

Film at
Lincoln
Center

May 2019 Calendar

New Releases

Knock Down the House

Non-Fiction

Too Late to Die Young

War and Peace *special encore*

Festivals & Events

The 26th New York African
Film Festival

Ester Krumbachová: Unknown
Master of the Czechoslovak
New Wave

Sneak Preview: The Souvenir

Silent Cinema: The Faithful Heart
(Coeur fidèle)

Elinor Bunin Munroe Film Center
144 W 65th Street New York NY

Walter Reade Theater
165 W 65th Street New York NY

Tickets: filmlinc.org

LETTER FROM THE EXECUTIVE DIRECTOR



The world of cinema is continually advancing and transforming. For more than 50 years, this organization has grown and changed to reflect the state of the art, the realities of the film industry, and the culture of New York City. We are proud of the films that have screened here; of the filmmakers from all over the world we have welcomed into our theaters; of our series, festivals, and talks; of *Film Comment*, which speaks to the lively debate and discussion around film that is an essential part of movie culture. We are also proud of our ever-expanding core of loyal audiences, who have allowed themselves to discover so much through our programming. There are so many ways that people can see films now, but we believe that the curation we bring—the careful consideration of what we present and how we present it—keeps us at the heart of the culture.

For half a century, we have been privileged to be part of the fabric of the New York City cultural landscape and a part of the greater Lincoln Center project. As we move into the future, we plan to bring what we do to more people even beyond these environs, and to have positive impact on ever-larger audiences. We are also excited to unveil our new name—Film at Lincoln Center—and branding, which give us the opportunity to look ahead to the future. My sincere gratitude to everyone who has made this institution possible, and who will continue to do so in the years to come.

Sincerely,

A handwritten signature in black ink that reads "Lesli Klainberg". The signature is fluid and cursive, with a large, sweeping flourish at the end.

Lesli Klainberg



Silent Cinema: *The Faithful Heart* (Coeur fidèle)

with live score by the Alloy Orchestra

Jean Epstein, France, 1923, 87m

This lyrical, fleet-footed melodrama tells a deceptively simple story of star-crossed lovers in sun-soaked Marseilles. Gina Manès plays Marie, a foundling raised to adulthood by the unloving married owners of a dockside café. Marie is in love with Jean (Léon Mathot), but has instead been promised to Petit Paul (Edmond van Daële), a hot-headed young drunk. *The Faithful Heart* is stylistically rooted in the tradition of French impressionist cinema, and narratively anticipates the full-fledged poetic realism of the 1930s. We are delighted to welcome back the Alloy Orchestra, performing an original score that brings Jean Epstein's beautifully restored silent masterpiece to life with the help of found objects, synthesizers, and handcrafted instruments.

Thursday, May 2, 7:30pm [👉](#)

Sneak Preview: *The Souvenir*

Joanna Hogg, UK/USA, 2019, 119m

The much-anticipated follow-up to her 2013 feature *Exhibition* finds Joanna Hogg mining her own autobiography to craft a portrait of the artist as a young woman in early 1980s London. Caught between her dreams of becoming a filmmaker and her commitment to a toxic romance, 24-year-old Julie (an excellent Honor Swinton Byrne) comes home each night from film school to the Knightsbridge apartment owned by her mother (Tilda Swinton) only to discover some new, unpleasant surprise proffered by her boyfriend, Anthony (Tom Burke), a dandyish junkie whose sophisticated aura masks an abyss of selfishness and desperation. An eminently refined and moving *bildungsroman* about the ties that inexplicably bind, *The Souvenir*—as its title suggests—is also an absorbing evocation of a time, place, and national mood. An A24 release. **Tuesday, May 7, 7:00pm (Q&A with Joanna Hogg, Honor Swinton Byrne, and Tilda Swinton)** [👉](#)

Film Comment Free Talk: Mary Harron

Mary Harron's disturbing new film, *Charlie Says*, looks past the mythology of the Manson Family murders to focus on the experiences of three women under his spell, both at the time and later in prison. An independent-film avatar, Harron is also the director of *I Shot Andy Warhol* and *American Psycho*, as well as the Margaret Atwood miniseries *Alias Grace*. For *Charlie Says* she again joins forces with screenwriter Guinevere Turner. We are proud to welcome Harron for our latest *Film Comment* Free Talk, which will encompass both *Charlie Says* and her groundbreaking career in American film.

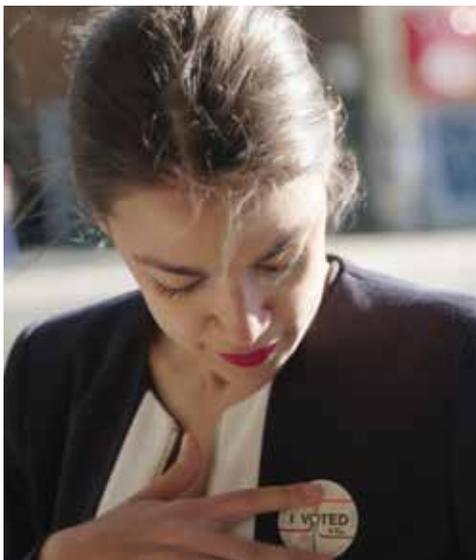
Wednesday, May 8, 7:00pm [👉](#)

Lincoln Center Block Party: Free 50th Anniversary Programming

The year 2019 marks Film at Lincoln Center's 50th anniversary, and our year-long celebration continues with a day of free programming that commemorates this illustrious history. If you were unable to attend the 50th Anniversary Gala on April 29, we invite you to join us in the Elinor Bunin Munroe Film Center Amphitheater for a look back at rare and iconic moments of cinema history. This event is taking place as part of Lincoln Center's campus-wide block party, featuring live music, dance presentations, food trucks, tours, and more. **Saturday, May 4, 10:00am-2:30pm**

Playing This Month

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



OPENS MAY 1

"A tribute to the energy of every woman who pledged that in 2018 they would make a difference."

—Amy Nicholson, *Variety*

Knock Down the House

Rachel Lears, USA, 2019, 86m

Rachel Lears's remarkable documentary follows four female politicians as they challenged local Democratic incumbents in the 2018 midterm elections. They include the new face of the party, Alexandria Ocasio-Cortez, then a struggling candidate from the Bronx no less passionate or charismatic than she is now; Cori Bush, a former nurse inspired to run for office shortly after the murder of Michael Brown; and Paula Jean Swearengin and Amy Vilela, both motivated to improve communities blighted by health problems and poverty. Observing a flash point in American history with confidence and unfettered access, *Knock Down the House* is an emotional portrait of the changing profile of America's political hopefuls, which effectively details all facets of the grassroots campaign trail. Winner of two audience awards at the 2019 Sundance Film Festival. A Netflix release.



OPENS MAY 3

"Sly and delightful . . . Olivier Assayas and Juliette Binoche deliver a timeless comedy."

—David Ehrlich, *IndieWire*

Non-Fiction

Olivier Assayas, France, 2018, 106m

Set within the world of publishing, Olivier Assayas's new film finds two hopelessly intertwined couples—Guillaume Canet's troubled book executive and Juliette Binoche's weary actress; Vincent Macaigne's boorish novelist and Nora Hamzawi's straight-and-balanced political operative—obsessed with the state of things, and how (or when) it will (or might) change. Is print dying? Has blogging replaced writing? Is fiction over? But the divide between what these characters—and their friends, and their enemies, and everyone in between—talk about and what is actually happening between them, moment by moment, is what gives *Non-Fiction* its very particular charm, humor, and lifelike stabs of emotion. An NYFF56 selection. A Sundance Selects release.



OPENS MAY 24

"A singular feat of filmmaking that can never be repeated."

—Joshua Barone, *The New York Times*

SPECIAL ENCORE SCREENINGS

War and Peace

Sergey Bondarchuk, Soviet Union, 1968, 403m

We are pleased to present special encore screenings of the new digital restoration of Sergey Bondarchuk's seven-hour-plus adaptation of Tolstoy's magnificent novel. Winner of the 1969 Oscar for Best Foreign Language Film, Bondarchuk's *War and Peace* sets the changing fortunes of several aristocratic families against the backdrop of Napoleon's invasion of Russia. On record as the most expensive Soviet film in history (more than \$70 million after inflation), it is also perhaps the greatest epic ever made: an exquisite production of spectacle and realism, the political and personal, that endures as a monumental achievement in filmmaking. A Janus Films release.

A presentation by Mosfilm Cinema Concern. A digital restoration image by image of the picture and sound using a 2K scanner. Producer of the restoration: Karen Shakhnazarov.



OPENS MAY 31

"A satisfying sensorial work, unmistakably grounded in independent South American cinema."

-Jay Weissberg, *Variety*

Too Late to Die Young

Dominga Sotomayor, Chile/Brazil/Argentina/Netherlands/Qatar, 2018, 110m

The year 1990 was when Chile transitioned to democracy, but all of that seems a world away for 16-year-old Sofia, who lives far off the grid in a mountain enclave of artists and bohemians. *Too Late to Die Young* takes place during the hot, languorous days between Christmas and New Year's Day, when the troubling realities of the adult world—and the elemental forces of nature—begin to intrude on her teenage idyll. Shot in dreamily diaphanous, sun-splashed images and set to period-perfect pop, the second feature from one of Latin American cinema's most artful and distinctive voices is at once nostalgic and piercing, a portrait of a young woman—and a country—on the cusp of exhilarating and terrifying change. Winner of the Best Director award at the Locarno Film Festival. An NYFF56 selection. A KimStim release.

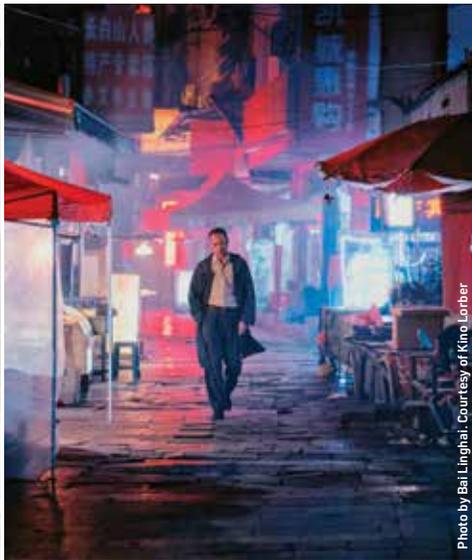


Photo by Bai Linghai. Courtesy of Kino Lorber

HELD OVER

"Staggering. A remarkable new kind of filmmaking experience."

-Eric Kohn, *IndieWire*

Long Day's Journey Into Night

Bi Gan, China/France, 2018, 139m

Following his knockout debut, *Kaili Blues* (ND/NF 2016), writer-director Bi Gan returns with this immersive art-house sensation that broke box-office records in China. *Long Day's Journey Into Night* is a noir-tinged film about a solitary man (Huang Jue) haunted by loss and regret, told in two parts: the first an achronological detective story, the second a nocturnal dream. Again centering around his native province of Guizhou in southwest China, the director has created a film like nothing you've seen before, especially in the second half's hour-long, gravity-defying 3-D sequence shot, which plunges its protagonist—and us—through a labyrinthine cityscape. An NYFF56 selection. A Kino Lorber release.



PICK UP THE
MAY-JUNE ISSUE
OF *FILM COMMENT*,
FEATURING:

Joanna Hogg's
The Souvenir

Special Section:
50 Years of
Film at Lincoln Center

Olivier Assayas's *Non-Fiction*

Late Night and Diversity

The Lost Language of Lenses

and more!

Subscribe or learn more at
filmcomment.com

Ester Krumbachová: Unknown Master of the Czechoslovak New Wave



Coach to Vienna

All My Compatriots

Vojtěch Jasný, Czechoslovakia, 1969, 120m Krumbachová's attractive costume design offers an ironic visual counterpoint to Vojtěch Jasný's subversive micro-epic about communism bringing change—and disillusionment—to a small Czech village. **Saturday, May 25, 2:30pm & Wednesday, May 29, 8:45pm**

...and the Fifth Horseman Is Fear
Zbyněk Brynych, Czechoslovakia, 1965, 35mm, 100m This gripping parable of persecution and paranoia in World War II-era Czechoslovakia telegraphs the day-to-day dread of life in an occupied state through a Jewish doctor's nightmarish journey into the Prague underground. **Sunday, May 26, 6:30pm & Wednesday, May 29, 6:30pm**

Coach to Vienna

Karel Kachyna, Czechoslovakia, 1966, 78m A steely-willed Czech woman armed with an ax plots revenge on the Nazi soldiers who have forced her to accompany them on their journey to Vienna in this atmospheric thriller—featuring costumes by Krumbachová—about the extremes to which war drives ordinary people. **Sunday, May 26, 2:00pm & Wednesday, May 29, 4:30pm**

Daisies

Věra Chytilová, Czechoslovakia, 1966, 35mm, 74m A pair of pixieish hell-raisers embark on a giddy, anything-goes pursuit of hedonistic pleasure, gustatory excess, and

MAY 24–29 Though Ester Krumbachová was considered by Věra Chytilová to be the boldest personality of the Czechoslovak New Wave, her contributions to the movement have been largely overlooked. A costume and set designer, scriptwriter, and director, the artist shared her surreal and radical vision with such trailblazing directors as Chytilová, Karel Kachyňa, Jaromil Jireš, and her husband Jan Němec. But shortly after making her directorial debut with *The Murder of Mr. Devil*, she was blacklisted by the Communist government. This series looks back on Krumbachová's imprint on the New Wave and reexamines some of the movement's most beloved works. Presented in collaboration with the Czech Center New York.

Save with a 3+ film package and special discounted tickets for students!

patriarchy-smashing destruction in co-writers Věra Chytilová and Krumbachová's experimental call to rebellion. **Friday, May 24, 9:00pm & Monday, May 27, 6:30pm**

Diamonds of the Night

Jan Němec, Czechoslovakia, 1964, 66m Told in a visceral rush of handheld tracking shots and hallucinations, Jan Němec's miniature tour de force harrowingly evokes two teenage boys' desperate fight for survival as they flee a train delivering them to a concentration camp. **Saturday, May 25, 5:00pm & Tuesday, May 28, 6:30pm**

The Ear

Karel Kachyňa, Czechoslovakia, 1970, 94m A long night's journey into dread ensues when a couple discovers that the government surveillance system is listening in on their every word. Krumbachová's foray into set design, this plunge into paranoia plays like Cassavetes' *Faces* meets *The Conversation*. **Friday, May 24, 5:00pm & Sunday, May 26, 8:45pm**

Fruit of Paradise

Věra Chytilová, Czechoslovakia, 1970, 99m Věra Chytilová's follow-up to her avant-garde landmark *Daisies* is a radical retelling of Adam and Eve, a richly enigmatic odyssey that unfolds in a kaleidoscopic swirl of senses-scrambling sound and image. **Saturday, May 25, 8:30pm & Monday, May 27, 2:30pm**

Long Live the Republic

Karel Kachyna, Czechoslovakia, 1965, 134m Featuring costumes by Krumbachová, this visually splendid Cinemascope rhapsody, by turns a lyrical, caustic, and antiheroic vision of the Soviet liberation of Czechoslovakia, sees the injustices of war and the moral failings of humanity through the eyes of an imaginative 12-year-old boy. **Sunday, May 26, 3:45pm & Tuesday, May 28, 8:00pm**

The Murder of Mr. Devil

Ester Krumbachová, Czechoslovakia, 1970, 87m Krumbachová's sole directorial effort puts a surrealist, satanic spin on the battle-of-the-sexes farce as it coolly cuts male chauvinism down to size and luxuriates in female pleasure, desire, and liberation. **Friday, May 24, 7:00pm & Monday, May 27, 4:30pm**

Valerie and Her Week of Wonders

Jaromil Jires, Czechoslovakia, 1970, 77m A 13-year-old girl tumbles through the looking glass into a phantasmagoric realm of vampires, black magic, and pagan sexuality in this lushly stylized horror fantasia, co-scripted by Krumbachová. **Saturday, May 25, 6:30pm & Monday, May 27, 8:30pm**

New York African Film Festival

MAY 30–JUNE 4 Reaching back into the past and forward into the unknown, the New York African Film Festival takes cinema of all genres throughout Africa and the African Diaspora to weave a story of the present. From the archival to the experimental, classic fictional narrative to documentary, the festival, now in its 26th year, selects treasured stories of the past to contextualize the present and all of its possible futures.

Co-presented by Film at Lincoln Center and African Film Festival, Inc. Organized by Mahen Bonetti, Francoise Bouffault, and Dara Ojugbele, African Film Festival, Inc.

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HERO: Inspired by the Extraordinary Life and Times of Mr. Ulric Cross

Frances-Anne Solomon, Trinidad and Tobago/Canada, 2018, 110m Solomon's film tells the story of Ulric Cross, a West Indian lawyer who joined the Pan-African independence movements sweeping the world in the 1960s. *HERO* explores not only the life but also the dynamic and transformative times that Ulric was born into. **Thursday, May 30, 6:30pm & Sunday, June 2, 4:15pm**

Le Wazzou Polygame

Oumarou Ganda, Niger, 1971, 50m El Hadji, an Islamic faithful, returns from his holy pilgrimage to Mecca, and falls in love with his daughter's friend Santou, who is already engaged to be married, in this classic film from Niger. **Friday, May 31, 6:30pm**

Preceded by

Mambéty

Papa Madièye Mbaye, Senegal, 2002, 28m A behind-the-scenes documentary about one of the greatest figures in all of African film, Senegalese director Djibril Diop Mambéty.

Matwetwe (Wizard)

Kagiso Lediga, South Africa, 2018, 84m It's New Year's Eve in the iconic township of Atteridgeville. Two boys try to pull off a huge deal, dodge a kingpin gangster and his violent gang members, get the girl, and, finally, save their own lives. **Friday, May 31, 8:45pm & Tuesday, June 4, 1:30pm**

For the June screening schedule, visit filmlinc.org.

Film at Lincoln Center Presents

57TH NEW YORK FILM FESTIVAL

SEPTEMBER 27–OCTOBER 13

SUBMISSIONS NOW OPEN

Regular Deadline

May 3

Late Deadline

May 24

Submit Online

filmlinc.org/nyff

Coming in June

Festivals & Events

June 6-12

Open Roads: New Italian Cinema

June 14-20

Human Rights Watch Film Festival

June 14-27

Ermanno Olmi Retrospective

June 27

Film Comment Free Talk:
Queer & Now & Then

June 28-July 11

New York Asian Film Festival

New Releases

Opens June 12

*Rolling Thunder Revue: A Bob Dylan
Story by Martin Scorsese*

Opens June 21

Toni Morrison: The Pieces I Am



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Cover image: *Non-Fiction*. Back cover image: *I Fidanzati*, Courtesy of Janus Films.