



DECEMBER 2018

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FESTIVALS & EVENTS

CHRISTIAN PETZOLD

JACQUES TOURNEUR

FILM COMMENT

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NEW RELEASES

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**ELINOR BUNIN MUNROE FILM CENTER 144 WEST 65TH STREET
WALTER READE THEATER 165 WEST 65TH STREET**

FILMLINC.ORG

Christian Petzold: The State We Are In



Phoenix

Photo by Schramm Film Koerner Weber/WDR/Arte/Tempus Koba/REX/Shutterstock

THROUGH DECEMBER 13 Christian Petzold's films are like no one else's. At once intricately engaged with the real world and steeped in film history, they radically reimagine such genres as film noir, thriller, melodrama, and the spy drama, offering narrative mysteries, enigmatic protagonists immersed in even more enigmatic circumstances, an incomparable sense of atmosphere and style, and surprising links between Germany's turbulent past and its fragile present. The expanse of his career to date—including his latest masterwork, *Transit* (2018; NYFF56)—affirms his status as one of contemporary cinema's premier directors.

See more and save with a discounted 3+ film package or All-Access Pass.

Pilots

Germany, 1995, 16mm, 68m Loosely adapting Hitchcock's *The 39 Steps*, Petzold's graduation film follows two traveling cosmetic saleswomen—one nearing middle age and fighting for her job, the other a younger colleague who is also the boss's lover—who start out as enemies and become outlaw accomplices.

Preceded by: *Süden*

Germany, 1990, 16mm, 9m

Friday, December 7, 9:00pm · Wednesday, December 12, 7:00pm

Cuba Libre

Germany, 1996, 92m This variation on the noir classic *Detour* follows a homeless drifter's search for his ex-lover-turned-prostitute on a

desperate odyssey along the sunlit autobahns of 1990s Europe. **Wednesday, December 12, 8:45pm**

The Sex Thief

Germany, 1998, 35mm, 85m Petzold closes his unofficial trilogy about women on the run with this tale of a failed academic desperately seeking work and her femme-fatale sister, who dupes rich men around the luxury tourist resorts of Morocco. **Sunday, December 2, 6:30pm** [P](#) · **Saturday, December 8, 6:30pm**

The State I Am In

Germany, 2000, 35mm, 106m Petzold's breakout film finds a pair of former far-left militants—on the run since the revolutionary

period of the 1970s—posing as a normal bourgeois European couple on vacation with their rebellious teenage daughter, who's hungering for a normal life. **Saturday, December 1, 4:00pm** [P](#) · **Friday, December 7, 6:30pm** · **Sunday, December 9, 2:00pm**

Something to Remind Me

Germany, 2001, 35mm, 90m Petzold's first collaboration with actress Nina Hoss, and the first entry in his acclaimed "ghost trilogy," is also the director's first variation on *Vertigo*, recasting Hitchcock's classic via an attraction between a reserved attorney and a mysterious blonde newcomer who is perhaps not what she seems. **Tuesday, December 4, 9:00pm** · **Sunday, December 9, 9:00pm**

Wolfsburg

Germany, 2003, 35mm, 90m A self-absorbed luxury car salesman flees the scene of an accident that injures a young boy. But when he meets the boy's supermarket-worker mother (Nina Hoss), he becomes embroiled in a melodrama of lies, romantic obsession, and simmering class conflict. **Tuesday, December 4, 7:00pm** · **Tuesday, December 11, 9:15pm**

Ghosts

Germany/France, 2005, 35mm, 85m The spectral figures of Petzold's *Ghosts* are young nomads on the margins of Europe's economy, two young women drifting between state institutions, foster homes, and menial work programs who forge an ambiguous but tender alliance. **Saturday, December 8, 4:30pm** · **Thursday, December 13, 7:00pm**

Yella

Germany, 2007, 35mm, 89m Based on horror classic *Carnival of Souls*, *Yella* finds chills in the cold cruelty of a male-driven business culture, where Yella (a poised Nina Hoss) discovers that her new job isn't as promising as it seems—and that her past life is not so easily left behind. **Sunday, December 2, 4:00pm** · **Sunday, December 9, 4:15pm**

Jerichow

Germany, 2008, 35mm, 93m In this unofficial adaptation of *The Postman Always Rings Twice*, a hard-up Afghanistan war veteran takes a job with a wealthy Turkish entrepreneur. When he meets his boss's quietly frustrated wife, the two begin a dangerous affair. **Friday, November 30, 9:15pm** · **Saturday, December 8, 8:30pm**

Dreileben: Beats Being Dead

Germany, 2011, 88m Petzold's genre-bending, wonderfully unpredictable *Beats Being Dead*—one third of the television miniseries *Dreileben*—begins with a convicted criminal who escapes from a country hospital, but soon comes to center on the story of two star-crossed lovers. **Thursday, December 6, 9:00pm**

Barbara

Germany, 2012, 35mm, 105m Set in 1980, the first chapter of Petzold's trilogy "Love in Times of Oppressive Systems" centers around a doctor (Nina Hoss) exiled to a small town from East Berlin as punishment for applying for an exit visa from the GDR. **Tuesday, December 11, 7:00pm** · **Thursday, December 13, 9:00pm**

Phoenix

Germany, 2014, 98m Set in the period immediately following World War II, *Phoenix* is an engrossing reflection on the postwar reconstruction of identity couched as a noirish thriller of mistaken identity.

Preceded by: Where Are You, Christian Petzold?

Germany/France, 2017, 23m

Saturday, December 1, 6:45pm · **Sunday, December 9, 6:30pm**

SNEAK PREVIEW

Transit

Germany/France, 2018, 101m In Christian Petzold's brilliant and haunting new film, a hollowed-out European refugee who has escaped from two concentration camps, arrives in Marseille assuming the identity of a dead novelist whose papers he is carrying. A Music Box Films release. **Friday, November 30, 6:30pm**



HARUN FAROCKI PROGRAM

The Interview

Harun Farocki, Germany, 1997, 59m

A direct inspiration for the humiliating job interviews seen in Petzold's *The Sex Thief*, Harun Farocki's darkly funny documentary investigates job application training courses for dropouts, recovered addicts, mid-level managers, and the long-term unemployed.

Screening with: Nothing Ventured

Harun Farocki, Germany, 2004, 58m

In *Nothing Ventured*, a source of inspiration for the corporate world of Petzold's *Yella*, Harun Farocki trains his incisive gaze on the world of venture capital entrepreneurs and consultants as they engage in ritualistic performances of presentation and negotiation.

Thursday, December 6, 6:30pm

CARTE BLANCHE: CHRISTIAN PETZOLD SELECTS

He Ran All the Way

John Berry, USA, 1951, 35mm, 77m

John Berry's subtle, claustrophobic noir follows a petty thief (Garfield) who takes a young, smitten girl (Shelley Winters) and her family hostage after a heist goes wrong.

Screening with: A Day in the Country

Jean Renoir, France, 1936, 35mm, 40m

Saturday, December 1, 1:30pm · **Tuesday, December 4, 4:00pm**

Oslo, August 31st

Joachim Trier, Norway, 2011, 35mm, 95m

Adapted from the same novel as Louis Malle's 1963 drama *The Fire Within*, Trier's subtle, haunting second feature follows a semi-recovered addict as he tries to adjust to a new life.

Sunday, December 2, 2:00pm

Some Came Running

Vincente Minnelli, USA, 1958, 35mm, 137m

In Vincente 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.

Saturday, December 1, 9:15pm · **Thursday, December 6, 3:30pm**

The Woman Next Door

François Truffaut, France, 1981, 35mm, 106m

In François Truffaut's penultimate film, Gérard Depardieu plays a happily married father who becomes fatefully entangled with a former lover when she and her family become the new tenants of a neighboring house.

Sunday, December 2, 8:30pm · **Friday, December 7, 4:00pm**

The Young Lieutenant

Xavier Beauvois, France, 2005, 35mm, 110m

Xavier Beauvois's tough, eruptive police procedural follows a young police academy graduate who joins an investigation within Paris's busiest precinct and forms a complicated mentorship with a newly sober superior officer, Caroline Vaudieu (Nathalie Baye).

Saturday, December 8, 2:00pm

Organized by Dennis Lim and Dan Sullivan.

Special thanks: Austrian Filmmuseum; Judith Revault d'Allonnes — Centre Pompidou; Deutsche Kinemathek; Goethe-Institut; German Films Service + Marketing GmbH; Institut français; The Match Factory; Music Box Films; Schramm Film

Jacques Tourneur, Fearmaker

DECEMBER 14–JANUARY 3 Jacques Tourneur ranks among the most fascinating yet most elusive filmmakers of his time. After working as an editor in France for his father, Maurice, and directing shorts and B-features at MGM in his adoptive America, Tourneur eventually found a home in Hollywood with the success of 1942's horror classic *Cat People*. His atmospheric, low-budget pictures in the 1940s and '50s, in a variety of genres, are witty and ironic, precise yet ambiguous. This is the largest retrospective of Tourneur's work in New York in decades.

See more and save with a discounted 3+ film package or All-Access Pass.

Anne of the Indies

USA, 1951, 81m One of the most unique and fascinating swashbucklers of the studio era stars a commanding Jean Peters as a notorious pirate exacting ruthless revenge on the men who double-cross her. **Saturday, December 22, 3:45pm** · **Wednesday, December 26, 6:30pm**

Appointment in Honduras

USA, 1953, 79m Tourneur's mastery of mood and unsettling ambiguity transform a diverting jungle adventure—with Glenn Ford as the leader of a doom-laden journey through Central America—into something resembling existential horror. **Friday, December 21, 3:15pm** · **Saturday, December 29, 1:30pm**

Berlin Express

USA, 1948, 35mm, 87m Shot on location amid the ravages of postwar Frankfurt and Berlin, this crackling espionage thriller is a genuinely moving plea for tolerance in the face of nationalism, hatred, and fear. **Wednesday, December 19, 7:00pm** · **Tuesday, December 25, 6:30pm**

Canyon Passage

USA, 1946, 35mm, 92m Ablaze in breathtaking Technicolor, this unusually rich, philosophical frontier tale about friendship, gold, and greed in an Oregon mining community is, per Martin Scorsese, "one of the most mysterious and exquisite examples of the Western genre ever made." **Friday, December 21, 7:00pm** · **Monday, December 24, 6:30pm** · **Friday, December 28, 9:00pm**

Cat People

USA, 1942, 35mm, 73m Made as a B picture with few special effects and changes in scenery,

the most successful of the Val Lewton-produced horror films concerns a Serbian woman (Simone Simon) who believes she is cursed to transform into a murderous feline.

Preceded by: *The Ship That Died*
USA, 1938, 35mm, 10m
Friday, December 14, 7:00pm · **Saturday, December 22, 9:15pm** · **Monday, December 31, 7:15pm**

Circle of Danger

UK, 1951, 35mm, 86m This slow-burn mystery is a disquieting inquiry into the frighteningly elusive nature of truth with Ray Milland as an American in England discovering secrets about his brother's death. **Tuesday, December 18, 7:00pm** · **Saturday, December 29, 5:00pm**

The Comedy of Terrors

USA, 1964, 35mm, 84m Genre greats Vincent Price, Peter Lorre, Boris Karloff, and Basil Rathbone are at their scenery-chewing best in this marvelously goofball horror spoof from American International Pictures. **Wednesday, December 26, 8:30pm** · **Monday, December 31, 3:30pm**

Days of Glory

USA, 1944, 35mm, 86m A debuting Gregory Peck combats Nazis in one of Tourneur's most neglected works: a sensitive, surprisingly affecting portrait of ordinary Russians grappling with questions of loyalty, love, and duty in the midst of World War II. **Monday, December 24, 2:30pm** · **Wednesday, January 2, 7:00pm**

Doctors Don't Tell

USA, 1941, 35mm, 65m Just before he propelled the B movie to new artistic heights in *Cat*



People, Tourneur directed this rarely seen crime drama about two doctors—one working for the state, the other for gangsters—in love with the same woman. **Sunday, December 23, 5:15pm** · **Friday, December 28, 3:30pm**

Easy Living

USA, 1949, 35mm, 77m Money, sex, and football: the three cornerstones of American life spell doom in Tourneur's cynical, subversive anti-marriage melodrama, a Sirkian sports movie with a dark noir undercurrent. **Sunday, December 30, 4:45pm** · **Thursday, January 3, 3:15pm**

Experiment Perilous

USA, 1944, 35mm, 91m An unsung gothic gem amongst Tourneur's extraordinary 1940s work, this mood-drenched tale of murder and madness in a turn-of-the-century Manhattan mansion bristles with an air of anxious uncertainty. **Tuesday, December 18, 8:45pm** · **Tuesday, January 1, 7:00pm**

The Fearmakers

USA, 1958, 35mm, 85m Dana Andrews (*Night of the Demon*) stars as a brainwashed Korean War vet alert to the dark secret of the firm to which he's just returned in Tourneur's rarely screened Red Scare thriller. **Monday, December 24, 4:30pm** · **Sunday, December 30, 3:00pm** · **Thursday, January 3, 8:45pm**

The Flame and the Arrow

USA, 1950, 35mm, 88m Burt Lancaster's megawatt grin and acrobatic athleticism light up this grandly entertaining swashbuckler, composed by Tourneur in exquisite Technicolor chiaroscuro. **Friday, December 21, 9:00pm** · **Monday, December 31, 5:15pm**

Frontier Rangers

USA, 1959, 16mm, 83m Three episodes of the short-lived television series *Northwest Passage* comprise this rollicking adventure yarn. **Sunday, December 23, 3:00pm** · **Thursday, December 27, 7:00pm**

The Giant of Marathon

Jacques Tourneur, Bruno Vailati, and Mario Bava, Italy/France, 1959, 35mm, 90m This strikingly stylized sword-and-sandal spectacular is a dynamic showcase for the Herculean physique of bodybuilder turned international peplum icon Steve Reeves. **Wednesday, December 26, 3:00pm** · **Sunday, December 30, 6:30pm**

Great Day in the Morning

USA, 1956, 35mm, 92m Tourneur's moral and aesthetic complexity elevates this searing exploration of greed, jealousy, and simmering violence in an America on the brink of the Civil War. **Thursday, December 20, 9:00pm** · **Friday, December 28, 5:00pm** · **Tuesday, January 1, 3:00pm**

I Walked with a Zombie

USA, 1943, 35mm, 68m In Tourneur's most poetic film and his second collaboration with Val Lewton, a nurse working in the West Indies turns to voodoo in hopes of curing her patient. **Preceded by:** *The King Without a Crown* **USA, 1937, 35mm, 10m** **Friday, December 14, 9:00pm** · **Saturday, December 22, 7:45pm** · **Wednesday, January 2, 9:00pm**

The Leopard Man

USA, 1943, 35mm, 65m Tourneur's third collaboration with Val Lewton concerns a black leopard that escapes during a publicity stunt and becomes a suspect in a killing spree upending a quiet New Mexico town. **Preceded by:** *The Man in the Barn* **USA, 1937, 35mm, 10m** **Wednesday, December 19, 9:00pm** · **Tuesday, December 25, 4:45pm** · **Sunday, December 30, 8:15pm**

Nick Carter, Master Detective

USA, 1939, 35mm, 59m Laced with the shadowy menace Tourneur would unleash in his Val Lewton films, this action-packed programmer stars Walter Pidgeon as the unflappable super-sleuth mixed up in an aeronautical mystery. **Preceded by:** *Reward Unlimited* **USA, 1944, 35mm, 11m** **Friday, December 14, 5:30pm** · **Tuesday, December 25, 3:15pm**

Night of the Demon

UK, 1957, 35mm, 95m In this ominous modern-day chiller about witchcraft in England, an American professor (Dana Andrews) gets wrapped up in an investigation surrounding a satanic cult. **Saturday, December 15, 9:15pm** · **Monday, December 24, 8:30pm** · **Tuesday, January 1, 9:00pm**

Nightfall

USA, 1957, 35mm, 78m In Tourneur's compact adaptation of a 1947 David Goodis novel, a man is mistaken for a robbery-murder and pursued by authorities and the real culprits. **Preceded by:** *What Do You Think? (N. 1)* **USA, 1937, 35mm, 11m** **Saturday, December 15, 7:15pm** · **Friday, December 28, 7:00pm** · **Tuesday, January 1, 5:00pm**

Out of the Past

USA, 1947, 35mm, 97m Tourneur's landmark noir boasts one of Robert Mitchum's most iconic roles and is singularly rich with twists, turns, and profound ideas concerning the complex relationship between the past, the present, and fate. **Saturday, December 15, 5:15pm** · **Tuesday, December 25, 8:30pm** · **Monday, December 31, 9:00pm**

Phantom Raiders

USA, 1940, 70m Walter Pidgeon and Donald Meek reprise their roles as detective Nick Carter and his beekeeper sidekick Bartholomew in this slick comic mystery surrounding the mysterious disappearance of merchant vessels along the Panama Canal. **Sunday, December 23, 1:30pm** · **Thursday, December 27, 5:30pm**

Stars in My Crown

USA, 1950, 35mm, 89m This glowingly nostalgic evocation of life, death, conflict, and community in a small western town in the mid-1800s is one of the unsung glories of American cinema. **Thursday, December 20, 7:00pm** · **Saturday, December 29, 7:00pm** · **Thursday, January 3, 5:00pm**

Stranger on Horseback

USA, 1955, 66m Expansive beyond its compact running time, this superb, painterly western stars Joel McCrea as a rugged judge who sets out to bring justice to an untamed frontier town. **Sunday, December 23, 8:30pm** · **Saturday, December 29, 9:00pm**

They All Come Out

USA, 1938, 16mm, 70m Tourneur's first

Hollywood feature is a punchy, crime-doesn't-pay gangster saga that features semi-documentary footage shot in penitentiaries across the country, including Alcatraz. **Thursday, December 27, 4:00pm** · **Monday, December 31, 1:30pm**

Timbuktu

USA, 1959, 35mm, 91m Victor Mature is an international gunrunner playing both sides in the conflict between France and rebel tribes in West Africa in this pleurably pulpy desert adventure. **Friday, December 21, 5:00pm** · **Sunday, December 30, 1:00pm**

War-Gods of the Deep

UK/USA, 1965, 84m The sinister, irrational forces that course throughout Tourneur's body of work lend intriguing dimension to his final film, an imaginative, Jules Verne-esque fantasy starring Vincent Price as the diabolical overlord of a secret underwater city. **Wednesday, December 26, 4:45pm** · **Wednesday, January 2, 3:00pm**

Way of a Gaucho

USA, 1952, 35mm, 93m This majestic South American Western—in which gaucho bandits strike back against the encroaching forces of civilization—is among Tourneur's most pictorially ravishing films. **Saturday, December 22, 5:45pm** · **Wednesday, January 2, 5:00pm**

Wichita

USA, 1955, 35mm, 81m Joel McCrea is legendary lawman Wyatt Earp in this subversive, masterfully crafted Western, which exemplifies Tourneur's formal elegance. **Sunday, December 23, 6:45pm** · **Saturday, December 29, 3:15pm** · **Thursday, January 3, 7:00pm**

SHORTS PROGRAM

TRT: 75m We're pleased to present a selection of Tourneur's earliest one-reelers—an assortment of Pete Smith Specialties and John Nesbitt's *Passing Parades*—produced at MGM between 1936 and 1942. **Saturday, December 22, 1:30pm** · **Thursday, December 27, 8:45pm**

Organized by Dennis Lim and Tyler Wilson in partnership with the Locarno Film Festival, where a 2017 Tourneur retrospective was curated by Roberto Turigliatto and Rinaldo Censi, in collaboration with the Cinémathèque française in Paris and the Cinémathèque Suisse in Lausanne.

Special thanks: Academy Film Archive; British Film Institute; The Cinémathèque of the City of Luxembourg; Cineteca di Bologna; Eye Filmmuseum; Library of Congress; UCLA Film & Television Archive

Playing This Month

Showtimes at filmlinc.org **Members save \$5 on all tickets!**



OPENS DECEMBER 21

"The most achingly romantic film you'll see this year . . . a dazzling, painful, universal odyssey through the human heart."

—*Time Out*

Cold War

Paweł Pawlikowski, Poland, 2018, 90m

Academy Award–winner Paweł Pawlikowski follows up his box-office sensation *Ida* with this bittersweet, exquisitely crafted tale of an impossible love. Set between the late 1940s and early 1960s, *Cold War* is, as the title implies, a Soviet-era drama, but it stringently and inventively avoids the clichés of many a classical-minded World War II art film, tracking the tempestuous love between pianist (Tomasz Kot) and singer (Joanna Kulig) as they navigate the realities of living in both Poland and Paris, in and outside of the Iron Curtain. Shot in crisp black-and-white and set to a bewitching jazzy score, Pawlikowski's evocative film consummately depicts an uncompromising passion caught up in the gears of history. An Amazon Studios release.

An NYFF56 selection.

HELD OVER!

"A quietly riveting stunner... a triumph."

—Justin Chang, *Los Angeles Times*

Burning

Lee Chang-dong, South Korea, 2018, 148m

Expanded from Haruki Murakami's short story "Barn Burning," the sixth feature from Korean master Lee Chang-dong, known best in the U.S. for such searing, emotional dramas as *Secret Sunshine* (NYFF45) and *Poetry* (NYFF48), begins by tracing a romantic triangle of sorts: Jongsu (Yoo Ah-in), an aspiring writer, becomes involved with a woman he knew from childhood, Haemi (Jun Jong-seo), who is about to embark on a trip to Africa. She returns some weeks later with a fellow Korean, the Gatsby-esque Ben (Steven Yeun), who has a mysterious source of income and a very unusual hobby. A tense, haunting multiple-character study, the film accumulates a series of unanswered questions and unspoken motivations to conjure a totalizing mood of uncertainty and quietly bends the contours of the thriller genre to brilliant effect. A Well Go USA release. An NYFF56 selection.

South Korea's Best Foreign Language Film Oscar Entry

"A slow burn with the force of a sucker punch... Jake Gyllenhaal and Carey Mulligan are both superb."

—Chris Nashawaty, *Entertainment Weekly*

Wildlife

Paul Dano, USA, 2018, 104m

In the impressive directorial debut from actor Paul Dano (*There Will Be Blood*), a carefully wrought adaptation of Richard Ford's 1990

novel, a family comes apart one loosely stitched seam at a time. We are in the lonely expanses of the American west in the mid-'60s. An affable man (Jake Gyllenhaal), down on his luck, runs off to fight the wildfires raging in the mountains. His wife (Carey Mulligan) strikes out blindly in search of security and finds herself running amok. It is left to their adolescent son Joe (Ed Oxenbould) to hold the center. Co-written by Zoe Kazan, *Wildlife* is made with a sensitivity and at a level of craft that are increasingly rare in movies. An IFC Films release. An NYFF56 selection.

"The work of a master in full command of his art... one of his very best films."

—Justin Chang, *Los Angeles Times*

Shoplifters

Hirokazu Kore-eda, Japan, 2018, 121m

Hirokazu Kore-eda's Cannes Palme d'Or–winner is a heartrending glimpse into an often invisible segment of Japanese society: those struggling to stay afloat in the face of crushing poverty. On the the margins of Tokyo, a most unusual "family"—a collection of societal castoffs united by their shared outsiderhood and fierce loyalty to one another—survives by petty stealing and grifting. When they welcome into their fold a young girl who's been abused by her parents, they risk exposing themselves to the authorities and upending their tenuous, below-the-radar existence. The director's latest masterful, richly observed human drama makes the quietly radical case that it is love—not blood—that defines a family. A Magnolia Pictures release. An NYFF56 selection.

Japan's Best Foreign Language Film Oscar Entry

COMING IN JANUARY

The Image Book

Jean-Luc Godard, Switzerland, 2018, 90m With Jean-Luc Godard's *The Image Book*, all barriers between the artist, his art, and his audience have dissolved. Predominantly comprised of pre-existing images, many of which will be familiar from Godard's previous work, this is a film in which the relationship between image and sound is, as always, intensely physical and sometimes jaw-dropping.

SPECIAL EVENT

Chapo Trap House presents: *Starship Troopers*

The acclaimed, provocative, and hilarious podcast Chapo Trap House (authors of the *New York Times* best-selling *The Chapo Guide to Revolution*) will join us for a special presentation of a film they have selected: Paul Verhoeven's thrilling and subversive sci-fi spectacle *Starship Troopers*. After the screening, Chapo's hosts will participate in an extended onstage discussion, with a book signing to follow.



Starship Troopers

Paul Verhoeven, USA, 1997, 129m

Part comic book-style action adventure, part scathing satire of the military-industrial complex, *Starship Troopers* is one of the most subversive artistic acts ever perpetrated with a \$100 million budget. Welcome to the 24th century, where fresh-faced, idealistic teens are encouraged to join up and become "citizens" by enlisting in the intergalactic army. They'll grow up, see the universe, and, oh yeah, be slaughtered by the thousands as they battle giant, mutant insects threatening to wipe out mankind. Abetted by seamless special effects and impressively gory CGI carnage, Verhoeven delivers thrilling science fiction spectacle alongside a devastating takedown of jingoistic militarism.

Monday, December 10, 7:00pm

(Introduction by and post-screening discussion with the hosts of Chapo Trap House)

FILM COMMENT FREE TALK

The Best Films of 2018!

Revealing and debating the annual movie poll
Featuring our all-star critics lineup
live in the Elinor Bunin Munroe
Film Center Amphitheater
Tuesday, December 11, 7:00pm



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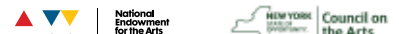
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Cover photo: *Cat People*, courtesy of Warner Brothers

FILM ON 65TH . DECEMBER 2018

EBM ELINOR BUNIN MUNROE FILM CENTER 144 WEST 65TH STREET
WRT WALTER READE THEATER 165 WEST 65TH STREET

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<p>Christian Petzold: <i>The State We Are In</i> (WRT and EBM, November 30–December 13) Jacques Tourneur, <i>Fearmaker</i> (WRT and EBM, December 14–January 3) Special Events (WRT December 10, 15, and 17, EBM December 11) New Releases: <i>Burning</i>, <i>Shoplifters</i>, <i>Wildlife</i>, and <i>Cold War</i> (EBM) ☞ In-Person Appearance</p>						<p>1 1:30 He Ran All the Way 4:00 ☞ The State I Am In 6:45 ☞ Phoenix 9:15 Some Came Running</p>
<p>2 2:00 Oslo, August 31 4:00 ☞ Yella 6:30 ☞ The Sex Thief 8:30 The Woman Next Door</p>	<p>3 New Releases screen at the Film Society every day! Showtimes at filmlinc.org</p>	<p>4 4:00 He Ran All the Way 7:00 Wolfsburg 9:00 Something to Remind Me</p>	<p>5 New Releases screen at the Film Society every day! Showtimes at filmlinc.org</p>	<p>6 3:30 Some Came Running 6:30 The Interview + Nothing Ventured 9:00 Dreileben: Beats Being Dead</p>	<p>7 4:00 The Woman Next Door 6:30 The State I Am In 9:00 Pilots</p>	<p>8 2:00 The Young Lieutenant 4:30 Ghosts 6:30 The Sex Thief 8:30 Jerichow</p>
<p>9 2:00 The State I Am In 4:15 Yella 6:30 Phoenix 9:00 Something to Remind Me</p>	<p>10 1:00 Met in HD Encore: The Magic Flute 7:00 ☞ Chapo Trap House presents: Starship Troopers</p>	<p>11 7:00 ☞ <i>Film Comment Live: Best of 2018</i> 7:00 Barbara 9:15 Wolfsburg</p>	<p>12 7:00 Pilots 8:45 Cuba Libre</p>	<p>13 7:00 Ghosts 9:00 Barbara</p>	<p>14 5:30 Nick Carter, Master Detective 7:00 Cat People 9:00 I Walked with a Zombie</p>	<p>15 12:55 Met Live in HD: La Traviata 5:15 Out of the Past 7:15 Nightfall 9:15 Night of the Demon</p>
<p>16 New Releases screen at the Film Society every day! Showtimes at filmlinc.org</p>	<p>17 1:00 Met in HD Encore: La Traviata</p>	<p>18 7:00 Circle of Danger 8:45 Experiment Perilous</p>	<p>19 7:00 Berlin Express 9:00 The Leopard Man</p>	<p>20 7:00 Stars in My Crown 9:00 Great Day in the Morning</p>	<p>21 3:15 Appointment in Honduras 5:00 Timbuktu 7:00 Canyon Passage 9:00 The Flame and the Arrow Opens Today <i>Cold War</i> Showtimes at filmlinc.org</p>	<p>22 1:30 Shorts Program 3:45 Anne of the Indies 5:45 Way of a Gaucho 7:45 I Walked with a Zombie 9:15 Cat People</p>
<p>23 1:30 Phantom Raiders 3:00 Frontier Rangers 5:15 Doctors Don't Tell 6:45 Wichita 8:30 Stranger on Horseback</p>	<p>24 2:30 Days of Glory 4:30 The Fearmakers 6:30 Canyon Passage 8:30 Night of the Demon</p>	<p>25 3:15 Nick Carter, Master Detective 4:45 The Leopard Man 6:30 Berlin Express 8:30 Out of the Past</p>	<p>26 3:00 The Giant of Marathon 4:45 War-Gods of the Deep 6:30 Anne of the Indies 8:30 The Comedy of Terrors</p>	<p>27 4:00 They All Come Out 5:30 Phantom Raiders 7:00 Frontier Rangers 8:45 Shorts Program</p>	<p>28 3:30 Doctors Don't Tell 5:00 Great Day in the Morning 7:00 Nightfall 9:00 Canyon Passage</p>	<p>29 1:30 Appointment in Honduras 3:15 Wichita 5:00 Circle of Danger 7:00 Stars in My Crown 9:00 Stranger on Horseback</p>
<p>30 1:00 Timbuktu 3:00 The Fearmakers 4:45 Easy Living 6:30 The Giant of Marathon 8:15 The Leopard Man</p>	<p>31 1:30 They All Come Out 3:30 The Comedy of Terrors 5:15 The Flame and the Arrow 7:15 Cat People 9:00 Out of the Past</p>	<p>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+), Persons with Disabilities \$15 General Public Note: Special pricing applies to select series and events.</p>				

