Film at Lincoln Center

Sep/Oct 2019

New Releases & Revival Runs

Genèse
The Load
Say Amen, Somebody
Parasite
Sátántangó
Synonyms

Festivals & Events

Free Summer Series: 50th Mixtape
Make My Day: American Movies in the Age of Reagan
Sci-Fi Visionary: Piotr Szulkin
Two Free Women: Lily Tomlin & Jane Wagner
Two Gershwin Films
57th New York Film Festival

Members save $5
Tickets: filmlinc.org

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

Walter Reade Theater
165 West 65th Street, New York, NY
NEW RELEASES & REVIVAL RUNS

Playing in September

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

HELD OVER

“Exciting and heartbreaking, like a true first love.”
- Boyd van Hoeij, The Hollywood Reporter

Genèse
Philippe Lesage, Canada, 2018, 130m
In one of the most beautiful coming-of-age stories in years, director Philippe Lesage captures the romantic trials and tribulations of two Quebecois teen siblings: the charismatic, Salinger-reading Guillaume (Théodore Pellerin), wrestling with his sexual identity at his all-boys boarding school, and the more ostensibly grown-up Charlotte (Noée Abita), who discovers the casual cruelty of the adult world that awaits her post-graduation. A 2019 New Directors/New Films selection. A Film Movement release.

HELD OVER

“Harrowing. An impressive new filmmaker.”
- Jessica Kiang, Variety

The Load
Ognjen Glavonić, Serbia/France/Croatia/Iran/Qatar, 2018, 98m
Ognjen Glavonić’s wintry road movie is a work of enveloping atmosphere that concerns a truck driver (Leon Lucev) tasked with transporting mysterious cargo across a scorched landscape from Kosovo to Belgrade during the 1999 NATO bombing of Yugoslavia. The Load puts a politically charged twist on highway thrillers like Henri-Georges Clouzot’s The Wages of Fear and William Friedkin’s Sorcerer. A 2019 New Directors/New Films selection. A Grasshopper Film release.

OPENS SEPTEMBER 6

“Of the best musicals and one of the most interesting documentaries.”
- Roger Ebert

Say Amen, Somebody
George T. Nierenberg, USA, 1982, 101m

Opening in October: Straight from NYFF57!

OPENS OCTOBER 15

“A nerve-wracking masterpiece whose spell lingers long after its haunting final image.”
- Bilge Ebiri, New York magazine

Parasite
Dir. Bong Joon-ho, South Korea, 132m
In Bong Joon-ho’s exhilarating, Palme d’Or-winning film, a threadbare family of four struggling to make ends meet gradually hatches a scheme to work for, and as a result infiltrate, the wealthy household of an entrepreneur. How they go about doing this—and how their best-laid plans spiral out to destruction and madness—constitutes one of the wildest, scariest, and most unexpectedly affecting movies in years. An NYFF57 selection. A NEON release.

OPENS OCTOBER 18

“Devastating, enthralling for every minute of its seven hours. I’d be glad to see it every year for the rest of my life.”
- Susan Sontag

Sátántangó
Dir. Béla Tarr, Hungary/Germany/Switzerland, 1994, 450m
Béla Tarr made his international breakthrough with this astonishing, seven-and-a-half hour adaptation of the novel by László Krasznahorkai about the arrival of a false prophet in a small farming collective during the waning days of Communism. Restored in 4K from the original 35mm camera negative by Arbelos in collaboration with the Hungarian Filmlab. An NYFF57 selection. An Arbelos Films release.

OPENS OCTOBER 25

“Astonishing, maddening, brilliant, hilarious, obstinate, and altogether unmissable.”
- David Ehrlich, IndieWire

Synonyms
Dir. Nadav Lapid, France/Israel/Germany, 123m
Disillusioned Israeli Yoav (Tom Mercier), who has absconded to Paris following his military training and has disavowed Hebrew, falls into an emotional and intellectual triangle with a wealthy bohemian couple in Nadav Lapid’s powerful film about language and physicality, masculinity and nationhood. An NYFF57 selection. A Kino Lorber release.

TICKETS: FILMLINC.ORG
**SERIES & EVENTS**

### Make My Day: American Movies in the Age of Reagan

**THROUGH SEPTEMBER 3** In his latest book, *Make My Day: Movie Culture in the Age of Reagan*, critic/historian J. Hoberman places the key American films released during Ronald Reagan’s presidency within a narrative bookended by the bicentennial celebrations and the Iran-Contra Affair. On the occasion of this new book’s publication, we present a series of double features selected by Hoberman, featuring the unforgettable movies that captured the spirit of the times.

#### NEW HEROES

**Conan the Barbarian + First Blood**

John Milius, USA, 1982, 35mm, 129m

Ted Kotcheff, USA, 1982, 93m

Schwarzenegger’s iconic muscleman hero, and Stallone’s franchise-launching Vietnam vet John Rambo.

**Sunday, September 1, 2:00pm & 4:30pm**

#### "1984"

**Gremlins + The Terminator**

Joe Dante, USA, 1984, 35mm, 106m

James Cameron, USA, 1984, 35mm, 107m

Dante unleashes over-the-top violence and gleeful anarchy into his quiet suburb in a perversion of the Spielbergian fantasy of toys come to life, and Schwarzenegger stars as the hyper-macho humanoid machine who travels back in time.

**Sunday, September 1, 6:30pm & 8:30pm**

#### RETURN OF THE REPRessed

**Near Dark + River’s Edge**

Kathryn Bigelow, USA, 1987, 35mm, 95m

Tim Hunter, USA, 1986, 99m

A nightmareish, controversial vision of middle-class disaffection, and a flamboyantly cool, cult-favorite vampire genre hybrid.

**Monday, September 2, 2:00pm & 4:00pm**

#### REWIRED GENRE

**RoboCop + The Running Man**

Paul Verhoeven, USA, 1987, 106m

Paul Michael Glaser, USA, 1987, 35mm, 101m

Verhoeven’s prescient action movie about the rise of the corporate police state, and Schwarzenegger as a contestant on a dystopic gladiatorial game show.

**Monday, September 2, 6:15pm & 8:15pm**

#### TOWARDS THE NINETIES

**The Last Temptation of Christ + They Live**

Martin Scorsese, USA, 1988, 35mm, 163m

John Carpenter, USA, 1988, 35mm, 94m

Scorsese’s wildly controversial passion project, and Carpenter’s classic allegory about ideology in our unconscious daily lives.

**Tuesday, September 3, 1:30pm & 4:30pm**

#### INTERVENTIONS

**Salvador + Walker**

Oliver Stone, USA, 1986, 35mm, 123m

Alex Cox, USA/Spain, 1987, 35mm, 95m

Stone’s Oscar-nominated critique of the U.S.-backed Salvadoran junta, and Cox’s gleefully incendiary take on a 19th-century American mercenary.

**Tuesday, September 3, 6:30pm & 8:45pm**

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**50th Mixtape**

Our golden anniversary summer playlist—a series of double features presented free of charge—comes to a close with our final screenings.

**SEPTEMBER 5**

Three Times (Hou Hsiao-hsien, 2005)

Moonlight (Barry Jenkins, 2016)

**SEPTEMBER 11**

Audience Choice!

Esther Kahn (Arnaud Desplechin, 2002)

Cries and Whispers (Ingmar Bergman, 1972)

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**Two Gershwin Films**

**SEPTEMBER 19 & 20**

On the occasion of the Metropolitan Opera’s upcoming production of the Gershwins’ *Porgy and Bess* (September 23–February 1), join us for a rare 35mm screening of Otto Preminger’s classic 1959 film adaptation on September 19 at 7:00pm, and a screening of another timeless Gershwin musical, Vincente Minnelli’s *An American in Paris*, on September 20 at 7:00pm.

Co-presented with the Metropolitan Opera.

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#FILMLINC
Sci-Fi Visionary: Piotr Szulkin

SEPTEMBER 6-8 The great Polish filmmaker Piotr Szulkin (1950–2018) was a director, screenwriter, novelist, theatrical director, and painter whose profoundly imaginative works rendered 20th-century philosophy and Polish medieval literature through speculative fiction, noir, and grotesque allegories.

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

Golem

Poland, 1980, 92m Szulkin’s bold debut feature, styled in sepia tones and dramatic lighting, has been called a precursor to Blade Runner, but its title also looks back to a more ancient myth of creation and morality. Screening with the 1976 short The Gal and the Fiend, in which Szulkin stages a morality play about a sinful woman’s encounter with the devil, set to the Polish ballad of the same name and imbued with folkloric imagery.

Friday, September 6, 6:30pm
Saturday, September 7, 2:00pm

The War of the Worlds: Next Century

Poland, 1981, 96m Hyperintelligent martians want your allegiance—and your blood—in this disturbingly prescient allegory of power, control, and media manipulation in a post-truth world, released just as Poland was being plunged into martial law and immediately banned. The film was dedicated to both H. G. Wells and Orson Welles.

Friday, September 6, 9:00pm
Sunday, September 8, 2:00pm

O-Bi, O-Ba: The End of Civilization

Poland, 1985, 88m This Sisyphean journey into madness unfolds in a postapocalyptic underground bunker where what remains of civilization is a step away from total collapse—and only one man can save it.

Saturday, September 7, 6:30pm
Sunday, September 8, 4:00pm

Ga, Ga: Glory to Heroes

Poland, 1986, 35mm, 84m Resistance is futile in Szulkin’s stunningly nihilistic dystopian satire in which an intergalactic inmate is sent on a seemingly doomed mission to an uncharted planet. Upon his arrival, he discovers a world curiously like a dilapidated, postapocalyptic Earth, where he is welcomed by the populace as a “hero,” an ignominious honor, he soon learns, that comes with a most barbaric fate.

Friday, September 6, 4:30pm
Saturday, September 7, 8:30pm

King Ubu

Poland, 2003, 90m Based on Alfred Jarry’s incendiary, proto-Dada political satire, Szulkin’s final film is an outrageous, carnivalesque commentary on post-Communist Poland in which a drunken degenerate seizes control of the government in a supposedly “democratic” takeover.

Sunday, September 8, 6:00pm

Femina

Poland, 1991, 35mm, 84m A coolly detached, bourgeois housewife embarks on an outré carnal odyssey in search of sexual fulfillment, leading her into increasingly deranged, sinister realms in Szulkin’s surreal erotic fantasias. Screening with the short Working Women, his early documentary miniature depicting six sequences of solitary, repetitious labor, stylized with dramatic interiors and a distorted frame rate.

Saturday, September 7, 4:30pm
Sunday, September 8, 8:00pm
57th New York Film Festival
Sep 27-Oct 13

Tickets on Sale Sep 8
filmlinc.org/nyff

"The most anticipated event on the year's movie calendar."
-Vox
Two Free Women: Lily Tomlin & Jane Wagner

SEPTEMBER 12–16 A testament to the collaborative nature of art and show business, the career of beloved comic actor Lily Tomlin has long been intimately connected to that of her partner Jane Wagner. This dual retrospective considers their projects together across a variety of formats, in which writer and sometimes director Wagner’s sharp-eyed observations and deftly drawn characters are animated through Tomlin’s tremendous versatility on screen. The scope of their work suggests the breadth of a lasting and fruitful partnership that reshaped the art of American comedy, and expanded its feminist imagination. See more and save with a 3+ film discount package.

OPENING NIGHT
The Search for Signs of Intelligent Life in the Universe
John Bailey, USA, 1991, 120m Lily Tomlin embodies a dozen characters in all their glorious idiosyncrasies in this 1991 film adaptation of Wagner and Tomlin’s hugely popular 1985 play, a tale of the elaborate interconnectedness that holds together our peculiar, captivating species. Thursday, September 12, 7:00pm

9 to 5
Colin Higgins, USA, 1980, 109m Tomlin, Jane Fonda, and Dolly Parton are office colleagues who exact revenge upon their good-for-nothing, chauvinist boss, played by the unforgottably sleazy Dabney Coleman, in this enduring, prescient comedy that takes on the issue of women in the workplace. Friday, September 13, 2:30pm
Sunday, September 15, 2:00pm

Big Business
Jim Abrahams, USA, 1988, 35mm, 97m Tomlin and Bette Midler pivot nimbly between dual roles in this switched-at-birth farce about a pair of twins who get mixed up in a rural maternity ward and forty years later, are embroiled in a delirious city-versus-country romp of mistaken identities. Sunday, September 15, 8:15pm

Grandma
Paul Weitz, USA, 2015, 79m Elle—wit, widow, curmudgeon, and a lesbian poet of some reputation—has just unceremoniously dumped her much-younger girlfriend when her granddaughter shows up at her doorstep, needing money for an abortion. Tomlin imbues her performance with grace, tenderness, and rough-edged charm. Monday, September 16, 9:15pm

I Heart Huckabees
David O. Russell, USA, 2004, 35mm, 107m Tomlin and Dustin Hoffman play existential detectives in this wild philosophical satire. Few films have dealt so amusingly with the chaos and contradictions of the early 21st century, and Tomlin, as she so often does, electrifies an already impressive ensemble. Monday, September 16, 7:00pm

All of Me
Carl Reiner, USA, 1984, 35mm, 93m In this slapstick spiritualist comedy, Tomlin is an entitled, imperious millionaire who dies, but then gets to live forever (sort of) in the body of her befuddled lawyer, played by Steve Martin. Friday, September 13, 5:00pm
Sunday, September 15, 4:15pm

The Incredible Shrinking Woman
Joel Schumacher, USA, 1981, 35mm, 88m Tomlin’s suburban housewife Pat Kramer begins experiencing a most unexpected side effect.

TICKETS: FILMLINC.ORG
from life in her consumerist paradise when the products that she uses every day cause her to grow inexorably smaller. Soon her doll-like stature becomes a media sensation. Saturday, September 14, 3:30pm

**J.T.**

Robert M. Young, USA, 1969, 60m One of the great collaborations in modern entertainment began after Lily Tomlin saw writer-director Jane Wagner’s exquisite drama on television in 1969, starring Kevin Hooks as a young kid in Harlem who acts out at home and in the neighborhood, until he unofficially adopts and cares for a stray kitten. Saturday, September 14, 2:00pm

**The Late Show**

Robert Benton, USA, 1977, 35mm, 93m Two years after *Nashville*, Lily Tomlin starred in her second feature, this critically acclaimed character study that tells the story of an over-the-hill detective who meets Margo Sperling, a talent manager who hires Wells—not to find a missing person, but her AWOL cat. Friday, September 13, 7:00pm

**Lily Tomlin**

Nick Broomfield and Joan Churchill, UK/USA, 1986, 90m For years nearly impossible to see, this documentary follows Tomlin and her team through the many months of preparing and workshopping *The Search for Signs of Intelligent Life in the Universe* before its Broadway debut. Sunday, September 15, 6:15pm

**Nashville**

Robert Altman, USA, 1975, 160m Tomlin was nominated for a Best Supporting Actress Oscar for her nuanced, emotionally moving part in her first movie, Altman’s masterful, panoramic look at the Tennessee capital in the run-up to a presidential primary. The new 4K restoration of *Nashville* will have a one-week run at Film Forum, September 20-26. Saturday, September 14, 7:30pm

**TVTV Looks at the Oscars + The Quiche of Peace**

TVTV, USA, 1976, 59m Vito Russo, USA, 1983, 4m Guerilla television outfit TVTV went behind the scenes at the 1976 Academy Awards for this showbiz meta-documentary, featuring Tomlin as herself, a nominee that year for *Nashville*, and as one of her most beloved characters, the prim homemaker Mrs. Beasley. Preceded by “The Quiche of Peace,” a sketch for Vito Russo’s pioneering television program *Our Time* in which Mrs. Beasley visits a gay bar. Friday, September 13, 9:00pm

**A Conversation with Hilton Als, Lily Tomlin, and Jane Wagner**

Writer Hilton Als joins Lily Tomlin and Jane Wagner for a wide-ranging discussion of their work across film, television, and theater, punctuated by selections from some of their most iconic sketches. Saturday, September 14, 5:30pm

Organized by Hilton Als and Thomas Beard.
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