SERIES & FESTIVALS

EMOTION PICTURES: INTERNATIONAL MELODRAMA
SPECIAL HOLIDAY PRICING!

NEW YORK JEWISH FILM FESTIVAL

NEW RELEASES

LOVER FOR A DAY
THE OPERA HOUSE
THE OTHER SIDE OF HOPE
THE SQUARE
Emotion Pictures: International Melodrama

THROUGH JANUARY 7  This 62-film series pays tribute to the genre that boldly endeavored to put emotion on screen in its purest form. Bring tissues.

Tickets just $7 for members, students, seniors, and $10 for general public.

HOLLYWOOD’S GOLDEN AGE

All That Heaven Allows
Douglas Sirk, USA, 1955, 35mm, 89m
Love blossoms between a suburban widow (Jane Wyman) and her considerably younger gardener (Rock Hudson) in Sirk’s sharp indictment of hypocrisy in 1950s America. Preceded by: The Vanity Tables of Douglas Sirk
Mark Rappaport, USA, 2014, 11m
Monday, January 1, 7:00pm

Christopher Strong
Dorothy Arzner, USA, 1933, 35mm, 78m
Katharine Hepburn plays a high-flying, thrill-chasing aviatix entangled in an illicit affair with a married politician (Colin Clive) in this proto-feminist pre-Code romance from trailblazing auteur Arzner. Wednesday, January 3, 8:45pm

Gaslight
George Cukor, USA, 1944, 35mm, 114m
A young opera singer (Ingrid Bergman) haunted by her aunt’s murder marries a handsome pianist (Charles Boyer) and settles down in her relative’s long-abandoned London mansion, where footsteps echo in the attic, gaslights dim, and secrets come to light... Wednesday, January 3, 4:15pm

Hard, Fast and Beautiful
Ida Lupino, USA, 1951, 16mm, 78m
Lupino’s bitter anti-family values smackdown stars Claire Trevor as a tough-as-nails stage—er, make that court—mother who’ll stop at nothing to mold her tennis prodigy daughter into a national champion. Thursday, January 4, 2:00pm & 8:45pm

Limelight
Charlie Chaplin, USA, 1952, 35mm, 137m
In his last American film—for which he synthesized a lifetime’s worth of memories, experiences, and wisdom—Chaplin plays a washed-up clown whose final gift to the world is to give a suicidal ballerina (Claire Bloom) a new lease on life. Monday, January 1, 1:30pm

Magnificent Obsession
Douglas Sirk, USA, 1954, 35mm, 108m
Sirk’s most outré melodrama—about a devil-may-care playboy (Rock Hudson) seeking redemption after he blinds a widow (Jane Wyman)—is a luminous, metaphysical exploration of fate and spirituality. Preceded by: Home Stories
Matthias Müller, West Germany, 1991, 6m
Monday, January 1, 9:15pm

Make Way for Tomorrow
Leo McCarey, USA, 1937, 35mm, 91m
You’re going to need tissues for this one... The most heart-piercingly human tale of the 1930s (and the inspiration for Ozu’s Tokyo Story) is an unsparring look at aging and the gulf between parents and children, directed by the ever-empathetic McCarey. Thursday, January 4, 4:00pm

Mildred Pierce
Michael Curtiz, USA, 1945, 111m
The mother of all mother-daughter melodramas and the apotheosis of Joan Crawford: she delivers a ferocious, Oscar-winning performance as the titular tiger mom desperate to win the love of her monstrously bratty little girl. New 4K restoration Sunday, January 7, 9:15pm

Rebel Without a Cause
Nicholas Ray, USA, 1955, 35mm, 111m
Coming together at a police station, conflicted teenage outcasts Jim Stark (James Dean), Judy (Natalie Wood), and Plato (Sal Mineo) face down their nagging parents and live up to the challenge of the local hotshots by playing chicken at a seaside cliff in Ray’s unforgettable look at non-conformity, which remains the standard for youth angst on film. Tuesday, January 2, 2:00pm

Some Came Running
Vincente Minnelli, USA, 1958, 35mm, 137m
In Minnelli’s chronicle of small-town hypocrisy, Frank Sinatra gives one of his most textured portrayals as an embittered ex-GI who returns to his Midwestern hometown to write the next chapter of his life. The multiple-Oscar-nominated film also stars Arthur Kennedy, Dean Martin, and Shirley MacLaine. Monday, January 1, 4:15pm

Stella Dallas
King Vidor, USA, 1937, 35mm, 106m
As the rough-around-the-edges millworker’s daughter determined to give her daughter a better life, Barbara Stanwyck created one of the most indelible—and heartbreaking— heroines of Hollywood’s Golden Age. Wednesday, January 3, 2:00pm · Saturday, January 6, 1:30pm

FOR TICKETS VISIT FILMLINC.ORG
INTERNATIONAL CLASSICS

Beyond Oblivion / Más allá del olvido
Hugo del Carril, Argentina, 1956, 35mm, 93m, subtitles
Two years before Vertigo, this archly Gothic Argentine drama mined near-identical themes of erotic obsession and necrophilic desire via the story of a tormented man making over a look-alike woman in the image of his dead wife. Sunday, January 7, 1:30pm

Brief Encounter
David Lean, UK, 1945, 35mm, 86m
Set to a swelling Rachmaninoff score, David Lean’s Noël Coward adaptation, starring Celia Johnson and Trevor Howard, is one of the most achingly romantic films ever made, as well as a piercing dissection of the psychology of an extramarital affair. Tuesday, January 2, 4:30pm

The Housemaid / Hanyo
Kim Ki-young, South Korea, 1960, 35mm, 108m, subtitles
One of the unquestionable masterpieces of Korean cinema, this emotional roller coaster tells the story of a bizarre ménage a trois that is formed between a music teacher, his wife, and their increasingly assertive housemaid. Wednesday, January 3, 6:30pm

The Cloud-Capped Star / Meghe arrodillada
Ritwik Ghatak, India, 1960, 126m, subtitles
This soul-shattering classic of Indian cinema combines searing imagery, joltingly expressionistic sound design, and an extraordinary central performance from Supriya Choudhury as a relentlessly self-sacrificing daughter supporting her ungrateful family. Friday, January 5, 4:00pm

Floating Clouds / Ukigumo
Mikio Naruse, Japan, 1955, 35mm, 123m, subtitles
Exquisitely heartbreaking, Naruse’s obsessive masterpiece stars the luminous Hideko Takamine as a young woman weathering life in Rome for the sake of her teenage son (Ettore Garofolo)—but struggles to keep him from falling into a life of crime. Saturday, January 6, 8:45pm

The Housemaid / Hanyo
Kim Ki-young, South Korea, 1960, 35mm, 108m, subtitles
One of the unquestionable masterpieces of Korean cinema, this emotional roller coaster tells the story of a bizarre ménage a trois that is formed between a music teacher, his wife, and their increasingly assertive housemaid. Wednesday, January 3, 6:30pm

Insiang
Lino Brocka, Philippines, 1976, 95m
Filipino cinema’s watershed work—and the first to screen at the Cannes Film Festival—is a wildly perverse mother-daughter saga, a revenge tragedy of ancient Greek proportions, and a gut-punching study of social injustice. Tuesday, January 2, 6:30pm

The Kneeling Goddess / La diosa arrodillada
Roberto Gavaldón, Mexico, 1947, 107m, subtitles
This feverishly perverse saga of amor loco—something like the necro-noir of Laura crossed with the tranced-out style of Last Year at Marienbad—is packed with enough outré flourishes to satisfy a card-carrying Dadaist. Friday, January 5, 6:15pm

The Life of Oharu / Saikaku ichidai onna
Kenji Mizoguchi, Japan, 1952, 35mm, 136m, subtitles
Among the most devastating of master director Kenji Mizoguchi’s portraits of fallen women, this finely wrought, small-scale melodrama stars the infinitely touching Kinuyo Tanaka as a once-proud concubine whose tragic fate is governed by the callous whims of men. Saturday, January 6, 3:45pm

Mamma Roma
Pier Paolo Pasolini, Italy, 1962, 35mm, 110m, subtitles
Pasolini’s shattering working-class opera of artistic angst in which a writer gets sucked into a through-the-looking-glass rabbit hole of underclass grime and incest when he encounters an Eastern European war refugee claiming to be his long-lost sister. Sunday, January 7, 3:30pm

La Strada
Federico Fellini, Italy, 1954, 35mm, 108m, subtitles
Fellini’s Oscar-winning vision of the world as a whirling, bittersweet carnival begins with this indelible, tragicomic fable starring Anthony Quinn as a brutish circus strongman and a soulful Giulletta Masina as the sensitive spirit being crushed by him. Saturday, January 6, 6:30pm

MODERN/POST-MODERN DRAMA

All About My Mother / Todo sobre mi madre
Pedro Almodóvar, 1999, Spain/France, 35mm, 101m, subtitles
Riffing on classic melodramas like All About Eve and A Streetcar Named Desire, Almodóvar conjures a colorful universe of unforgettable women in this generous, openhearted tribute to female friendship and resilience. Friday, January 5, 1:30pm

Breaking the Waves
Lars von Trier, Denmark, 1996, 35mm, 159m
Von Trier established his reputation as one of the most exciting—and provocative—filmmakers on the planet with this megaton meditation on faith, sexuality, and redemption featuring a revelatory Emily Watson as a troubled, zealously religious young woman whose husband is left paralyzed after an accident. Sunday, January 7, 6:15pm

The Devil’s Cleavage
George Kuchar, USA, 1973, 16mm, 107m
DIY renegade George Kuchar’s debased scuzz opera is a delightfully overheated homage to send-up of Golden Age histrionics—think a 1940s Otto Preminger film writ in filth and sleaze. Preceded by Hold Me While I’m Naked. George Kuchar, USA, 1966, 16mm, 17m

Pola X
Leos Carax, France, 1999, 35mm, 134m, subtitles
Ex–enfant terrible Leos Carax takes the ingredients of melodrama—family secrets, persecuted innocents, forbidden love, betrayal—and scrambles them into an audacious postmodern opera of artistic angst in which a writer gets sucked into a through-the-looking-glass rabbit hole of underclass grime and incest when he encounters an Eastern European war refugee claiming to be his long-lost sister. Sunday, January 7, 3:30pm

Organized by: Florence Almozini, Dennis Lim, and Tyler Wilson
Acknowledgments: Academy Film Archive; China Film Archive; Cineteca di Bologna; Filmoteca UNAM; Instituto Mexicano de Cinematografía (IMCINE); Instituto Nacional de Cine y Artes Audiovisuales (Argentina); Istituto Luce Cinecittà; Japan Foundation; Library of Congress; The Museum of Modern Art; National Audiovisual Institute (Finland); UCLA Film & Television Archive; Richard Suchenski, Center for Moving Image Art at Bard College; Mark Rappaport; Stacey Steers; Ming Wong
New York Jewish Film Festival

January 10-23 The Jewish Museum and the Film Society of Lincoln Center are delighted to continue their partnership to bring you the 27th annual New York Jewish Film Festival, highlighting the finest films from around the world that explore the diversity of Jewish experience.

Film Society and Jewish Museum members save $5 on all tickets!

Opening Night - U.S. Premiere
Razzia
Nabil Ayouch, France/Morocco/Belgium, 2017, 120m, subtitles
Five Moroccans are pushed to the fringes in Casablanca by the extremist government in this kaleidoscopic, humanistic portrait of contemporary people yearning to connect amidst political crisis. Wednesday, January 10, 7:30pm • Thursday, January 11, 3:30pm

Centerpiece
The Cakemaker
Ofir Raul Graizer, Germany/Israel, 2017, 104m, subtitles
A gay German baker and the Israeli widow of the man they both loved connect after his death by auto accident in this delicate and graceful exploration of the fluidity of desire and sexuality. Thursday, January 18, 6:30pm • Saturday, January 20, 9:30pm

Closing Night - U.S. Premiere
West of the Jordan River
Amos Gitai, Israel/France, 2017, 87m, subtitles
In this powerful and moving new documentary, Amos Gitai returns to the West Bank to better understand the efforts of Israeli and Palestinian citizens to try to overcome the consequences of the 50-year occupation. Tuesday, January 23, 12:30pm & 6:00pm

Main Slate Films

Across the Waters
Nicolo Donato, Denmark, 2016, 95m, subtitles
A Danish-Jewish guitarist and his family barely escape Copenhagen after the Nazis seize control, and set off to a remote fishing village in the north of the country in this masterful suspense thriller. Thursday, January 18, 1:00pm • Saturday, January 20, 7:00pm

An Act of Defiance
Jean van de Velde, Netherlands/South Africa, 2017, 123m, subtitles
Based on the true story of the Rivonia Trial in apartheid South Africa, An Act of Defiance is the story of Bram Fischer, the lawyer who chose to put his life and freedom at risk to defend Nelson Mandela. Monday, January 15, 1:00pm • Tuesday, January 16, 3:30pm

The Cousin
Tzahi Grad, Israel/USA, 2017, 92m, subtitles
A Palestinian handyman is accused of assaulting a young girl; the Israeli actor who hired him to work on his house steps up as the lone voice in his defense in this morally complex, comic-tinged drama. Preceded by: The Law of Averages
Elizabeth Rose, Canada/USA, 2016, 13m
Tuesday, January 16, 8:45pm • Wednesday, January 17, 6:00pm

The Dead Nation (Tara Moarta)
Radu Jude, Romania, 2017, 83m, subtitles
Jude’s hauntingly beautiful documentary consists entirely of photographs from photographer Costica Acsinte and audio of diary excerpts from a Jewish doctor. Wednesday, January 17, 1:45pm • Sunday, January 21, 6:30pm

U.S. Premiere
The Impure
Daniel Najenson, Israel/Argentina, 2017, 69m, subtitles
During the wave of Eastern European Jewish emigration, thousands of women were lured by promises of wealth to Argentinian brothels. This documentary weaves the filmmaker’s personal revelations into this history. Preceded by: Compartments
Daniella Koffler & Uli Seis, Germany/Israel, 2017, 15m
Tuesday, January 16, 1:15pm & 6:30pm

The Invisibles
Claus Raefe, Germany, 2017, 116m, subtitles
This extraordinary film tells the story of four of the 1,700 Jews who hid in plain sight in Berlin throughout the war, though the capital was famously declared “judenfrei”—free of Jews. Thursday, January 18, 3:30pm • Sunday, January 21, 1:30pm

Iom Romî (A Day in Rome)
Valerio Ciriaci, Italy/USA, 2017, 30m, subtitles
An intoxicating documentary chronicling a day in the life of the contemporary Roman Jewish community, plus two shorts: one made up of a Jewish-Italian family’s heartbreaking home movies, recently unearthed by the Centro Primo Levi, the other a hypnotic story of an archivist who becomes part of her own work. Followed by: Della Seta Home Movies Italy, 10 min
Followed by: Counterlight
Maya Zack, Israel, 2016, 24m, subtitles
Sunday, January 21, 4:30pm

The Last Goldfish
Su Goldfish, Australia, 2017, 81m
When she discovers that she has siblings she’s never met, director Goldfish burrows through her parents’ pasts to uncover the truth in this autobiographical documentary. Wednesday, January 10, 12:30pm • Monday, January 15, 6:15pm

Let Yourself Go
Francesco Amato, Italy, 2017, 98m, subtitles
A detached psychoanalyst finds his life recharged by the presence of a young, attractive, and undisciplined personal trainer in this comedy that veers from the intellectual to the delightfully slapstick. Preceded by: The Backseat
Joe Stankus & Ashley Connor, USA, 2016, 8m
Saturday, January 13, 7:00pm • Sunday, January 14, 4:00pm

Mr. and Mrs. Adelman
Nicolas Bedos, France, 2017, 120m, subtitles
This hilarious and absurd romantic comedy slyly toys with clichés of writer and muse, following a man as he transforms from non-committal aspiring writer to fame-obsessed egotist. Tuesday, January 23, 3:00pm & 8:30pm

U.S. Premiere
Praise the Lard
Chen Shelach, Israel, 2016, 60m, subtitles
This documentary explores one of the biggest taboos in Judaism—pork—and how the existence of...
Israel's pork industry came to exemplify much of the tension inherent in Zionism.

Preceded by: The Red House

Tamar Tal, Israel, 2016, 20m, subtitles

Thursday, January 11, 1:00pm · Sunday, January 14, 6:30pm

**U.S. PREMIERE**

The Prince and the Dybbuk

Piotr Rosolowski & Elwira Niewiera, Poland/Germany, 2017, 82m, subtitles

Michał Waszyński is remembered as a Polish aristocrat, Hollywood producer, a reprobate and liar, and director of one of the most important Jewish films of all time, *The Dybbuk*. But who was he really? Presented in conjunction with *The Dybbuk* (1937).

Preceded by: A Hunger Artist

Daria Martin, U.K., 2017, 16m

Wednesday, January 10, 2:45pm · Thursday, January 11, 9:00pm

Sammy Davis, Jr.: I've Gotta Be Me

Sam Pollard, USA, 2017, 100m

In this exhilarating documentary, long-time Spike Lee collaborator Sam Pollard pays tribute to multi-talented, multi-racial entertainer Sammy Davis, Jr. by scrutini

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**FROM THE VAULTS**

Avanti Popolo

Rafi Bukai, Israel, 1986, 84m, subtitles

Two Egyptian soldiers stranded in the Sinai Desert in the aftermath of the Six-Day War try to make their way back to safety across the Suez Canal in this absurd comedy that paints a humanistic, antiewar picture of Middle Eastern politics.

Thursday, January 18, 9:15pm

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**RESTORATION WORLD PREMIERE**

The Dybbuk

Michał Waszyński, Poland, 1937, 125m, subtitles

A rich, ethnographic tapestry of Jewish legend, *The Dybbuk* is one of the finest films ever produced in the Yiddish language, filmed just before the outbreak of WWII and presented here in a brand-new restoration. Presented in conjunction with *The Prince and the Dybbuk*

Sunday, January 14, 1:00pm · Wednesday, January 17, 8:45pm

**RESTORATION U.S. PREMIERE**

Late Summer Blues

Renen Schorr, Israel, 1988, 103m, subtitles

Late *Summer Blues* follows a group of high school graduates during the summer before they're conscripted into the army. Restored after thirty years, this Israeli classic portrays the paradox of Israeli adolescence in raw, deeply human terms.

Monday, January 15, 8:30pm

**RESTORATION WORLD PREMIERE**

The Mission of Raoul Wallenberg

Alexander Rodnyanskiy, Soviet Union, 1990, 72m

This documentary investigates the mysterious circumstances surrounding the disappearance and death of Raoul Wallenberg, who had saved tens of thousands of Jews from the Holocaust in Budapest—following the end of WWII.

Monday, January 15, 4:00pm · Wednesday, January 17, 3:45pm

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**SPECIAL PROGRAMS**

JEANNE MOREAU TRIBUTE SCREENING

One Day You’ll Understand

Amos Gitai, France/Germany/Israel, 2008, 89m, subtitles

When a middle-aged French businessman discovers a trove of wartime letters from his late father, he discovers that his mother, Rivka (Jeanne Moreau), is a Jew. Moreau is splendid in Gitai’s film, screening in tribute to the legendary late actress.

Monday, January 22, 1:00pm & 6:00pm

SOVIET ANIMATION SIDEBAR

Drawing the Iron Curtain

Maya Balakirsky Katz with J. Hoberman

Selected shorts from the Soviet Union’s animation studio Soyuzmultfilm, which was as influential in the Soviet imagination as Disney was in America’s. Art history professor Maya Balakirsky Katz and film critic J. Hoberman will discuss how the studio brought together Jewish artists from all over the USSR and served as a haven for dissident artists.

Thursday, January 11, 6:30pm

Master Class with Sam Pollard

Join the director of *Sammy Davis, Jr.: I’ve Gotta Be Me* for a behind-the-scenes master class on documentary filmmaking.

Sunday, January 21, 4:00pm

Acknowledgments

Nicola Galliner, Jewish Film Festival Berlin & Brandenburg; Faye Ginsburg, New York University; Stuart Hands, Toronto JFF; Natalia Indrims, Centro Primo Levi, Judy Ironside, UK Jewish Film; Marlene Josephs, Volunteer; Cecilia Kaplan, Film Festival Intern, Avi Kempner; Julia Lazukaitė; Lexi Leban; Jay Rosenblatt, San Francisco JFF; Linda Lipson, Volunteer; Richard Peña; Sharon Rivo, Lisa Rivo, National Center for Jewish Film; Andrea Simon; Alla Verlotsky, Seagull Films; Isaac Zablotsky, JCC Manhattan. The New York Jewish Film Festival is made possible by the Martin and Doris Payson Fund for Film and Media. Generous support is provided by Mimi and Barry Alperin, the Leiman Foundation, Sara and Axel Schupf, Monica and Andrew Weinberg, a gift in memory of Max Weintraub, and through public funds from the New York State Council on the Arts and the New York City Department of Cultural Affairs. Additional funding is provided by the Office of Cultural Affairs, Consulate General of Israel in New York.
NEW RELEASES

Playing This Month

View showtimes at filmlinc.org. Film Society members save $5 on all tickets!

“Sensuously shot and philosophically potent . . . perhaps no modern filmmaker has captured romantic anguish as profoundly and movingly as Philippe Garrel.”
–Yonca Talu, Film Comment

Lover for a Day / L’Amant d’un jour
Philippe Garrel, France, 2017, 76m, subtitles
After a painful breakup, heartbroken Jeanne (Esther Garrel) moves back in with her university professor father, Gilles (Eric 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 is an exquisite meditation on love and fidelity that perfectly illustrates Garrel’s poetic exploration of relationships and desire. An NYFF55 selection. A MUBI release. Opens January 12

“Packed with fascinating archival footage and striking just the right mix of information and emotion . . . a cinematic staple for opera buffs”
–Frank Scheck, The Hollywood Reporter

The Opera House
Susan Froemke, USA, 2017, 108m
Renowned documentarian Susan Froemke takes viewers through the history of the Metropolitan Opera via priceless archival stills, footage, and interviews (with, among many others, the great soprano Leontyne Price). The film follows the development of the glorious institution 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, though, 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. An NYFF55 selection. A release of The Metropolitan Opera. Opens January 26

NOW IN ITS SECOND MONTH!
The Other Side of Hope/Toivon tuolla puolen
Aki Kaurismäki, Finland, 2017, 98m, subtitles
A Syrian refugee seeks asylum in Finland, only to get lost in a maze of functionaries and bureaucracies in Kaurismäki’s gently comic, politically urgent fable, the first great fiction film about the 21st century migrant crisis. A Janus Films release. NEW YORK TIMES CRITIC’S PICK!

NOW IN ITS FOURTH MONTH!
The Square
Ruben Östlund, Sweden, 2017, 150m, subtitles
A well-heeled contemporary art curator falls prey to a pickpocketing scam, which leads to a crisis of conscience. Östlund’s 2017 Palme d’Or–winner is the most ambitious film yet by one of our most incisive social satirists. A Magnolia Pictures release. GOLDEN GLOBE NOMINEE FOR BEST FOREIGN LANGUAGE FILM

FOR TICKETS VISIT FILMLINC.ORG
Coming in February

SERIES & FESTIVALS

Life Is a Dream: The Films of Raúl Ruiz (Part 2)
The Film Society is pleased to present the second part of an ongoing retrospective devoted to Ruiz, including a weeklong revival run of a new digital restoration of one of his most beloved films, *Time Regained* (1999). February 9–18

Film Comment Selects
*Film Comment*'s movie showcase returns in its 18th edition with a selection of titles curated by the magazine’s editors, offering strikingly bold visions, mixing New York premieres of new films and long-unseen older titles that deserve the big-screen treatment. February 23–27

Neighboring Scenes: New Latin American Cinema
Now in its third year, Neighboring Scenes is the Film Society’s showcase of contemporary Latin American cinema. Highlighting impressive recent productions from across the region, this selective slate of premieres exhibits the breadth of styles, techniques, and approaches employed by Latin American filmmakers today. Presented by the Film Society of Lincoln Center and Cinema Tropical. February 28–March 4

NEW RELEASES

A Fantastic Woman
Sebastián Lelio, Chile/Germany/Spain/USA, 2017, 104m, subtitles
A compassionate, acclaimed drama about a transgender woman’s life.
Opens February 2

EXCLUSIVE RUN!
24 Frames
Abbas Kiarostami, Iran/Canada, 2017, 114m
The jewel-like final feature from the late Iranian master filmmaker.
Opens February 2

NEW RESTORATION!
Time Regained
Raúl Ruiz, France/Italy/Portugal, 1999, 170m, subtitles
Ruiz’s brilliant condensing of Proust’s *In Search of Lost Time*.
Opens February 9

Western
Valeska Grisebach, Germany and Bulgaria, 2017, 119m, subtitles
An engaging, smart western update about German workers in rural Bulgaria.
Opens February 16

SAVE THE DATE · APRIL 30, 2018

45TH CHAPLIN AWARD GALA

HONORING HELEN MIRREN
LEARN MORE ABOUT ATTENDING AT FILMLINC.ORG/GALA!

This project is supported in part by an award from the National Endowment for the Arts. New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.
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<td>The New York Jewish Film Festival (RPT Jan 10–23)</td>
<td>New Releases and Special Events (EBM and WRT)</td>
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<td>15</td>
<td>1:00 An Act of Defiance</td>
<td>4:00 The Mission of Raoul Wallenberg</td>
<td>6:15 The Last Goldfish</td>
<td>8:30 Late Summer Blues</td>
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<td>16</td>
<td>1:15 The Impure</td>
<td>3:30 An Act of Defiance</td>
<td>6:30 The Impure</td>
<td>8:45 The Cousin</td>
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<td>4:15 The Impure</td>
<td>3:30 An Act of Defiance</td>
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<td>8:45 The Cousin</td>
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<td>18</td>
<td>1:00 Across the Waters</td>
<td>3:30 The Invisibles</td>
<td>6:30 The Cakemaker</td>
<td>9:15 Avanti Popolo</td>
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<td>21</td>
<td>1:30 The Invisibles</td>
<td>4:00 Master Class with Sam Pollard (EBM)</td>
<td>4:30 Iom Romi</td>
<td>6:30 The Dead Nation</td>
<td>8:30 Shorts Program</td>
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<td>22</td>
<td>1:00 One Day You’ll Understand</td>
<td>3:30 Tracking Edith</td>
<td>6:00 One Day You’ll Understand</td>
<td>8:30 Tracking Edith</td>
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<td>23</td>
<td>12:30 West of the Jordan River</td>
<td>3:00 Mr. and Mrs. Adelman</td>
<td>6:00 West of the Jordan River</td>
<td>8:30 Mr. and Mrs. Adelman</td>
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<td>26</td>
<td>Opens Today! The Opera House</td>
<td>Screening daily!</td>
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**BUY TICKETS**

Online at filmlinc.org or via the Film Society App
In-person at FSLC box offices.
$10 Film Society Members
$12 Students & Seniors (62+)
$15 General Public
Note: Special pricing applies to select series and events.