

JANUARY 2019

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FESTIVALS & EVENTS

JACQUES TOURNEUR

ALFONSO CUARÓN

NEW YORK JEWISH
FILM FESTIVAL

NEW RELEASES

THE IMAGE BOOK

COLD WAR

SHOPLIFTERS

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

FILMLINC.ORG

Jacques Tourneur, Fearmaker

THROUGH JANUARY 3 Our major holiday retrospective of the brilliant Hollywood filmmaker Jacques Tourneur (*Cat People*, *Out of the Past*), who made atmospheric, low-budget pictures in the 1940s and '50s, is wrapping up. But there are still so many unforgettable films left to see, even in the last few days!



Wichita

Courtesy of Warner Brothers

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. **Wednesday, January 2, 7:00pm**

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. **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, 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. **Thursday, January 3, 8:45pm**

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. **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 Wednesday, January 2, 9:00pm**

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. **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 Tuesday, January 1, 5:00pm

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, January 3, 5:00pm

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, 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. **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. **Thursday, January 3, 7:00pm**

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

Complete Cuarón



Y tu mamá también

Photo by Anhelio Prod/lfr/Kobal/REX/Shutterstock

JANUARY 4–8 With his latest and most personal work, *ROMA*, Alfonso Cuarón has solidified his reputation as one of contemporary cinema's most versatile and compelling voices. Since his controversial debut feature, *Sólo con tu pareja*, Cuarón has tirelessly challenged the barriers of language and several distinct national film industries—including Hollywood, the UK, France, and his native Mexico—with a rich and varied body of work. The Film Society is honored to host Cuarón in person and bring together the director's eight feature films: intimate dramas infused with humor and empathy, vividly stylized adaptations of beloved literary works, and technically groundbreaking global blockbusters that, taken together, offer insight into the mind of this visionary, inexhaustible filmmaker.

See more and save with a discounted 3+ film package.

Sólo con tu pareja

Mexico, 1991, 35mm, 94m Cuarón lovingly renders his debut feature, a screwball comedy of a middle-class libertine, through tightly timed gags and vividly designed tableaux. **Sunday, January 6, 6:30pm** · **Monday, January 7, 9:00pm**

A Little Princess

USA, 1995, 35mm, 97m Cuarón beautifully adapts the classic story by Frances Hodgson Burnett about Sara Crewe (Liesel Matthews), sent from her home in India to a New York boarding school when her father leaves to fight in WWI. **Saturday, January 5, 2:00pm** · **Sunday, January 6, 4:30pm**

Great Expectations

USA, 1998, 35mm, 111m Cuarón's boldly expressionist update of Charles Dickens's 1861 masterpiece, featuring a great cast (Ethan Hawke, Gwyneth Paltrow, Robert De Niro, and Anne Bancroft), emphasizes the ragged emotion at the novel's heart. **Sunday, January 6, 2:00pm**

Y tu mamá también

Mexico, 2001, 35mm, 106m After *Great Expectations*, Cuarón returned to Mexico and made a film that his teenage self would have loved. The result was a gorgeously intimate three-hander wrapped up in an unabashedly raunchy road comedy. **Saturday, January 5, 6:45pm** · **Tuesday, January 8, 6:30pm**

Harry Potter and the Prisoner of Azkaban

UK/USA, 2004, 35mm, 142m Enhanced by Cuarón's deft choreography of deep focus action and his use of practical effects, the third Harry Potter film is a mesmerizing feast for the eyes, as well as proof of what a singular filmmaker might be able to apply to a global blockbuster. **Saturday, January 5, 4:00pm**

Children of Men

USA/UK/Japan, 2006, 35mm, 109m This science fiction political thriller set in a dystopian Britain on the brink of bleak demise features stirring performances by Clive Owen, Julianne Moore, and Chiwetel Ejiofor as well as Cuarón's

distinctive filmmaking technique. **Sunday, January 6, 8:30pm** · **Tuesday, January 8, 9:15pm**

Gravity (in 3D!)

UK/USA, 2013, 35mm, 91m Cuarón's riveting drama about isolation and survival set in the unforgiving realm of space is captured with breathtaking and groundbreaking effects. **Saturday, January 5, 9:00pm** · **Monday, January 7, 7:00pm**

ROMA (in 70mm!)

Mexico, 2018, 70mm, 135m In Mexico City in the early '70s, a middle-class family's center is quietly and unassumingly held by its beloved live-in nanny and housekeeper (Yalitza Aparicio). Cuarón tells an epic, autobiographical story of everyday life while also gently sweeping us into a vast cinematic experience. **Friday, January 4, 4:00pm & 7:00pm**

Organized by Dennis Lim and Tyler Wilson

Special thanks: Instituto Mexicano de Cinematografía (IMCINE); Netflix

New York Jewish Film Festival

JANUARY 9–22 We are delighted to continue our partnership with the Jewish Museum to bring you the 28th annual New York Jewish Film Festival, presenting films from around the world that explore the diversity of Jewish experience. This year's festival features an exciting lineup of documentary, narrative, and short films, including new work by fresh voices in international cinema as well as restored classics.

Filmmakers in person at most screenings! Visit nyjff.org for tickets and updates.



OPENING NIGHT · N.Y. PREMIERE

Promise at Dawn

Eric Barbier, France, 2017, 131m *Promise at Dawn* tells the story of the great Jewish novelist Romain Gary, recounting his impoverished childhood in Poland, his time as a fighter pilot in WWII, and most of all the unyielding love between him and his single mother. **Wednesday, January 9, 7:30pm · Thursday, January 10, 3:00pm**

CENTERPIECE · U.S. PREMIERE

Autonomies

Yehonatan Indursky, Israel, 2018, 210m Set in an alternate present where the country is divided between secular Tel Aviv and ultra-Orthodox Jerusalem, this dystopian drama is a boiling cauldron of the issues of identity, religion, politics, and personal freedom that define contemporary Israel. **Wednesday, January 16, 6:00pm**

CLOSING NIGHT · N.Y. PREMIERE

A Fortunate Man

Bille August, Denmark, 2018, 162m A gifted but self-destructive young man leaves his suffocating Lutheran upbringing in the country for metropolitan 1880s Copenhagen, where he's welcomed into a wealthy Jewish family and strives to realize his grand ambitions. **Tuesday, January 22, 8:00pm**

The Ancient Law

Ewald André Dupont, Germany, 1923, 135m, Silent In a Galicia shtetl, a rabbi's son gets a bug for acting and is swept into a glamorous lifestyle, to his father's chagrin. New score by pianist Donald Sosin and klezmer violinist Alicia Svigals. **Sunday, January 13, 12:30pm**

N.Y. PREMIERE

Black Honey: The Life and Poetry of Avraham Sutzkever

Uri Barbash, Israel, 2018, 76m Russian-born poet Sutzkever wrote in Yiddish with wit and vitality through the Holocaust, saved hundreds of Jewish manuscripts from destruction, and testified at the Nuremberg trials.

Preceded by *Triptych*

Katia Lom, U.K., 2018, 8m

Tuesday, January 15, 1:00pm & 6:00pm

U.S. PREMIERE OF THE RESTORATION

Brussels Transit

Samy Szlingerbaum, Belgium, 1980, 80m Szlingerbaum masterfully weaves the story of his parents' search for a home and haunting footage of postwar Brussels to explore the marginality of young Holocaust survivors in Europe after WWII. **Wednesday, January 9, 4:00pm · Monday, January 21, 3:00pm**

Camera Obscura

Maria Victoria Menis, Argentina, 2008, 86m

Shot on location in the lush forests, lagoons, and rivers of Buenos Aires province, *Camera Obscura* tells the story of an immigrant woman's revelatory encounter with an itinerant photographer. **Tuesday, January 15, 3:30pm & 8:30pm**

N.Y. PREMIERE

Chasing Portraits

Elizabeth Rynecki, USA/Canada/Israel/Poland, 2018, 78m After the Nazis invaded Poland, artist Moshe Rynecki left his collection of more than 800 paintings and sculptures with friends around Warsaw for safekeeping. This documentary tells the compelling story of his great-granddaughter Elizabeth's quest to uncover the story of his extraordinary collection. **Monday, January 14, 6:00pm · Wednesday, January 16, 1:00pm**

N.Y. PREMIERE OF THE RESTORATION

The City Without Jews

Hans Karl Breslauer, Austria, 1924, 91m, Silent Recently restored and featuring a new soundtrack, this early masterpiece is one of few surviving Austrian Expressionist films and a chilling premonition of the Holocaust, based on Hugo Bettauer's dystopian novel of the same name. **Sunday, January 20, 12:30pm**

N.Y. PREMIERE

Dear Fredy

Rubi Gat, Israel, 2017, 74m This documentary tells the story of Fredy Hirsch, a remarkable openly gay German Jew who fled to the Czech Republic when the Nuremberg Laws were passed, became head of the youth department in the Ghetto Terezin, and set up a daycare center in his final, tragic days in Auschwitz.

Preceded by *Lon*

Nina Landau, Belgium, 2018, 7m

Sunday, January 20, 2:45pm

N.Y. PREMIERE

Echo

Amikam Kovner & Assaf Snir, Israel, 2018, 98m

A man suspects his wife of infidelity and records her phone conversations. While he obsessively listens, she tragically dies in a car crash and the recordings become an investigation into a life he thought he knew. **Saturday, January 12, 9:30pm**

U.S. PREMIERE

Etgar Keret: Based on a True Story

Stephane Kaas, The Netherlands, 2017, 67m

Israeli writer Keret is beloved for his surreal short stories. This quirky portrait journeys deep into his past and motivations.

Preceded by Torch**Odeya Rosnak, Israel, 2017, 17m**

Monday, January 14, 8:15pm · Wednesday, January 16, 3:30pm

Fig Tree

Aäläm-Wärqe Davidian, Israel/Germany/France/Ethiopia, 2018, 93m

Mina, a 16-year-old Jewish girl, has lived amidst the Ethiopian Civil War her whole life. As she plans to flee the country for Israel, she attempts to save her Christian boyfriend from the draft.

Preceded by A Thousand Kisses**Richard Goldgewicht, Brazil/Ireland/Uruguay/USA, 2018, 16m**

Monday, January 21, 5:30pm · Tuesday, January 22, 12:30pm

N.Y. PREMIERE

Happiness of the World

Michal Rosa, Poland, 2016, 98m

It's summer 1939 and Rose, a young Jewish woman, has three aggressive suitors: a Pole, a Silesian, and a German in an apartment building on the Polish-German border. This enchanting film follows them leading up to WWII. **Monday, January 21, 8:30pm · Tuesday, January 22, 3:15pm**

N.Y. PREMIERE

Joseph Pulitzer: Voice of the People

Oren Rudavsky, USA, 2018, 85m

Pulitzer began as a penniless Jewish immigrant from Hungary and grew into one of America's most admired and feared media figures. This film tells the story of the man behind the prize, who spoke of "fake news" and freedom of the press over a century ago. **Thursday, January 10, 12:30pm & 6:00pm**

Life According to Agfa

Assi Dayan, Israel, 1992, 100m In this touchstone of Israeli cinema, an assortment of Tel Aviv citizenry—Jews, Arabs, kibbutzniks, city-dwellers, and soldiers—gather in a bar to play out a series

of bitter and ultimately tragic dramas.

Preceded by Travelogue Tel Aviv**Samuel Patthey, Switzerland, 2017, 6m**

Saturday, January 19, 9:15pm

N.Y. PREMIERE

The Light of Hope

Silvia Quer, Spain, 2017, 96m This compelling drama is based on the true story of Elisabeth Eidenbenz, the director of the Elne maternity home, who helped save 600 infants during the Spanish Civil War and WWII. **Thursday, January 17, 1:00pm & 6:00pm**

U.S. PREMIERE

Mack the Knife—Brecht's Threepenny Film

Joachim Lang, Germany, 2018, 130m After its 1928 premiere, *Threepenny Opera* seemed destined for the silver screen. This fantastical satire dramatizes Bertolt Brecht's attempt to adapt his opera to film. **Sunday, January 20, 8:00pm**

U.S. PREMIERE

Mohamed and Anna: In Plain Sight

Taliya Finkel, Germany/Israel, 2017, 58m An Egyptian doctor in Berlin saved a Jewish woman from capture by the Nazis by disguising her as a Muslim. This documentary uncovers the extraordinary risk he took to save her life.

Preceded by Five Years After the War**Samuel Albaric & Martin Wiklund, France, 2017, 17m**

Monday, January 21, 1:00pm · Tuesday, January 22, 5:45pm

WORLD PREMIERE

Pat Steir: Artist

Veronica Gonzalez Peña, USA, 2018, 74m

A warmly intimate portrait of the groundbreaking painter and feminist, whose life and practice have been enlivened for half a century by her deep friendships and alliances with influential artists and poets. **Saturday, January 19, 7:00pm**

N.Y. PREMIERE

Redemption

Joseph Madmony & Boaz Yehonatan Yacov, Israel, 2018, 104m

Former rocker Menachem is now deeply religious. When his 6-year-old daughter is diagnosed with cancer, he gets the band together for a reunion tour to pay the bills.

Sunday, January 13, 6:15pm · Monday, January 14, 1:00pm

N.Y. PREMIERE

Seder Masochism

Nina Paley, USA, 2018, 78m

A wild animated musical retelling of the Book of Exodus. The Burning Bush does Louis Armstrong and Pharaoh sings "I Will Survive." **Sunday, January 13, 9:00pm · Monday, January 14, 3:45pm**

U.S. PREMIERE

The Tobacconist

Nikolaus Leytner, Germany, 2018, 90m A tobacconist's apprentice in Nazi-occupied Vienna falls for a music hall dancer and turns to regular customer Sigmund Freud for advice in this wartime drama. **Sunday, January 20, 5:00pm**

U.S. PREMIERE

Toman

Ondřej Trojan, Czech Republic/Slovakia, 2018, 145m The story of the unscrupulous Czech careerist and politician Zdenek Toman, who was also the unlikely savior of thousands of Jewish refugees after the war. **Wednesday, January 9, 12:30pm · Thursday, January 10, 8:30pm**

U.S. PREMIERE

A Tramway in Jerusalem

Amos Gitai, Israel/France, 2018, 94m A series of poignant and humorous encounters along the Light Rail Red Line, which connects Jerusalem east to west from Palestinian to Israeli neighborhoods. With Mathieu Amalric. **Saturday, January 12, 7:00pm · Sunday, January 13, 3:45pm**

N.Y. PREMIERE

Who Will Write Our History

Roberta Grossman, Poland/USA, 2018, 95m A secret group of scholars and community leaders documented the fate of the 450,000 Jews in the Warsaw Ghetto—testimonies that comprise perhaps the most important archive of original material compiled by Jews during the Holocaust. **Thursday, January 17, 3:30pm & 8:30pm**

SPECIAL FREE EVENTS

Master Class: Yehonatan Indursky

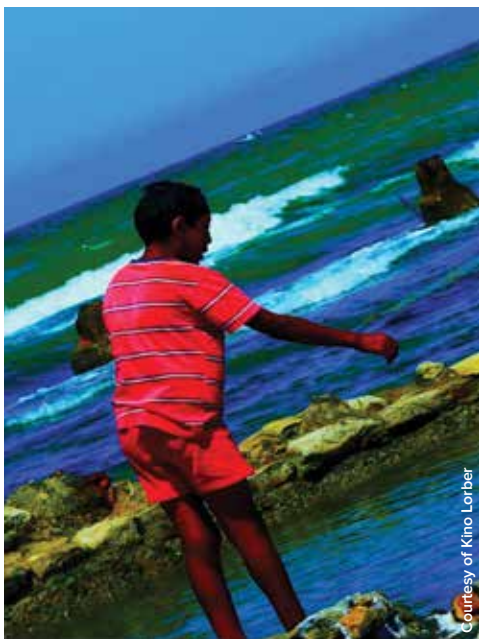
The writer and director of Centerpiece selection *Autonomies* will focus on the difference between creating for film and television, and the process behind his work. **Sunday, January 20, 4:00pm**

Pulitzer's World: The Role of the Media in a Fake News Universe

A special panel in conjunction with *Joseph Pulitzer: Voice of the People*, featuring Jami Floyd ("All Things Considered"), Adam Moss (*New York* magazine), filmmaker Oren Rudavsky, and Jodi Rudoren (*The New York Times*). **Sunday, January 13, 4:30pm**

Playing This Month

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



Courtesy of Kino Lorber



Photo by Lukasz Bak



Courtesy of Magnolia Pictures

OPENS JANUARY 25

“Momentous. A kaleidoscopic bulletin on the state of our world.”

—Owen Gleiberman, *Variety*

The Image Book

Jean-Luc Godard, Switzerland, 2018, 90m

Jean-Luc Godard’s “late period” probably began with 2001’s *In Praise of Love*, and since then he has been formulating and enacting a path toward an ending: the ending of individual films, the ending of engagement with cinema, and, now that he’s 87, the possible ending of his own existence. With *The Image Book* all barriers between the artist, his art, and his audience have dissolved. The film is structured in chapters and predominantly comprised of pre-existing images, many of which will be familiar from Godard’s previous work. The relationship between image and sound is, as always, intensely physical and sometimes jaw-dropping. And...isn’t it enough to say, simply, that this is the work of a master? And that you have to see it? A Kino Lorber release. An NYFF56 selection.

HELD OVER!

“Impeccably made...haunting, atmospheric, passionate and tempestuous.”

—Kenneth Turan, *Los Angeles Times*

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.

WINNER—BEST FOREIGN LANGUAGE FILM
National Board of Review
New York Film Critics Circle

Named one of the best movies of 2018!
“A perfect story about being human.”

—Manohla Dargis, *New York 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.

WINNER—PALME D’OR
Cannes Film Festival 2018



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Photo by Sean D'Serio

THE COMMENTARY CONTINUES ON TWO ESSENTIAL FILM PODCASTS

THE FILM COMMENT PODCAST

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The Best Movies of 2018 • Families on Film
Ethan Hawke (*First Reformed*) • Sandi Tan (*Shirkers*)
Boots Riley (*Sorry to Bother You*) • Venice and
Toronto Film Festivals

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Dispatches from the Sundance Film Festival!

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THE CLOSE UP

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and many more!

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MEDIA



SUPPORTING



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.
Cover photo: ROMA, photo by Carlos Somonte, courtesy of Netflix

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FILM ON 65TH · JANUARY 2019

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>Jacques Tourneur, Fearmaker (EBM through January 3)</p> <p>Complete Cuarón (WRT January 4–8)</p> <p>New York Jewish Film Festival (EBM and WRT January 9–22)</p> <p>Special Events (WRT January 12 and 28)</p> <p>New Releases (EBM and WRT Daily)</p> <p>👉 In-Person Appearance</p>		<p>1</p> <p>3:00 Great Day in the Morning</p> <p>5:00 Nightfall</p> <p>7:00 Experiment Perilous</p> <p>9:00 Night of the Demon</p>	<p>2</p> <p>3:00 War-Gods of the Deep</p> <p>5:00 Way of a Gaucho</p> <p>7:00 Days of Glory</p> <p>9:00 I Walked with a Zombie</p>	<p>3</p> <p>3:15 Easy Living</p> <p>5:00 Stars in My Crown</p> <p>7:00 Wichita</p> <p>8:45 The Fearmakers</p>	<p>4</p> <p>4:00 ROMA (70mm)</p> <p>7:00 ROMA (70mm)</p>	<p>5</p> <p>2:00 A Little Princess</p> <p>4:00 Harry Potter and the Prisoner of Azkaban</p> <p>6:45 Y tu mamá también</p> <p>9:00 Gravity (3D)</p>
<p>6</p> <p>2:00 Great Expectations</p> <p>4:30 A Little Princess</p> <p>6:30 Sólo con tu pareja</p> <p>8:30 Children of Men</p>	<p>7</p> <p>7:00 Gravity (3D)</p> <p>9:00 Sólo con tu pareja</p>	<p>8</p> <p>8:00 Y tu mamá también</p> <p>9:15 Children of Men</p>	<p>9</p> <p>12:30 🔄 Toman</p> <p>4:00 🔄 Brussels Transit</p> <p>7:30 🔄 Opening Night</p> <p>Promise at Dawn</p>	<p>10</p> <p>12:30 🔄 Joseph Pulitzer: Voice of the People</p> <p>3:00 Promise at Dawn</p> <p>6:00 🔄 Joseph Pulitzer: Voice of the People</p> <p>8:30 🔄 Toman</p>	<p>11</p> <p>New Releases screen at the Film Society every day!</p> <p>Showtimes at filmlinc.org</p>	<p>12</p> <p>12:55 The Met Live in HD: Adriana Lecouvreur</p> <p>7:00 🔄 A Tramway in Jerusalem</p> <p>9:30 🔄 Echo</p>
<p>13</p> <p>12:30 🔄 The Ancient Law</p> <p>3:45 🔄 A Tramway in Jerusalem</p> <p>4:30 🔄 Panel Discussion: Pulitzer's World</p> <p>6:15 🔄 Redemption</p> <p>9:00 🔄 Seder Masochism</p>	<p>14</p> <p>1:00 🔄 Redemption</p> <p>3:45 🔄 Seder Masochism</p> <p>6:00 🔄 Chasing Portraits</p> <p>8:15 🔄 Etgar Keret: Based on a True Story</p>	<p>15</p> <p>1:00 🔄 Black Honey: The Life and Poetry of Avraham Sutzkever</p> <p>3:30 🔄 Camera Obscura</p> <p>6:00 🔄 Black Honey: The Life and Poetry of Avraham Sutzkever</p> <p>8:30 🔄 Camera Obscura</p>	<p>16</p> <p>1:00 🔄 Chasing Portraits</p> <p>3:30 🔄 Etgar Keret: Based on a True Story</p> <p>6:00 🔄 Centerpiece</p> <p>Autonomies</p>	<p>17</p> <p>1:00 🔄 The Light of Hope</p> <p>3:30 🔄 Who Will Write Our History</p> <p>6:00 🔄 The Light of Hope</p> <p>8:30 🔄 Who Will Write Our History</p>	<p>18</p> <p>New Releases screen at the Film Society every day!</p> <p>Showtimes at filmlinc.org</p>	<p>19</p> <p>7:00 🔄 Pat Steir: Artist</p> <p>9:15 🔄 Life According to Agfa</p>
<p>20</p> <p>12:30 🔄 City Without Jews</p> <p>2:45 🔄 Dear Fredy</p> <p>4:00 🔄 Master Class: Yehonatan Indursky</p> <p>5:00 🔄 The Tobacconist</p> <p>8:00 🔄 Mack the Knife: Brecht's Threepenny Film</p>	<p>21</p> <p>1:00 🔄 Mohamed and Anna: In Plain Sight</p> <p>3:00 🔄 Brussels Transit</p> <p>5:30 🔄 Fig Tree</p> <p>8:30 🔄 Happiness of the World</p>	<p>22</p> <p>12:30 🔄 Fig Tree</p> <p>3:15 🔄 Happiness of the World</p> <p>5:45 🔄 Mohamed and Anna: In Plain Sight</p> <p>8:00 🔄 Closing Night</p> <p>A Fortunate Man</p>	<p>23</p> <p>New Releases screen at the Film Society every day!</p> <p>Showtimes at filmlinc.org</p>	<p>24</p> <p>New Releases screen at the Film Society every day!</p> <p>Showtimes at filmlinc.org</p>	<p>25</p> <p>Opens Today</p> <p><i>The Image Book</i></p> <p>Screening daily!</p> <p>Showtimes at filmlinc.org</p>	<p>26</p> <p>New Releases screen at the Film Society every day!</p> <p>Showtimes at filmlinc.org</p>
<p>27</p> <p>New Releases screen at the Film Society every day!</p> <p>Showtimes at filmlinc.org</p>	<p>28</p> <p>1:00 The Met in HD Encore: Adriana Lecouvreur</p>	<p>29</p> <p>New Releases screen at the Film Society every day!</p> <p>Showtimes at filmlinc.org</p>	<p>30</p> <p>New Releases screen at the Film Society every day!</p> <p>Showtimes at filmlinc.org</p>	<p>31</p> <p>New Releases screen at the Film Society every day!</p> <p>Showtimes at filmlinc.org</p>	<p>BUY TICKETS</p> <p>Online at filmlinc.org or via the Film Society App · In-person at FSLC box offices</p> <p>\$10 Film Society Members · \$12 Students, Seniors (62+), Persons with Disabilities</p> <p>\$15 General Public</p> <p><i>Special pricing applies to select series and events.</i></p>	