankenstein*. *The Old Dark House* was thought to be missing in the years after Universal lost the rights, and it was filmmaker Curtis Harrington who rescued it from oblivion. A Cohen Media Group release.

Saturday, Sep 30 3:00pm (HGT)

USA, 1932, 71m

Principal Cast
Boris Karloff,
Melvyn Douglas,
Charles Laughton,
Gloria Stuart,
Lillian Bond

Screenplay
Benn Levy,
R. C. Sherriff

Cinematography
Arthur Edeson

Editing
Clarence Kolster

Producer
Carl Laemmle Jr.

One Sings, the Other Doesn’t

Directed by Agnès Varda

The opening night selection of the 1977 New York Film Festival, Agnès Varda’s singular *One Sings, the Other Doesn’t* (*L’une chante, l’autre pas*) is a feminist musical—with lyrics by the director—about the bond of sisterhood felt by Pomme (Valérie Mairesse) and Suzanne (Thérèse Liotard) throughout years of changes and fraught relationships with men. “If I put myself on the screen—very natural and feminist—maybe I’d get ten people in the audience,” Varda explained to Gerald Peary at the time of the film’s release. “Instead, I put two nice young females on the screen, and not too much of my own leftist conscience. By not being too radical but truly feminist, my film has been seen by 350,000 people in France.” A Janus Films release.

Sunday, Oct 1 3:00pm (WRT)

France, 1977, 107m

Principal Cast
Thérèse Liotard
Valérie Mairesse,
Robert Dadiès,
Ali Rafie

Screenplay
Agnès Varda

Cinematography
Charles Van Damme

Editing
Joëlle Van Effenterre

Le Révélateur

Directed by Philippe Garrel

This astonishingly beautiful black-and-white silent film, shot in Germany’s Black Forest with a cast of three (Bernadette Lafont, Laurent Terzieff, Stanislas Robiolle), is a primal response to May ’68 as it was unfolding. Lafont synopsized perfectly: “A couple and their child flee in the face of an unknown but still considerable menace... In a desolate landscape, full of humidity and humiliation, we see the weakest of beings stage his revolt: a child.” Michel Fournier said that Garrel allowed him “the greatest liberty to improvise and to invent, with voluntarily minimal lighting in order to stimulate our imagination and an extremely sensitive film stock in order to capture the faintest glimmers or the strongest apparitions.” A Film Desk release.

Digital remaster courtesy of Re:Vair

Wednesday, Oct 11 4:30pm (FBT)

France, 1968, 67m

Principal Cast
Bernadette Lafont,
Laurent Terzieff,
Stanislas Robiolle

Screenplay
Philippe Garrel

Cinematography
Michel Fournier

Editing
Philippe Garrel

Producers
Philippe Garrel,
Sylvia Boissonnas,
Claude Nedjar

The Sacrifice

Directed by Andrei Tarkovsky

The sacrifice in Andrei Tarkovsky’s final film, completed only months before his death from cancer at the age of 54, is performed by Alexander, an aging professor who strikes a deal with God in order to avert humankind’s self-obliteration after the sudden outbreak of World War III. *The Sacrifice* is a work made under the sign of one of Tarkovsky’s masters, Ingmar Bergman: the film was shot in Swedish with several of Bergman’s principal actors, including Erland Josephson in the lead, and his DP Sven Nykvist. It is, most certainly, a final testament. But it is also, like every Tarkovsky film, a plunge into the uncanny and the uncharted. A Kino Lorber release.

Saturday, Oct 14 3:30pm (HGT)

Sweden, 1986, 142m

Principal Cast
Erland Josephson,
Susan Fleetwood,
Allan Edwall

Screenplay
Andrei Tarkovsky

Cinematography
Sven Nykvist

Editing
Michal Leszczylowski,
Andrei Tarkovsky

Producers
Anna-Lena Wibom



Courtesy of Dale Kyoto/Brandon/Kohai/REX/Shutterstock



Courtesy of KADOKAWA Corporation

Sansho the Bailiff

Directed by Kenji Mizoguchi

One of the greatest of Mizoguchi's films, *Sansho the Bailiff* (*Sanshō Dayū*) is also one of the greatest works of the cinema. The story of a family's quiet endurance as it is split up, its members sold into slavery and prostitution, in 11th-century Japan, is very delicately balanced between tenderness and remove. *Sansho the Bailiff* "moves from easy poetry to difficult poetry," wrote Roger Greenspun upon the film's NY premiere in 1969. "Its impulses, which are profound but not transcendental, follow an aesthetic program that is also a moral progression, and that emerges, with superb lucidity, only from the greatest art." A Janus Films release.

Restored by KADOKAWA Corporation and The Film Foundation at Cineric, Inc. in New York with sound by Audio Mechanics, with the cooperation of The Japan Foundation. Special thanks to Masahiro Miyajima and Martin Scorsese for their consultation.

Wednesday, Oct 11 3:00pm (WRT)

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A Story from Chikamatsu

Directed by Kenji Mizoguchi

Mizoguchi's film of a 17th-century *jōruri* play by Chikamatsu Monzaemon about an apprentice scroll-maker who runs away with his master's young wife is, like *Sansho the Bailiff* and *Ugetsu* before them, a work of extraordinary beauty and force. Per Akira Kurosawa, this is "a great masterpiece that could only have been made by Mizoguchi." The director instructed screenwriter Yoshikata Yoda: "Be stronger, dig more deeply. Seize man, not in some of his superficial aspects, but in his totality." In other words, a quest—one that is at the heart of Mizoguchi's greatest works. A Janus Films release.

Restored by KADOKAWA Corporation and The Film Foundation at Cineric, Inc. in New York with sound by Audio Mechanics, with the cooperation of The Japan Foundation. Special thanks to Masahiro Miyajima and Martin Scorsese for their consultation.

Thursday, Oct 5 3:30pm (FBT)

Japan, 1954, 102m

Principal Cast
Kazuo Hasegawa,
Kyoko Kagawa,
Eitaro Shindo

Screenplay
Yoshikata Yoda

Cinematography
Kazuo Miyagawa

Editing
Kanji Suganuma

Producer
Masaichi Nagata

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SPOTLIGHT ON DOCUMENTARY

Figures from the past, and realities of the present

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46 #NYFF

Photo by Benjamin Echazarreta



Arthur Miller: Writer

Directed by Rebecca Miller

Miller's portrait of her father, his times and insights, built around impromptu interviews shot over many years in the family home, is quite different from what the public has ever seen of the great American playwright. It is a close consideration of a singular life shadowed by the tragedies of the Red Scare and the death of Marilyn Monroe; a bracing look at success and failure in the public eye; an honest accounting of human frailty; a tribute to one artist by another. *Arthur Miller: Writer* invites you to see how one of America's sharpest social commentators formed his ideologies, how his life reflected his work, and, in some small part, shaped the culture of our country in the 20th century. An HBO Documentary Film.

USA, 2017, 101m

Featuring
Arthur Miller,
Inge Morath,
Rebecca Miller,
Robert A. Miller,
Joan Copeland,
Kermit Miller,
Fran Miller,
Jane Doyle,
Mike Nichols,
Tony Kushner

Cinematography
Ellen Kuras

Editing
David Bartner

Producers
Damon Cardasis,
Cindy Tolan,
Rebecca Miller

Monday, Oct 9 6:30pm (WRT)

Tuesday, Oct 10 8:30pm (WRT)

Saturday, Oct 14 3:30pm (WRT)

U.S. PREMIERE

BOOM FOR REAL The Late Teenage Years of Jean-Michel Basquiat

Directed by Sara Driver

Sara Driver's documentary is both a celebration of and elegy for the downtown New York art/music/film/performance world of the late 1970s and early '80s, through which Jean-Michel Basquiat shot like a rocket. Weaving Basquiat's life and artistic progress in and out of her rich, living tapestry of this endlessly cross-fertilizing scene, Driver has created an urgent recollection of freedom and the aesthetic of poverty. Graffiti meets gestural painting, hip hop infects rock and roll and visa versa, heroin comes and never quite goes, night swallows day, and everybody looms as large as they feel like looming on the crumbling streets of the Lower East Side.

Sunday, Oct 8 1:00pm (ATH)

Wednesday, Oct 11 9:00pm (FBT)

USA, 2017, 79m

Featuring
Jean-Michel Basquiat,
Alexis Adler,
Al Diaz,
Fred Brathwaite aka Fab
5 Freddy,
Lee Quiñones,
Felice Rosser,
Jennifer Jazz,
Luc Sante,
Carlo McCormick,
Glenn O'Brien,
Jim Jarmusch

Cinematography
Adam Benn

Editing
Adam Kurnitz

Producers
Rachel Dengiz,
Sara Driver

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Courtesy of Alison McAlpine



Courtesy of Joshua Bonnetta, J.P. Sniadecki



Courtesy of Filmworker

WORLD PREMIERE

Cielo

Directed by Alison McAlpine

The first feature from Alison McAlpine, director of the beautiful 2008 “nonfiction ghost story” short *Second Sight*, is a dialogue with the heavens—in this case, the heavens above the Andes and the Atacama Desert in northern Chile, where the sky “is more urgent than the land.” McAlpine keeps the vast galaxies above and beyond in a delicate balance with the earthbound world of people, gently alighting on the desert- and mountain-dwelling astronomers, fishermen, miners, and cowboys who live their lives with reverence and awe for the skies. *Cielo* itself is an act of reverence and awe, and its sense of wonder ranges from the intimate and human to the vast and inhuman.

Friday, Oct 6 6:00pm (WRT)

Saturday, Oct 7 2:45pm (HGT)

Canada/Chile, 2017, 78m

Cinematography
Benjamín Echazarreta

Editing
Andrea Chignoli

Producers
Carmen Garcia,
Paolo Castillo,
Alison McAlpine

Did You Wonder Who Fired the Gun?

Directed by Travis Wilkerson

How is it that some people escape the racism and misogyny in which they are raised, and some cling to it as their reason to exist? For 20 years, Travis Wilkerson has been making films that interrogate the malevolent effects of capitalism on the American Dream. Here he turns his sights on his own family and the small town of Dothan, Alabama, where his white supremacist great-great grandfather S.E. Branch once shot and killed Bill Spann, an African-American man. Branch was arrested but never charged with the crime. The life of his victim has been all but obliterated from memory and public record. “This isn’t a white savior story. This is a white nightmare story,” says the filmmaker, who refuses to let himself or anyone else off the hook.

Friday, Sep 29 9:00pm (WRT)

Sunday, Oct 1 6:00pm (HGT)

USA, 2017, 90m

Screenplay
Travis Wilkerson

Cinematography
Travis Wilkerson

Editing
Travis Wilkerson

El mar la mar

Directed by Joshua Bonnetta & J.P. Sniadecki

The first collaboration between film and sound artist Bonnetta and filmmaker/anthropologist Sniadecki (*The Iron Ministry*, NYFF 2014) is a lyrical and highly topical film in which the Sonoran Desert, among the deadliest routes taken by those crossing from Mexico to the United States, is depicted a place of dramatic beauty and merciless danger. Haunting 16mm images of the unforgiving landscape and the human traces within it are supplemented with an intricate soundtrack of interwoven sounds and oral testimonies. Urgent yet never didactic, *El mar la mar* allows this symbolically fraught terrain to take shape in vivid sensory detail, and in so doing, suggests new possibilities for the political documentary. A Cinema Guild release.

Friday, Sep 29 6:30pm (WRT)

Sunday, Oct 1 8:45pm (HGT)

USA, 2017, 94m

Cinematography
Joshua Bonnetta,
J.P. Sniadecki

Editing
Joshua Bonnetta,
J.P. Sniadecki

Sound Re-recording Mixer
Josh Berger

Producers
Joshua Bonnetta,
J.P. Sniadecki

Filmworker

Directed by Tony Zierra

Leon Vitali was a name in English television and movies when Stanley Kubrick cast him as Lord Bullingdon in *Barry Lyndon*, but after his acclaimed performance the young actor surrendered his career in the spotlight to become Kubrick’s loyal right-hand man. For the next two decades, Vitali was Kubrick’s factotum, never not on call, for whom no task was too small. Along the way, Vitali’s personal life suffered, he drifted from his children, and his health deteriorated as he gave everything to his work. *Filmworker* is of obvious interest to anyone who cares about Kubrick, but it is also a fascinating portrait of awe-inspired devotion burning all the way down to the wick.

Tuesday, Oct 3 8:30pm (WRT)

Wednesday, Oct 4 6:00pm (HGT)

USA, 2017, 94m

Featuring
Leon Vitali,
Ryan O’Neal,
Matthew Modine,
Lee Ermey,
Danny Lloyd,
Stellan Skarsgård,
Marie Richardson,
Julian Senior,
Tim Colceri,
Lisa Leone

Cinematography and Editing
Tony Zierra

Producers
Elizabeth Yoffe,
Tony Zierra



Courtesy of Ines and Ena Talakic

WORLD PREMIERE

Hall of Mirrors

Directed by Ena Talakic and Ines Talakic

In this lively portrait, the great nonpartisan investigative reporter Edward Jay Epstein, still going strong at 81, takes us through his most notable articles and books, including close looks at the findings of the Warren Commission, the structure of the diamond industry, the strange career of Armand Hammer, and the inner workings of big-time journalism itself. These are interwoven with an in-progress investigation into the circumstances around Edward Snowden's 2013 leak of classified documents, resulting in Epstein's recently published, controversial book *How America Lost Its Secrets: Edward Snowden, the Man and the Theft*. One of the last of his generation of journalists, the energetic, articulate, and boyish Epstein is a truly fascinating character.

Monday, Oct 2 6:00pm (WRT)

Wednesday, Oct 4 9:00pm (FBT)

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USA, 2017, 87m

Featuring
Edward Jay Epstein

Cinematography and Editing
Ines Talakic,
Ena Talakic

Producers
Ines Talakic,
Ena Talakic



Courtesy of Jane Goodall Institute

U.S. PREMIERE

Jane

Directed by Brett Morgen

In 1960, Dr. Louis Leakey arranged for a young English woman with a deep love of animals to go to Gombe Stream National Park near Lake Tanganyika. The Dutch photographer and filmmaker Hugo van Lawick was sent to document Jane Goodall's first establishment of contact with the chimpanzee population, resulting in the enormously popular *Miss Goodall and the Wild Chimpanzees*, the second film ever produced by National Geographic. One hundred hours of Lawick's original footage was rediscovered in 2014. From that material, Brett Morgen (*Kurt Cobain: Montage of Heck*) has created a vibrant film, giving new life to the experiences of this remarkable woman and the wild in which she found a home. A National Geographic Documentary Films release.

Thursday, Oct 5 9:00pm (WRT)

Friday, Oct 6 6:00pm (HGT)

USA, 2017, 90m

Featuring
Jane Goodall

Archival Photography
Hugo van Lawick

Director of Photography
Ellen Kuras

Editing
Joe Beshenkovsky,
Brett Morgen,
Will Zndaric

Producers
Brett Morgen,
Bryan Burk,
James Smith



Courtesy of Julian Wasser

WORLD PREMIERE

Joan Didion: The Center Will Not Hold

Directed by Griffin Dunne

Dunne's years-in-the-making documentary portrait of his aunt Joan Didion moves with the spirit of her uncannily lucid writing: the film simultaneously expands and zeroes in, covering a vast stretch of convulsive cultural history with elegance and candor, and grounded in the illuminating presence and words of Didion herself. This is most certainly a film about loss—the loss of a solid American center, the personal losses of a husband and a child—but Didion describes everything she sees and experiences so attentively, so fully, and so bravely that she transforms the very worst of life into occasions for understanding. A Netflix release.

Wednesday, Oct 11 6:00pm (ATH)

Thursday, Oct 12 9:00pm (FBT)

Saturday, Oct 14 1:00pm (WRT)

USA, 2017, 92m

Featuring
Joan Didion,
Griffin Dunne,
Vanessa Redgrave,
Harrison Ford,
Anna Wintour,
David Hare,
Calvin Trillin,
Hilton Als,
Susanna Moore

Cinematography
Tom Hurwitz,
Reed Morano,
William Rexer

Editing
Ann Collins

Producers
Mary Recine,
Annabelle Dunne,
Griffin Dunne



Courtesy of Stan Harlow

WORLD PREMIERE

No Stone Unturned

Directed by Alex Gibney

Investigative documentary filmmaker Alex Gibney—best known for 2008's Oscar-winning *Taxi to the Dark Side*, *Enron: The Smartest Guys in the Room*, and at least a dozen others—turns his sights on the 1994 Loughinisland massacre, a cold case that remains an open wound in the Irish peace process. The families of the victims—who were murdered while watching the World Cup in their local pub—were promised justice, but 20 years later they still didn't know who killed their loved ones. Gibney uncovers the kind of web of secrecy, lies, and corruption that so often results when the powerful insist they are acting for the greater good.

Saturday, Sep 30 3:00pm (WRT)

Sunday, Oct 1 5:30pm (FBT)

USA/Northern Ireland, 2017, 111m

Screenplay
Alex Gibney

Cinematography
Ross McDonnell

Editing
Andy Grieve

Producer
Trevor Birney



NORTH AMERICAN PREMIERE

Piazza Vittorio

Directed by Abel Ferrara

Abel Ferrara's new documentary is a vivid mosaic/portrait of Rome's biggest public square, Piazza Vittorio, built in the 19th century around the ruins of the 3rd century Trofei di Mario. The Piazza is now truly a crossroads of the modern world: it offers a perfect microcosm of the changes in the west brought by immigration and forced displacement. Ferrara, now a resident of Rome himself, talks with African musicians and restaurant workers, Chinese barkeeps and relocated eastern Europeans, homeless men and women, artists, members of the right wing movement CasaPound Italia, filmmaker Matteo Garrone, actor Willem Dafoe, and others, all with varying opinions about the vast changes they're seeing in their neighborhood and world.

Thursday, Oct 12 6:00pm (WRT)

Friday, Oct 13 9:00pm (FBT)

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Italy/USA 2017, 75m

Cinematography
Tommaso Borgstrom

Editing
Fabio Nunziata

Producer
Andrea De Liberato



NORTH AMERICAN PREMIERE

The Rape of Recy Taylor

Directed by Nancy Buirski

On the night of September 3, 1944, a young African-American mother from Abbeville, Alabama, named Recy Taylor was walking home from church with two friends when she was abducted by seven white men, driven away and dragged into the woods, raped by six of the men, and left to make her way home. Against formidable odds and endless threats to her life and the lives of her family members, Taylor bravely spoke up and pressed charges. Nancy Buirski's passionate documentary shines a light on a case that became a turning point in the early Civil Rights Movement, and on the many formidable women—including Rosa Parks—who brought the movement to life.

Sunday, Oct 1 9:00pm (WRT)

Tuesday, Oct 3 6:00pm (FBT)

USA, 2017, 90m

Cinematography
Rex Miller

Editing
Anthony Ripoli

Producers
Nancy Buirski,
Beth Hubbard,
Claire L. Chandler,
Susan Margolin



U.S. PREMIERE

Sea Sorrow

Directed by Vanessa Redgrave

Vanessa Redgrave's debut as a documentary film director is a plea for a western response to the world's refugee crisis based on the international human rights laws signed and ratified after World War II. Redgrave includes an interview with the Labour peer Lord Dubs, who at six years old was rescued from the Nazis in Czechoslovakia by one of the Kindertransports, and who now leads a British campaign for children fleeing war, terrorism and violence. The title, borrowed from a line in *The Tempest*, reminds us of the eternal importance of Shakespeare's sorrow and compassion.

Saturday, Oct 7 1:30pm (WRT)

Sunday, Oct 8 4:00pm (WRT)

UK, 2017, 72m

Featuring
Vanessa Redgrave,
Lord Alf Dubs,
Ralph Fiennes,
Emma Thompson

Screenplay
Vanessa Redgrave

Cinematography
Andrew Dearden

Editing
Folasade Oyelye

Producers
Carlo Nero



U.S. PREMIERE

A Skin So Soft

Directed by Denis Côté

Studiously observing the world of male bodybuilding, Denis Côté's *A Skin So Soft* (*Ta peau si lisse*) crafts a multifaceted portrait of six latter-day Adonises through the lens of their everyday lives: extreme diets, training regimens, family relationships, and friendships within the community. Capturing the physical brawn and emotional complexity of its subjects with wit and tenderness, this companion piece to Côté's singular animal study *Bestiaire* (2012) is a self-reflexive rumination on the long tradition of filming the human body that also advances a fascinating perspective on contemporary masculinity.

Saturday, Sep 30 6:30pm (FBT)

Sunday, Oct 1 2:45pm (FBT)

**Canada/Switzerland/
France, 2017, 94m**

Featuring
Alexis Lègaré,
Benoît Lapierre,
Cédric Doyon

Screenplay
Denis Côté

Cinematography
François Messier-Rheault

Editing
Nicolas Roy

Producers
Jeanne-Marie Poulain,
Joëlle Bertossa,
Dounia Sichov,
Denis Côté



Courtesy of My Box Productions

NORTH AMERICAN PREMIERE

Speak Up

Directed by Stéphane de Freitas, co-directed by Ladj Ly

Each year at the University of Saint-Denis in the suburbs of Paris, the Eloquentia competition determines the class's best orator. *Speak Up (À voix haute)* follows these students, of various family backgrounds and academic disciplines, as they prepare. Through the subtle and intriguing mechanics of rhetoric, these young people both reveal and discover themselves, their moving personal stories surfacing in their verbal jousts, from the death of a Syrian nightingale to a father's Chuck Norris-inspired approach to his battle with cancer. Without sentimentality, *Speak Up* proves how the art of speech is key to universal understanding, social ascension, and personal revelation.

Thursday, Oct 12 8:30pm (WRT)

Friday, Oct 13 6:30pm (HGT)

France, 2017, 99m

Featuring
Leïla Alaouf,
Souleïla Mahiddin,
Eddy Moniot,
Elhadj Touré

Cinematography
Ladj Ly,
Timothée Hilst

Editing
Jessica Menéndez,
Pierre Herbourg

Producers
Harry Tordjman,
Anna Tordjman



The Venerable W.

Directed by Barbet Schroeder

The Venerable Wirathu, an Islamophobic Burmese monk, has led hundreds of thousands of his Buddhist followers in a hate-fueled campaign of ethnic cleansing, in which the country's Muslims—a tiny minority—were driven out of their homes and businesses and penned in refugee camps on the Myanmar border. As in *General Idi Amin Dada* (1974) and *Terror's Advocate* (2007), Schroeder allows a power-hungry fascist to damn himself with his own testimony. His confrontation with Wirathu is revelatory and horrifying. A Les Films du Losange release. **Preceded by [What Are You Up to, Barbet Schroeder?](#)** (2017, 13m), in which the director traces the path that led him to where racial hatred was mutating into genocide.

Friday, Oct 13 6:00pm (WRT)

Saturday, Oct 14 1:00pm (FBT)

France/Switzerland,
2017, 100m

Featuring
the voice of
Maria de Meideros

Screenplay
Barbet Schroeder

Cinematography
Victoria Clay Mendoza

Editing
Nelly Quettier

Producers
Margaret Menegoz,
Lionel Baier



Courtesy of Netflix

WORLD PREMIERE

Voyeur

Directed by Myles Kane and Josh Koury

Gerald Foos bought a motel in Colorado in the 1960s, furnished the room with louvered vents that allowed him to spy on his guests, and kept a journal of their sexual encounters...among other things. As writer Gay Talese, who had known Foos for more than three decades, came close to the publication of his book *The Voyeur's Motel* (preceded by an excerpt in *The New Yorker*), factual discrepancies in Foos's account emerged, and documentarians Kane and Koury were on hand to record some wild encounters between the veteran New York journalist and his enigmatic subject. A Netflix release.

Wednesday, Oct 4 9:30pm (WRT)

Thursday, Oct 5 6:00pm (HGT)

USA, 2017, 96m

Featuring
Gay Talese,
Gerald Foos

Cinematography
Cris Moris

Editing
Myles Kane,
Josh Koury

Producers
Trisha Koury



Courtesy of Mathieu Amalric

Three Music Films by Mathieu Amalric

C'est presque au bout du monde (France, 2015, 16m)

Zorn (2010-2017) (France, 2017, 54m)

Music Is Music (France, 2017, 21m)

These three movies from Mathieu Amalric are musicals, from the inside out: they move with the mental and physical energies of John Zorn, the wildly prolific and protean composer/performer/bandleader/record label founder/club owner and all-around grand spirit of New York downtown music; and via the great Canadian-born soprano/conductor/champion of modern classical music Barbara Hannigan. Amalric's *Zorn (2010-2017)* began as a European TV commission that was quickly abandoned in favor of something more intimate: an ongoing dialogue between two friends that will always be a work-in-progress. The two shorter pieces that bracket *Zorn* feature Hannigan nurturing music into being with breath, sound, and spirit. Taken together, the three films make for one thrilling, intimate musical-gestural-cinematic ride.

Friday, Oct 13 9:00pm (WRT)

Saturday, Oct 14 4:00pm (FBT)

PROJECTIONS

OCTOBER 6–9

The festival's showcase for international artists' film and video works that expand upon our notions of what the moving image can do and be

Flores

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Program 1: Speculative Spaces

TRT: 74m

Division Movement to Vungtau by Benjamin Crotty and Bertrand Dezoteux In Crotty and Dezoteux's cheeky and damning political patchwork, a quartet of dancing, computer-animated fruits infiltrate amateur footage shot by soldiers during the Vietnam War. **U.S. Premiere, France, 2016, 4m**

Wherever You Go, There We Are by Jesse McLean Assisted by a buoyant electro-acoustic soundtrack, McLean maps an evocative cross-country travelogue through elegantly illustrated postcards and the strangely intoxicating language of junk emails. **North American Premiere, USA, 2017, 12m**

IFO by Kevin Jerome Everson In Everson's hometown of Mansfield, Ohio, multiple UFO sightings yield both passionate firsthand accounts and detailed reflections; meanwhile, suburban youths raise their arms toward the heavens in becalmed surrender. **North American Premiere, USA, 2017, 9m**

Silica by Pia Borg An unseen location scout explores an opal mining town in South Australia in Pia Borg's sci-fi-laced essay film, which finds in this semi-deserted region both the traces of indigenous culture and remnants of cinema history. **North American Premiere, Australia/U.K., 2017, 23m**

Flores by Jorge Jácome Island life, love, and labor are captured in vivid detail in this speculative fiction, in which two soldiers speak in voiceover about the over-proliferation of hydrangea flowers on their isolated Portuguese island in the Azores. **U.S. Premiere, Portugal, 2017, 26m**

Friday, Oct 6 4:00pm (FBT)

Saturday, Oct 7 5:15pm (HGT)

Program 2: Present Tense

TRT: 76m

Pattern Language by Peter Burr Architect Christopher Alexander's design theories are applied towards a generative video game labyrinth, resulting in this rhythmic animation made of rippling, skipping, and strobing arrays of light infused with programmatic digital pixelation. **USA, 2017, 10m**

.TV by G. Anthony Svatek The much sought-after, two-letter web domain suffix of the title is examined as both a form of capital and an emblem of a country on the brink of a climate-induced catastrophe in this simultaneously humorous and illuminating essay film, centered on the environmentally contentious Pacific Islands of Tuvalu. **World Premiere, USA/Tuvalu/New Zealand/France, 2017, 22m**

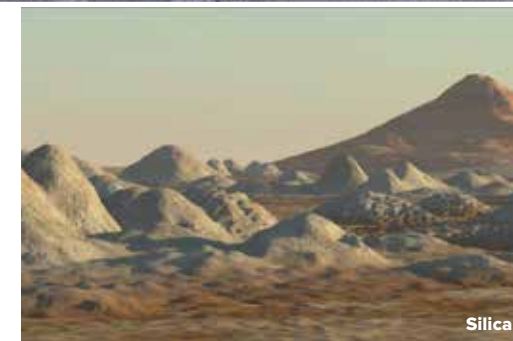
disruption by Belit Sağ In the span of a short walk, images and information flow ceaselessly into view as our increasingly digitized lives absorb disparate movie and media moments, from the warmly humorous to the coldly clinical. **World Premiere, Netherlands, 2016, 5m**

Dislocation Blues by Sky Hopinka The Standing Rock protests are the starting point for Ho-Chunk artist Sky Hopinka's inquiry into identity, community, and mass media. Against twilit images of the Dakota landscape, the film frames present-day traumas through distinct first-person perspectives and reflects on the threatened environment and complex social realities of the resistance camps. **USA, 2017, 17m**

Rubber Coated Steel by Lawrence Abu Hamdan Abu Hamdan, an artist and Forensic Architecture researcher, made an audio analysis to ascertain whether Israeli soldiers used rubber or live bullets in the murder of two Palestinian teens. Through the frame of a speculative court proceeding, the video acts as a tribunal for the case, which includes audio testimony and onscreen forensic animations. **North American Premiere, 2016, 21m**

Friday, Oct 6 6:15pm (FBT)

Saturday, Oct 7 7:30pm (HGT)



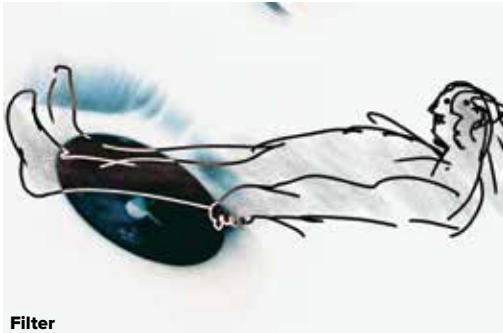
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Shape of a Surface



Wasteland no. 1: Ardent, Verdant



Filter



BRIDGIT

Program 3: The Shapes of Things

TRT: 78m

The Crack-Up by Jonathan Schwartz This poetic 16mm work meditates on the sights and sounds of slowly crumbling glaciers. The carefully deployed superimpositions, strident soundtrack, and contrasting tones of intensity and tranquility suggest the unpredictable rhythms of metaphysical transformation. **World Premiere, USA, 2017, 16mm, 18m**

Saint Bathans Repetitions by Alexandre Larose A series of cinematic portraits shot in domestic spaces in a former gold mining town in New Zealand expands into a tapestry of glistening natural light and vaporous movement, created via a painstaking process of in-camera layering effects. **U.S. Premiere, Canada, 2016, 16mm, 20m**

Shape of a Surface by Nazli Dinçel Shooting on 16mm amidst the Aphrodisias ruins in western Turkey, Dinçel refracts multiple epochs of religious history with mirrors and occluded space, finding figural as well as metaphorical power in the human body's place within the landscape. **Turkey, 2017, 16mm, 9m**

Wasteland no. 1: Ardent, Verdant by Jodie Mack Mack's bracing 16mm montage film juxtaposes gleaming close-ups of electrical circuit boards with hyper-saturated images of a flower-littered landscape. In its rapid-fire presentation, the film offers a swift metaphorical representation of technology's inexorable march. **U.S. Premiere, USA, 2017, 16mm, 5m**

On Generation and Corruption by Takashi Makino In this Aristotle-inspired audiovisual panorama, a fathomless void slowly accumulates rippling digital textures, and waves of watercolor pastels wash atop barely perceptible images of natural phenomena. When the darkness returns, only the droning soundscape is left to point the way forward. **Japan, 2017, 26m**

Saturday, Oct 7 12:00pm (FBT)

Sunday, Oct 8 3:15pm (HGT)

Program 4: First Person

TRT: 77m

Art and Theft by Sara Magenheimer Magenheimer's video explores the bounds of narrative and the illusion of received wisdom in the seven minutes and twenty-two seconds it takes to rob a house. Here, images of medieval art, popular cinema, and "live" news reportage speak candidly to the constructedness of all storytelling traditions. **World Premiere, USA, 2017, 7m**

Filter by Jaakko Pallasvuo Mixing crude animation, 3D modeling, and faux filmic textures in a self-reflexive essay on digitally abetted nostalgia, this playful work of fair use pastiche refracts all manner of postmodern touchstones (David Foster Wallace, Talking Heads, *Reality Bites*) into an aesthetic interrogation of its own methodology, resulting in, to paraphrase one onscreen subject, a critique of a critique of a critique. **World Premiere, Finland/USA/Germany, 2017, 25m**

Semen is the Piss of Dreams by Steve Reinke In Reinke's latest provocation, the words of author Hervé Guibert are made flesh through a montage of "human events" that work to collapse the boundaries between the private and public, the perverse and the prosaic. **USA/Canada, 2016, 7m**

Year by Wojciech Bąkowski This strangely personal, nostalgia-laced video combines the Polish animator's love of everyday domestic objects and geometric aesthetics with a flickering synth score out of an eighties urban crime film. **World Premiere, Poland, 2017, 6m**

BRIDGIT by Charlotte Prodger Prodger examines queer identity and time in this first-person essay film, shot in and around the Scottish Highlands and named after the eponymous Neolithic deity, whose name has numerous iterations depending on life stage, locality and point in history. **U.K., 2016, 32m**

Saturday, Oct 7 2:00pm (FBT)

Sunday, Oct 8 5:00pm (HGT)

Program 5: Urban Rhapsodies

TRT: 75m

Tower XYZ by Ayo Akingbade A visual guide to the under-acknowledged multiethnicity of the London borough Hackney, *Tower XYZ* skips to the beat of the city's vibrant youth culture and communal spirit, offering up a rebel cry for a new generation: "Let's get rid of the ghetto!" **U.S. Premiere, U.K., 2016, 3m**

Ride Like Lightning, Crash Like Thunder by Fern Silva Through softly textured 16mm photography and regional iconography, Silva offers a modernist reflection on two of upstate New York's most storied 19th century touchstones—the landscape painters of the Hudson River School and the legend of Rip Van Winkle—nodding to a few musical heroes along the way. **North American Premiere, USA, 2017, 16mm, 9m**

Fluid Frontiers by Ephraim Asili Visually tracing the 19th-century Windsor-Detroit slave pass, with on-site readings of notable texts by many of Motor City's most storied African-American poets, Asili deftly captures the city not simply as a repository of memory but as a landscape of living history. **U.S. Premiere, USA/Canada, 2017, 23m**

Onward Lossless Follows by Michael Robinson Robinson's latest work of cinematic excavation uncovers the darkness inherent even in life's most banal images and encounters. It's an unsettling study in duality—between the earthbound and the cosmic, the found and forgotten, the rural and domestic, the verbal and written. **U.S. Premiere, USA, 2017, 17m**

Aliens by Luis López Carrasco In this short non-fiction portrait, Tesa Arranz, one-time leader of pioneering Spanish new wave band Zombies, reminisces about her sexual and political conquests, while dozens of her recent paintings are examined by Carrasco's inquisitive camera. **U.S. Premiere, Spain, 2017, 23m**

Sunday, Oct 8 12:00pm (FBT)

Monday, Oct 9 3:30pm (HGT)

Program 6: The Forgotten

TRT: 79m

Barbs, Wastelands by Marta Mateus In this accomplished debut, peasants of the Alentejo region of Portugal stand in stylized tableaux and speak to local youths of the Carnation Revolution, the postwar agrarian reform movement, and the ghosts of a postcolonial struggle that haunt the landscape to this day. **North American Premiere, Portugal, 2017, 25m**

Fantasy Sentences by Dane Komljen In a serene meditation on image-making and the slippery nature of storytelling, Komljen ominously mingles anonymous home video footage with images of contemporary Ukraine's desolate landscapes. **U.S. Premiere, Germany/Denmark, 2017, 17m**

Missing In-Between the Physical Proper by Olivia Ciummo A prismatic collection of re-photographed images—of deserts and oceans, plants and animals—are disrupted and transformed by an array of color filters, soft synth accompaniment, and familiarly boorish messages lifted from the online world. **World Premiere, USA, 2016, 6m**

The Welfare of Tomás Ó Hallissy by Duncan Campbell Campbell's fictional narrative, concerning a pair of American anthropologists en route to the Irish village of Dún Chaoin, expands into a reflective investigation of filmmaking ethics and a portrait of a small community forced to confront the changing tides of traditions. **U.S. Premiere, U.K./Ireland, 2016, 31m**

Monday, Oct 9 1:00pm (FBT)

Monday, Oct 9 8:00pm (HGT)



Fluid Frontiers



Onward Lossless Follows



Missing In-Between the Physical Proper



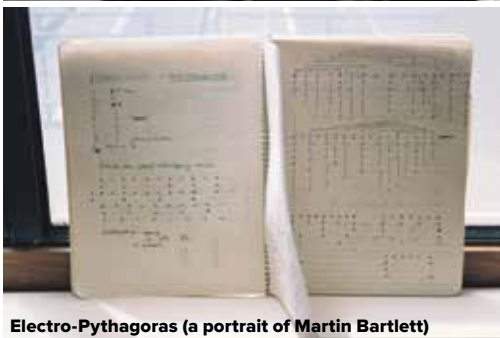
The Welfare of Tomás Ó Hallissy



Psychosynthesis



Dufus (aka Art)



Electro-Pythagoras (a portrait of Martin Bartlett)



The Worldly Cave

Barbara Hammer Program

TRT: 82m

Experimental cinema pioneer Barbara Hammer has spent much of her five-decade career deconstructing gender and sexuality through material examinations of the celluloid image and representations of the female body onscreen. This program of 16mm films combines her surreal, sexualized 1970s fantasias with her forays into poetic nonfiction and trailblazing experiments with optically printed visuals of the 1980s.

Psychosynthesis 1975, 6m
Women I Love 1976, 23m
Audience 1983, 32m
No No Nooky T.V. 1987, 12m
Still Point 1989, 9m

All films preserved by the Academy Film Archive. Psychosynthesis, Women I Love, and Audience, also preserved by Electronic Arts Intermix through the National Film Preservation's Avant-Garde Masters Granr program and The Film Foundation; funded by the George Lucas Family Foundation.

Monday, Oct 9 3:00pm (FBT)

Mike Henderson Program

TRT: 69m

A singular cinematic figure, San Francisco's Mike Henderson became one of the first independent African-American artists to make inroads into experimental filmmaking in the 1960s. Henderson's work throughout the 1970s and 1980s, from which this program of 16mm films is culled, thrums with a sociopolitical, humorous sensibility that lends his small-scale, often musically kissed portraits (which he later dubbed "blues cinema") a personal, artisanal quality.

MONEY 1970, 2m
Dufus (aka Art) 1970/73, 6m
The Shape of Things 1981, 8m
The Last Supper 1970/73, 8m
When & Where 1984, 3m
Down Hear 1972, 12m
Mother's Day 1970, 14m
Pitchfork and the Devil 1979, 16m

All films preserved by the Academy Film Archive.

Sunday, Oct 8 2:30pm (FBT)

Electro-Pythagoras (a portrait of Martin Bartlett)

by Luke Fowler

U.S. Premiere, U.K./Canada, 2017, 45m

The life and work of Canadian composer and microcomputer pioneer Martin Bartlett is resurrected in this lovingly constructed biographical essay. Archival footage finds Bartlett at home, at work, and onstage, while readings of the proudly out artist's reflections on his place in the era's gay community convey an intimate personal history.

with **Vivian's Garden**

by Rosalind Nashashibi

North American Premiere, U.K., 2017, 30m

Deep in the Guatemalan Highlands, Swiss-Austrian artists Vivian Suter and Elisabeth Wild live in a garden villa. Nashashibi captures their unusual microcosm, curious mother-daughter intimacy, and the sense of dependency in their relationship with Mayan domestic workers.

Sunday, Oct 8 5:00pm (FBT)

FREE AND OPEN TO THE PUBLIC

The Worldly Cave

by Zhou Tao

North American Premiere, China, 2017, 48m

Anonymous figures are diminished against unforgiving environs, both natural and man-made, in Tao's expansive cross-continental diary, featuring monumental views of the Incheon Sea, the Balearic island of Menorca, and the Sonoran Desert that serve to visualize the infinitesimal stature of the human race.

Showing on loop:

Friday, Oct 6—Monday, Oct 9

12:00pm—6pm & 9:00pm—11:00pm (AMP)

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Caniba

by Véréna Paravel & Lucien Castaing-Taylor
U.S. Premiere, USA/France/U.K., 2017, 97m

The latest by the makers of *Leviathan* (NYFF 2012) is a harrowing engagement with the sheer presence of a man who did the unthinkable: Issei Sagawa, a tabloid magnet after killing and cannibalizing a woman in Paris in 1981. *Caniba* moves past sensationalism to immerse viewers in an unnervingly intimate encounter with Sagawa, who has since lived off his notoriety (as a sexploitation star and manga author), and his brother and primary caretaker. The filmmakers use this modern-day instance of cannibalism, long a subject of anthropological study, to raise questions about repulsion, desire, madness, and more. Audacious and unflinching, *Caniba* compels us to reckon with the most extreme limits of human behavior.

Sunday, Oct 8 7:15pm (FBT)
Monday, Oct 9 8:45pm (FBT)

Dragonfly Eyes

by Xu Bing
U.S. Premiere, China, 2017, 81m

Chinese visual artist Xu Bing's ambitious debut feature follows an ill-fated romance through a frightening and faceless urban environment, using only closed-circuit surveillance footage. Constructing a fictitious narrative from real-world encounters and frequently spectacular images, Xu turns the story of a young man attempting to relocate his object of desire into a cogent analysis of postmodern identity and digitally mediated communication.

Sunday, Oct 8 9:30pm (FBT)
Monday, Oct 9 5:15pm (HGT)

Le fort des fous

by Narimane Mari
France/Algeria/Greece/Germany/Qatar, 2017, 140m

In this shape-shifting feature, Algerians' memories of their country's occupation are brought to life via resurrected military reports and re-enactments of France's colonial project. As the film moves into a dramatic mode, two characters from the first act join up with a small community seeking refuge along the coast. Utopia proves fleeting, and the film, perhaps sensing their fate, reinvents itself as documentary.

Monday, Oct 9 5:30pm (FBT)

Good Luck

by Ben Russell
U.S. Premiere, France/Germany, 2017, 143m

In his first solo feature in eight years, Ben Russell takes us deep into the unforgiving copper mines of Serbia. When we emerge, we're thousands of miles away, amongst an illegal band of gold miners in the Suriname jungle. The physical demands of labor, as well as the transformative power of music, connect these communities, each equally fortified by the realities of capital and a spirit of masculine camaraderie.

Saturday, Oct 7 6:15pm (FBT)
Sunday, Oct 8 7:30pm (HGT)

Occidental

by Neïl Beloufa
U.S. Premiere, France, 2017, 73m

In a boho Parisian hotel, two sexually and politically ambiguous Italians romp through a succession of blatantly artificial, anachronistically decorated set pieces, stoking the prejudices of staff members and fellow guests. Outside, riots rage and protesters march, threatening to spill into the increasingly feverish atmosphere gathering indoors. French-Algerian artist Neïl Beloufa's second feature—reminiscent of films by Bertrand Bonello and the stage-derived works of Alain Resnais—confirms the arrival of a uniquely provocative, socially attuned filmmaker.

Friday, Oct 6 8:15pm (FBT)

Tonsler Park

by Kevin Jerome Everson
North American Premiere, USA, 2017, 80m

Election Day, 2016. Kevin Jerome Everson and his 16mm camera quietly observe a community of mostly African-American voters and volunteers at a local polling precinct in Charlottesville, Virginia. Everson's film captures everyday faces and the general optimistic atmosphere with a casual formal elegance.

Saturday, Oct 7 4:00pm (FBT)

RETROSPECTIVE

ROBERT MITCHUM CENTENARY

Hollywood has had no shortage of man's men, but perhaps no actor advanced so complex and alluring a model as Robert Mitchum. Mitchum's incomparable career stretched across five decades and saw him blossom from a bit player in war films and westerns in the 1940s into a bona fide star working with some of Hollywood's most towering figures (Hawks, Preminger, Tourneur, Minnelli) in nearly every genre. The handsome and endlessly charismatic Mitchum always had the aura of a man in control of himself and his situation, yet nevertheless besieged—a kind of walking metaphor for modern man's limitations amid a universe of antagonism and uncertainty. This year marks Mitchum's centenary, and there is no better excuse to spend time with some of the greatest performances in his staggeringly rich career.

Acknowledgments: Academy Film Archive; British Film Institute; UCLA Film & Television Archive; George Eastman Museum; Sikela NY; Ned Hinkle, Brattle Theatre.

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Out of the Past

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Angel Face

Directed by Otto Preminger

Mitchum finds himself caught up in the machinations of a femme fatale in Preminger's seminal noir. When ambulance driver Frank Jessup is summoned to a Beverly Hills mansion after wealthy Catherine Tremayne is evidently poisoned, he enters the orbit of her enterprising stepdaughter, Diane (Jean Simmons), who persuades Frank to quit his job and become her chauffeur—and ultimately her lover. But after sensing there may be a devious agenda behind her gentle facade, he must find a way to extricate himself from her schemes before it's too late. Mitchum is as sympathetic and charismatic as ever in this gripping thriller to rival Preminger's other great noirs (*Laura*, *Whirlpool*, *Where the Sidewalk Ends*).

Tuesday, Oct 10 9:00pm (FBT)

USA, 1953, 35mm, 91m

Principal Cast
Robert Mitchum,
Jean Simmons,
Herbert Marshall,
Leon Ames

Screenplay
Frank Nugent,
Oscar Millard

Cinematography
Harry Stradling

Editing
Frederic Knudtson

Producer
Otto Preminger

Blood on the Moon

Directed by Robert Wise

Robert Wise's synthesis of western and film noir was a breakthrough for the director and further solidified Mitchum as one of Hollywood's most intriguing leading men. Mitchum plays Jim Garry, an underemployed cowboy enlisted by an old friend (Robert Preston) to collude in a scheme to get an aging cattle owner to sell off his herd at a discount. The deadly intrigue that results from this plot leads Jim to wonder whether he's on the right side of the conflict and to further crave the trust of the cattle owner's daughter (Barbara Bel Geddes). Mitchum flourishes amid Wise's assured direction of screenwriter Lillie Hayward's foreboding, twist-laden, psychologically rich script, adapted from a novel by Luke Short.

Wednesday, Oct 11 6:00pm (HGT)

USA, 1948, 35mm, 88m

Principal Cast
Robert Mitchum,
Barbara Bel Geddes,
Robert Preston,
Walter Brennan

Screenplay
Lillie Hayward

Cinematography
Nicholas Musuraca

Editing
Samuel E. Beetley

Producers
Theron Warth

Courtesy of Oliver Sigurdson/RKO/Kobal/REX/Shutterstock



Cape Fear

Directed by J. Lee Thompson

Max Cady (Mitchum) is fresh out of jail following an eight-year bid for rape, and the first order of business is terrorizing lawyer Sam Bowden (Gregory Peck), who testified against him, along with Bowden's wife (Polly Bergen) and teenage daughter (Lori Martin). J. Lee Thompson's influential thriller, scored by Bernard Herrmann and shot by Sam Leavitt, features a performance from Mitchum that channels the menace and malice of his Harry Powell from *The Night of the Hunter*. Mitchum and Peck—both recast in supporting roles in Martin Scorsese's 1991 remake—enact a mortal struggle that is enduringly gripping, harrowing and iconic.

Thursday, Oct 12 3:30pm (WRT)

USA, 1962, 35mm, 105m

Principal Cast
Gregory Peck,
Robert Mitchum,
Polly Bergen,
Lori Martin

Screenplay
James R. Webb

Cinematography
Sam Leavitt

Editing
George Tomasini

Producer
Sy Bartlett

Cape Fear

Directed by Martin Scorsese

Martin Scorsese's staple obsessions emerge with brute force in his update of J. Lee Thompson's 1962 Southern thriller, a gruesome tale of good versus evil where no one is entirely good and everything is dialed up with unrelenting peril. Robert De Niro is at his most terrifying as Max Cady, a ripped ex-con hell-bent on punishing his former lawyer, Sam Bowden (Nick Nolte), who buried evidence relating to Cady's case 14 years prior. In a film marked by a twisted sense of humor, Mitchum—the original Cady—appears as elderly, honorable police lieutenant Elgart, while Cady's defense attorney is played by 1962's Bowden, Gregory Peck.

Wednesday, Oct 4 8:30pm (HGT)

USA, 1991, 35mm, 128m

Principal Cast
Robert De Niro,
Nick Nolte,
Jessica Lange,
Juliette Lewis,
Joe Don Baker

Screenplay
Wesley Strick

Cinematography
Freddie Francis

Editing
Thelma Schoonmaker

Producer
Barbara De Fina

Crossfire

Directed by Edward Dmytryk

This adaptation of writer/director-to-be Richard Brooks's novel *The Brick Foxhole*, about a group of vets, led by Mitchum's Sergeant Keeley, searching postwar Washington for their amnesiac friend (George Cooper) so they can clear him of a murder charge, embodies the essence of what has come to be known as "film noir"—moody, troubled characters; nocturnal action; chiaroscuro cinematography; low-key acting spiced with bits of bravura eccentricity; and a plot so crazy that it feels like a nightmare. If Robert Ryan's unhinged southern bigot, Gloria Grahame's thoroughly disenchanted cocktail hostess, and Paul Kelly as her ex-(or maybe not) husband get to play the acting solos, Mitchum does a beautiful job on rhythm.

Friday, Oct 6 3:30pm (HGT)

USA, 1947, 35mm, 86m

Principal Cast
Robert Young,
Robert Mitchum,
Robert Ryan,
Gloria Grahame,
Paul Kelly,
George Cooper

Screenplay
John Paxton

Cinematography
J. Roy Hunt

Editing
Harry Gerstad

Producer
Adrian Scott

Dead Man

Directed by Jim Jarmusch

Jim Jarmusch's hypnotic, parable-like, revisionist Western follows the spiritual rebirth of a dying 19th-century accountant (Johnny Depp) named William Blake (no relation to the poet... or is there?). Guiding Blake through a treacherous landscape of U.S. Marshals, cannibalistic bounty hunters, shady missionaries, and cross-dressing fur traders is a Plains Indian named Nobody (Gary Farmer), one of the most fully realized Native American characters in contemporary cinema. *Dead Man* doubles as a barbed reflection on America's treatment of its indigenous people and a radical twist on the myths of the American West. Jarmusch's metaphysical masterpiece features Mitchum in one of his final roles, as a gun-toting, cigar-smoking factory owner.

Thursday, Oct 12 6:30pm (FBT)

USA, 1995, 35mm, 121m

Principal Cast
Johnny Depp,
Gary Farmer,
Crispin Glover,
John Hurt,
Iggy Pop,
Robert Mitchum

Screenplay
Jim Jarmusch

Cinematography
Robby Müller

Editing
Jay Rabinowitz

Producer
Demetra J. MacBride

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THE FRIENDS OF EDDIE COYLE, 1973



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El Dorado

Directed by Howard Hawks

The first of Howard Hawks's two variations on his own *Rio Bravo* finds Mitchum playing a hard-drinking sheriff who teams up with an old friend (hired gun John Wayne) to protect a wealthy rancher (Edward Asner) and his family from the threatening advances of another rancher's fearsome gang. Along the way, they enlist the help of a gambler with a distinctive hat (James Caan) and an aging, Native American deputy sheriff (Arthur Hunnicutt)—but, against such great odds, will this motley crew survive? Mitchum supplies his own distinctive charm and charisma, and Hawks masterfully imbues the proceedings with both a narrative leanness and an expansive sense of character.

Print courtesy of UCLA Film & Television Archive.

Tuesday, Oct 10 3:30pm (FBT)

USA, 1966, 35mm, 126m

Principal Cast
John Wayne,
Robert Mitchum,
James Caan,
Edward Asner,
Arthur Hunnicut

Screenplay
Leigh Brackett

Cinematography
Harold Rosson

Editing
John Woodcock

Producer
Howard Hawks

Farewell, My Lovely

Directed by Dick Richards

In the first half of the 1970s, Mitchum reached a new peak, the end of which came with this sepulchraly nostalgic, neon-lit adaptation of Raymond Chandler's second Philip Marlowe novel. The film has its charms—not the least of which is a cameo appearance by Jim Thompson... as Charlotte Rampling's husband—but Mitchum (who would reprise the role of Marlowe in the truly terrible 1978 version of *The Big Sleep*) is the one who gives the film its secret force, as if he were confronting the end of both his leading-man identity and the world that formed him as a star with bravery and grace.

Saturday, Oct 14 1:30pm (HGT)

USA, 1975, 35mm, 95m

Principal Cast
Robert Mitchum,
Charlotte Rampling,
John Ireland,
Sylvia Miles,
Harry Dean Stanton

Screenplay
David Zelag Goodman

Cinematography
John A. Alonzo

Editing
Joel Cox,
Walter Thompson

Producers
Jerry Bruckheimer,
George Pappas



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The Friends of Eddie Coyle

Directed by Peter Yates

In Peter Yates's adaptation of George V. Higgins's novel, Mitchum is Eddie, an aging, Boston-area gunrunner facing a prison bid for a job gone awry and caught in a web of deals and double-crosses while grappling with whether to give up his former associates to the feds. Fully integrating himself within a stellar ensemble cast (featuring a brilliant array of character actors, including Peter Boyle, Richard Jordan, and Steven Keats) and blending into Yates's finely created working-class atmosphere, Mitchum gives one of his career-best performances here, conjuring a blend of melancholy, spiritual exhaustion, and cloaked malevolence.

Monday, Oct 2 3:30pm (FBT)

USA, 1973, 102m

Principal Cast
Robert Mitchum,
Richard Jordan,
Peter Boyle,
Steven Keats,
Alex Rocco

Screenplay
Paul Monash

Cinematography
Victor J. Kemper

Editing
Pat Jaffe

Producer
Paul Monash

His Kind of Woman

Directed by John Farrow

Mitchum had a good time shooting this ambling comedy thriller, playing a down-on-his-luck gambler who takes a mysterious gig that brings him to an exclusive Baja resort, where he meets up with a colorful crew of characters, including a beautiful woman (Jane Russell) and her movie star boyfriend (Vincent Price). The good time came to a close with endless reshoots of a new ending conceived by RKO studio head Howard Hughes and directed by Richard Fleischer, climaxing in a violent drunken tirade from the actor, which finished with the immortal words, "Fuck you! And fuck Howard Hughes, too!" Tirades aside, it's one of Mitchum's best films.

Friday, Sep 29 6:30pm (HGT)

USA, 1951, 16mm, 120m

Principal Cast
Robert Mitchum,
Jane Russell,
Vincent Price,
Tim Holt

Screenplay
Frank Fenton,
Jack Leonard

Cinematography
Harry J. Wild

Editing
Frederic Knudtson,
Eda Warren

Producers
John Farrow,
Robert Sparks

Home from the Hill

Directed by Vincente Minnelli

Vincente Minnelli's widescreen color melodramas for MGM are all very special, and this adaptation of William Humphrey's sprawling 1958 saga of an overpowering Texas landowner and his family (with echoes of *Giant* and *The Big Country*) is one of the finest. Mitchum—whose Captain Hunnicutt was intended for Clark Gable—got along very well with Minnelli (they'd worked together a decade earlier on *Undercurrent*), but less well with his younger co-star George Peppard, who asked Mitchum if he'd studied the Stanislavsky Method. "No," said Mitchum, "but I've studied the Smirnoff Method."

Thursday, Oct 5 6:15pm (FBT)

USA, 1960, 35mm, 150m

Principal Cast
Robert Mitchum,
Eleanor Parker,
George Peppard,
George Hamilton

Screenplay
Harriet Frank Jr.,
Irving Ravetch

Cinematography
Milton Krasner

Editing
Harold F. Kress

Producers
Edmund Granger,
Sol C. Siegel

The Lusty Men

Directed by Nicholas Ray

"The kind of love I have for the film," said Nicholas Ray of *The Lusty Men*, "is not as a filmmaker adoring a child, it's as a part of the literature of America." Set in the punishing, rootless world of the rodeo circuit, this is one of Ray's very best films, and Mitchum's Jeff McCloud is its sad, busted, but still beating heart. According to Lee Server's biography of the actor, Mitchum was so excited by his work in the film (in which he did many of his own stunts) that he went out with his director to celebrate, got drunk, appropriated a gun from an FBI agent, and fired it into a stack of dishes.

Wednesday, Oct 11 9:00pm (ATH)

USA, 1952, 35mm, 113m

Principal Cast
Susan Hayward,
Robert Mitchum,
Arthur Kennedy,
Arthur Hunnicutt

Screenplay
Horace McCoy,
David Dortort

Cinematography
Lee Garmes

Editing
Ralph Dawson

Producer
Jerry Wald



Macao

Directed by Josef von Sternberg/Nicholas Ray

Nicholas Ray was brought on to finish this atmospheric crime yarn after producer Howard Hughes forced Josef von Sternberg off the project. (Allegedly, Mitchum helped write a few scenes with Ray.) But its initial director's signature textures and tones still shine through: dresses and gloves sheathed in glitter; an Escher-like casino; a pier-set finale that recalls Sternberg's *The Docks of New York*. It was, by all accounts, an unpleasant, tumultuous production. The final movie, though, is buoyant—a shimmering cinematic vacation starring Mitchum as an American runaway tasked with capturing a crime lord while also wooing a singer played by Jane Russell.

Thursday, Oct 5 3:45pm (HGT)

USA, 1952, 35mm, 81m

Principal Cast
Robert Mitchum,
Jane Russell,
William Bendix,
Thomas Gomez,
Gloria Grahame

Screenplay
Bernard C. Schoenfeld,
Stanley Rubin

Cinematography
Harry J. Wild

Editing
Samuel E. Beetley,
Robert Golden

Producer
Alex Gottlieb



The Night of the Hunter

Directed by Charles Laughton

Mitchum's turn in the only film directed by Laughton is a towering achievement. An expressionist, southern gothic noir, *The Night of the Hunter* (adapted by James Agee from Davis Grubb's novel) tracks the devious exploits of self-styled reverend and serial killer Harry Powell (Mitchum) as he gets out of jail and sets out to wed Willa Harper (Shelley Winters), the widow of his deceased cellmate, and murder her for her hidden fortune; it falls to her children to stop the madman living in their house. Mitchum is the charismatic monster lurking at the center of Laughton and Agee's lyrical nightmare (one of only two films completed from an Agee script), and it ranks among cinema's greatest and most chilling performances.

Monday, Oct 9 3:30pm (ATH)

USA, 1955, 35mm, 92m

Principal Cast
Robert Mitchum,
Shelley Winters,
Lillian Gish

Screenplay
James Agee

Cinematography
Stanley Cortez

Editing
Robert Golden

Producer
Paul Gregory



Out of the Past

Directed by Jacques Tourneur

Tourneur's landmark noir boasts one of Mitchum's most iconic roles. He is magnetic as Jeff, the low-key proprietor of a gas station in small-town California. When some ill-intentioned characters from Jeff's shadowy past arrive on the scene looking for him, it sets off a riveting chain of events that reunites him with Kathie (Jane Greer, one of the all-time great femme fatales), the slippery girlfriend of powerful and shady Whit Sterling (Kirk Douglas). *Out of the Past* is singularly rich with twists, turns, and profound ideas concerning the complex relationship between the past, the present, and fate.

Monday, Oct 9 4:00pm (WRT)

USA, 1947, 35mm, 97m

Principal Cast
Robert Mitchum,
Jane Greer,
Kirk Douglas

Screenplay
Geoffrey Homes

Cinematography
Nicholas Musuraca

Editing
Samuel E. Beetley

Producer
Warren Duff



Pursued

Directed by Raoul Walsh

In Walsh's very dark and Freudian noir/western—a Scorsese favorite—Mitchum is Jeb, the only survivor of a massacre that wiped out his family when he was a boy. After being adopted by another family (led by chilly matriarch Judith Anderson), he falls in love with his foster sister (Teresa Wright). Now an adult, Jeb yearns to untangle suppressed memories of his trauma, and of the mysterious one-armed man who haunts him. Told in elaborate flashback, with expressionistic touches, *Pursued* is one of Mitchum's great achievements.

35mm preservation print courtesy of the UCLA Film & Television Archive. Preservation funding by The Film Foundation and the AFI/NEA Film Preservation Grants Program.

Saturday, Sep 30 5:00pm (HGT)

USA, 1947, 35mm, 101m

Principal Cast
Teresa Wright,
Robert Mitchum,
Judith Anderson,
Dean Jagger

Screenplay
Niven Busch

Cinematography
James Wong Howe

Editing
Christian Nyby

Producer
Milton Sperling

NYFF 55 RETROSPECTIVE



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River of No Return

Directed by Otto Preminger

In this CinemaScope western adventure, Mitchum is ex-con farmer Matt Calder, who lives with his young son in a remote riverside area. Gambler Harry (Rory Calhoun) and his fiancée Kay (Marilyn Monroe), a former saloon singer, are stranded while en route to collect on a mining claim, and Matt takes them in. When Harry tests the limits of Matt's hospitality, he makes off with his horse and rifle, leaving Kay behind. Susceptible to the threat of hostile Indians, Matt, his son, and Kay make off down the river in Harry's abandoned raft, but the river proves to be just as perilous... Monroe and Preminger had a famously rocky rapport (prompting Preminger to buy out his own contract from Fox), but Mitchum's effortless subtlety beautifully balances Monroe's broad strokes.

Monday, Oct 2 6:15pm (HGT)

USA, 1954, 91m

Principal Cast
Robert Mitchum,
Marilyn Monroe,
Rory Calhoun

Screenplay
Frank Fenton

Cinematography
Joseph La Shelle

Editing
Louis Loeffler

Producer
Stanley Rubin

The Story of G.I. Joe

Directed by William Wellman

Mitchum's extraordinary, Oscar-nominated performance as the stoic, exhausted, and quietly beleaguered Lieutenant Walker in this adaptation of correspondent Ernie Pyle's dispatches from the war in Europe, made him a star. Director William Wellman, himself a WWI vet, and producer Lester Cowan closely collaborated with Pyle (played by Burgess Meredith, who was doing service in the Air Force at the time) to make a film that was true to the life of the WWII soldier—the absolute exhaustion, the endurance of terror and shock and loss, the spells of boredom, the camaraderie. The result is a film built like a ballad, unlike any other of its era.

Print courtesy of the Academy Film Archive.

Friday, Sep 29 4:00pm (WRT)

USA, 1945, 35mm, 108m

Principal Cast
Burgess Meredith,
Robert Mitchum,
Freddie Steele,
Wally Cassell

Screenplay
Leopold Atlas,
Guy Endore,
Philip Stevenson

Cinematography
Russell Metty

Editing
Albrecht Joseph

Producers
Lester Cowan

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Till the End of Time

Directed by Edward Dmytryk

This lovely, eloquently simple film about returning WWII vets and their difficulties adjusting to the homefront was made and released by RKO to get the jump on *The Best Years of Our Lives*. Mitchum's Tabeshaw, who has come home with a steel plate in his head, and his pal Cliff (Guy Madison), who left as a boy and has returned as a man, spend their days looking for something they can relate to, and the action is comprised of a series of small encounters, many of which (for instance, Madison and Dorothy McGuire's war widow flanking a vet with the shakes at a lunch counter) are quietly devastating.

Wednesday, Oct 4 3:30pm (HGT)

USA, 1946, 16mm, 105m

Principal Cast
Dorothy McGuire,
Guy Madison,
Robert Mitchum

Screenplay
Allen Rivkin

Cinematography
Harry J. Wild

Editing
Harry Gerstad

Producers
Dore Schary



Thunder Road

Directed by Arthur Ripley

This tale of moonshine runners in the hills of Tennessee and Kentucky was the most personal project of Mitchum's entire career—in addition to starring, he produced and co-wrote it. Korean War vet Lucas (Mitchum) returns home and sets about working for his family's moonshine business, making perilous deliveries in a modified hot rod. But he soon finds himself taking heat from both the cold-blooded city gangsters who want to take control of the moonshine network and the cops who want to crack down on it. A veritable cult classic with driving scenes that still seem daring, *Thunder Road* is both an exhilarating ride and a richly characterized expression of Mitchum's artistry.

Wednesday, Oct 4 3:30pm (FBT)

USA, 1958, 35mm, 92m

Principal Cast
Robert Mitchum,
Gene Barry,
Jacques Aubuchon,
Keely Smith,
James Mitchum

Screenplay
James Atlee Phillips,
Walter Wise

Cinematography
David Ettenson,
Alan Stensvold

Editing
Harry Marker

Producers
Robert Mitchum,
Arthur Ripley



Track of the Cat

Directed by William Wellman

Mitchum reunited with his *Story of G.I. Joe* director William Wellman ("I was very, very fond of him," Mitchum said of Wellman, "and he tolerated me") for a different kind of movie, based on a Walter Van Tilburg Clark novel, about a homesteading family in snow country whose livestock is being destroyed by a roaming mountain lion. Wellman and his DP William Clothier (*The Man Who Shot Liberty Valance*) worked out a stark visual design, keeping everything—sets, costumes, make-up, and exteriors—in black and white tones, with the exceptions of one scarlet hunting jacket and one yellow scarf. They also shot on location at Mt. Rainier, where 30-foot snowdrifts made for the most arduous and exhausting shoot of Mitchum's career.

Monday, Oct 2 3:45pm (HGT)

USA, 1954, 35mm, 102m

Principal Cast
Robert Mitchum,
Teresa Wright,
Tab Hunter,
Diana Lynn,
Beulah Bondi

Screenplay
A.I. Bezzerides

Cinematography
William H. Clothier

Editing
Fred MacDowell

Producer
Robert Fellows



Undercurrent

Directed by Vincente Minnelli

A bit of an anomaly within Minnelli's often more colorful and ebullient oeuvre, this black-and-white, paranoid romantic thriller finds the master harnessing his consummate stylishness to spin a haunting, noirish tale. Timid Ann (Katharine Hepburn) marries the highly eligible Alan Garroway (Robert Taylor), whose wealth and good looks conceal an underlying and profound cruelty. Ann grows increasingly obsessed with learning the truth about what happened to Alan's brother, Michael (Mitchum), who has been missing for some time... This gripping movie casts Hepburn, Taylor, and Mitchum all against type, and was one of three films that Mitchum filmed simultaneously following his breakout performance in *The Story of G.I. Joe*.

Thursday, Oct 12 3:30pm (FBT)

USA, 1946, 35mm, 116m

Principal Cast
Katharine Hepburn,
Robert Taylor,
Robert Mitchum

Screenplay
Edward Chodorov

Cinematography
Karl Freund

Editing
Ferris Webster

Producers
Pandro S. Berman



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The Wonderful Country

Directed by Robert Parrish

This western adapted from a novel by Tom Lea stars Mitchum as an expat mercenary who fled to Mexico at age 14 after avenging his father's murder. He's hired by a cruel Mexican governor (Pedro Armendáriz) to carry out an arms deal that takes him to Texas, where his refusal to help hunt Apaches puts him in conflict with a U.S. Army major (Gary Merrill)—and into the orbit of the major's unhappy wife (Julie London). Mitchum's layered performance as a reluctantly violent man at a moral crossroads, and caught between two national identities, is the heart of Parrish's elegiac, cerebral western, exquisitely shot by Alex Phillips and Floyd Crosby.

USA, 1959, 35mm, 98m

Principal Cast
Robert Mitchum,
Julie London,
Gary Merrill,
Albert Dekker,
Pedro Armendáriz

Screenplay
Robert Ardrey

Cinematography
Floyd Crosby,
Alex Phillips

Editing
Michael Luciano

Producers
Chester Erskine

Saturday, Sep 30 1:30pm (FBT)

The Yakuza

Directed by Sydney Pollack

Japanese gangster film star Ken Takakura teams with Mitchum in a thriller set in Tokyo's criminal underworld. Mitchum delivers an alternately rough and sleepy, cynical and gentle performance as retired cop Kilmer, who returns to Japan after many years to help an old army buddy (Brian Keith) after his daughter is kidnapped by a yakuza boss. Navigating the complex codes of yakuza ethos, he's guided by Ken (Takakura), a former gangster and brother of Mitchum's old flame, but betrayals and double crosses lie ahead in Paul Schrader's first feature screenplay, co-written with his brother Leonard and Robert Towne. Even in his late fifties, Mitchum is fully capable of handling complex action choreography.

Print courtesy of the Academy Film Archive.

Friday, Oct 13 3:15pm (FBT)

USA, 1974, 35mm, 112m

Principal Cast
Robert Mitchum,
Ken Takakura,
Brian Keith,
Richard Jordan,
Eiji Okada

Screenplay
Paul Schrader,
Robert Towne,
Leonard Schrader

Cinematography
Okazaki Kozo

Editing
Don Guidice,
Thomas Stanford

Producers
Sydney Pollack

SPECIAL DOCUMENTARY PRESENTATION Nice Girls Don't Stay for Breakfast

Directed by Bruce Weber

In the late 1990s, the great photographer and filmmaker Bruce Weber managed to convince Mitchum to appear before his camera for a filmed portrait, shooting him in 35mm black and white, hanging with friends and cronies in restaurants and hotel rooms and singing before a microphone in a studio recording standards. After Mitchum passed away in 1997, it was some time before Weber went back into his footage. Still a work in progress, this is a beautifully textured, full-throttle portrait of a man who came from—and for many was the very embodiment of—a bygone era, speaking and enacting its prejudices, its longings, its charms. He was also a great artist with the sensibility of a poet, as you'll see.

USA, 2017, 80m

Cinematography
Lance Acord,
Jim Fealy,
Theodore Stanley,
Shane Sigler

Editing
Chad Sipkin

Producer
Eva Lindemann-Sánchez

Executive Producer
Nan Bush

Tuesday, Oct 10 6:00pm (WRT)

Wednesday, Oct 11 9:00pm (HGT)

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THE GARY WINICK FOUNDATION

Award-winning director and producer Gary Winick (1961–2011) was devoted to New York's independent film community. He cofounded InDigEnt (Independent Digital Entertainment), which helped emerging filmmakers produce digitally shot features on minimal budgets. His own films included *Tadpole* (best director at the Sundance Film Festival in 2002), *13 Going on 30* (2004), *Charlotte's Web* (2006), and *Letters to Juliet* (2010).

Gary's professional nurturing of emerging talent was mirrored in his life by his love of children and by recognizing and supporting their potential. The Gary Winick Foundation is proud to support Film Society Kids, a public school program that teaches elementary students the fundamentals of cinema as visual storytelling and helps them to create their very own short films.



Dakota Fanning and Gary Winick, *Charlotte's Web*

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The Film Society of Lincoln Center's Artist Academy, now in its sixth year, provides up-and-coming filmmakers with an immersive and creative experience through private organized talks and case studies with established artists in a collaborative and social atmosphere designed to inspire creativity. Past speakers for Artist Academy include Julie Taymor, Nico Muhly, and Christine Vachon.

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Critics Academy

The Film Society of Lincoln Center's NYFF Critics Academy, now in its sixth year, presented in partnership with *Film Comment* magazine and IndieWire, gives emerging film writers and journalists the opportunity to attend and cover the New York Film Festival for various outlets, as well as engage with each other and established members of the critical community and industry via workshops and discussions. Past Critics Academy participants have gone on to write for such publications as *The Atlantic*, *Brooklyn Magazine*, *Film Comment*, *The Guardian*, *L.A. Weekly*, *The Los Angeles Times*, *New Republic*, *New York Review of Books*, *The Paris Review*, *Vice*, *The Village Voice*, and more.

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The Film Society of Lincoln Center is devoted to supporting the art and elevating the craft of cinema. The only branch of the world-renowned arts complex Lincoln Center to shine a light on the everlasting yet evolving importance of the moving image, this nonprofit organization was founded in 1969 to celebrate American and international film. Over the years it has introduced New York audiences to such giants of modern film as Chantal Akerman, Pedro Almodóvar, Rainer Werner Fassbinder, Jean-Luc Godard, Hou Hsiao-hsien, Roman Polanski, Laura Poitras, and Martin Scorsese. Serving as an essential platform for cinematic voices that hail from all corners of the globe, the Film Society continues to champion and promote the global film community. And by empowering audiences to broaden their knowledge and deepen their passion for movies, the Film Society is a vital home for films and filmmakers alike. The Film Society endeavors to achieve its mission via year-round programming and discussions in the

Walter Reade Theater and the three-screen Elinor Bunin Munroe Film Center; the prestigious annual New York Film Festival; and its publications, including *Film Comment*, the U.S.'s premier magazine about films and film culture for more than fifty years.

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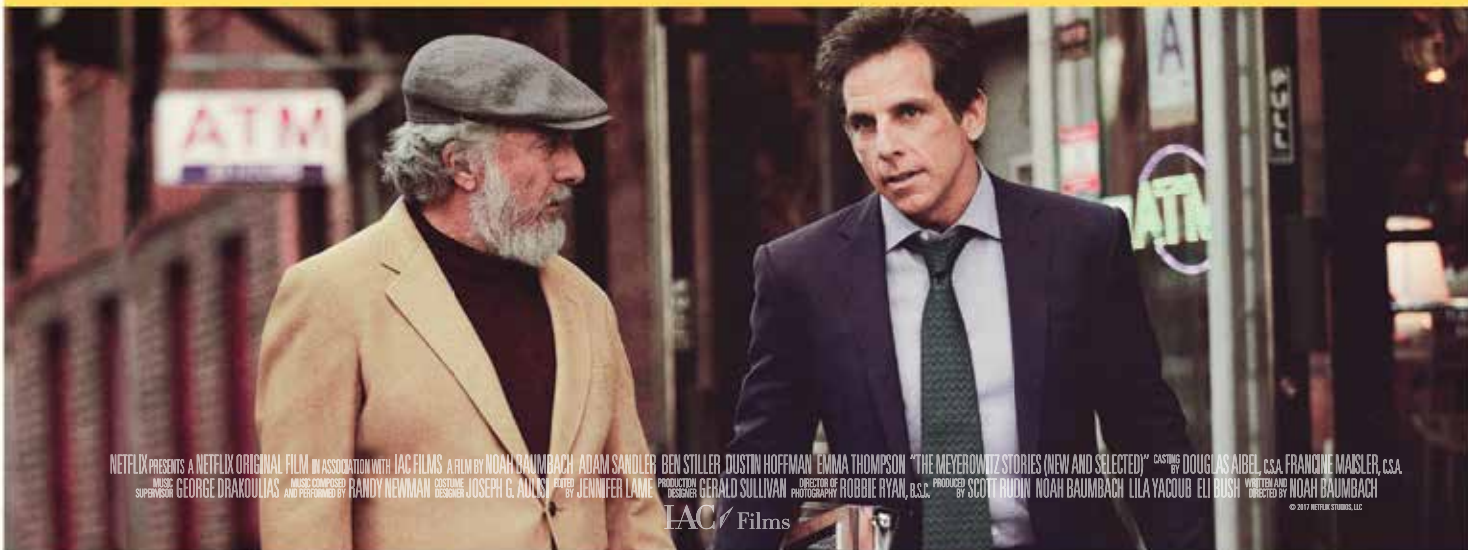
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