November 2019

New Releases
Parasite
Synonyms
Varda by Agnès

Series
Poetry and Partition: The Films of Ritwik Ghatak
Jessica Hausner: The Miracle Worker
Rebel Spirit: The Films of Patricia Mazuy

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

Parasite
Dir. Bong Joon Ho, South Korea, 132m In Bong Joon Ho’s exhilarating new 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, his seemingly frivolous wife, and their troubled kids. 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, a portrayal of contemporary class resentment that deservedly won the Cannes Film Festival’s Palme d’Or. As with all of this South Korean filmmaker’s best works, Parasite is both rollicking and ruminative in its depiction of the extremes to which human beings push themselves in a world of unending, unbridgeable economic inequality. A NEON release.

Synonyms
Dir. Nadav Lapid, France/Israel/Germany, 123m In his lacerating third feature, director Nadav Lapid’s camera races to keep up with the adventures of peripatetic Yoav (Tom Mercier), a disillusioned Israeli who has absconded to Paris following his military training. Having disavowed Hebrew, he devotes himself to learning the intricacies of the French language, falls into an emotional and intellectual triangle with a wealthy bohemian couple (Quentin Dolmaire and Louise Chevillotte), and frequently finds himself objectified, both politically and sexually. A powerful expression of the impossibility of escaping one’s roots, Synonyms is, even after the unforgettable Policeman (NYFF48) and The Kindergarten Teacher, Lapid’s boldest and most haunting film yet, a film about language and physicality, masculinity and nationhood. A Kino Lorber release. Winner of the Golden Bear at the Berlin International Film Festival.

Varda by Agnès
Dir. Agnès Varda, France, 120m When Agnès Varda died earlier this year at age 90, the world lost one of its most inspirational cinematic radicals. From her neorealist-tinged 1954 feature debut La Pointe Courte to her New Wave treasures Cléo from 5 to 7 and Le Bonheur to her inquiries into those on society’s outskirts like Vagabond (NYFF23), The Gleaners and I (NYFF38), and the 2017 Oscar nominee Faces Places (NYFF55), she made enduring films that were both forthrightly political and gratifyingly mercurial, and which toggled between fiction and documentary decades before it was more commonplace in art cinema. In what would be her final film, partially constructed of onstage interviews and lectures, interspersed with a wealth of clips and archival footage, Varda guides us through her career, from her movies to her remarkable still photography to her delightful and creative installation work. It’s a fitting farewell to a filmmaker, told in her own words. A Janus Films release.

In conjunction with the release of Varda’s final film, join us December 20–January 9 for Varda, the most comprehensive series to date of the late filmmaker’s trailblazing body of work.

COMING SOON
Starting December 13, experience NYFF57 favorite Cunningham, Alla Kovgan’s stunning cinematic tribute to the genius of choreographer Merce Cunningham, in all its 3D glory.

TICKETS: FILMLINC.ORG
Poetry and Partition: The Films of Ritwik Ghatak

**November 1–6** Bengali-born director, writer, and actor Ritwik Ghatak only completed eight feature films during his lifetime, but each represents a landmark achievement in the history of Indian cinema, movingly reflecting the social realities of a nation trying to revise its identity in the aftermath of British colonial rule and the partition of India and Pakistan. Join Film at Lincoln Center for a retrospective of Ghatak’s work, including recent digital restorations. (*In-Person Appearance*)

All films in Bengali with English subtitles. Screenings will take place in the Elinor Bunin Munroe Film Center.

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**The Cloud-Capped Star**
**India, 1960, 134m** Considered by many Ghatak’s masterpiece, *The Cloud-Capped Star* chronicles the trials and tribulations of Neeta, the vibrant eldest daughter (and principal breadwinner) in a family of refugees. Featuring an extraordinary performance by leading Bengali actor Supriya Choudhury.

- **Saturday, November 2, 5:15pm**
- **Tuesday, November 5, 2:00pm**
- **Wednesday, November 6, 7:30pm**

**E-Flat**
**India, 1961, 134m** Ghatak’s complex, self-referential drama—about tensions between an experimental theater director and his former collaborators—explores the emotions, spaces, and sounds that serve to “partition” human beings politically, geographically, and aesthetically.

- **Saturday, November 2, 8:00pm**
- **Wednesday, November 6, 4:30pm**

**The Pathetic Fallacy**
**India, 1958, 102m** Ghatak fashions a tender, if sometimes chilling, story in his second feature, about a taxi driver who struggles to fit into the modern, industrialized world.

- **Friday, November 1, 2:30pm**
- **Sunday, November 3, 5:15pm**

**Reason, Debate and a Tale**
**India, 1977, 120m** Ghatak’s extraordinary epitaph, completed in 1974 but not released until after his death, stars the director as a thinly veiled version of himself: Nilkantha, an alcoholic intellectual who, after his beloved wife’s death, takes off for the Bengali countryside and encounters a wide variety of characters there.

- **Saturday, November 2, 2:30pm**
- **Wednesday, November 6, 2:00pm**

**A River Called Titas**
**India/Bangladesh, 1972, 159m** One of the first Bangladeshi films, the epic *A River Called Titas* oscillates between high-pitched melodrama and an almost documentary-like recreation of a riverside culture that has mostly disappeared—the boats, the customs, the rituals—in short, a lost way of life.

- **Friday, November 1, 7:45pm**
- **Monday, November 4, 2:00pm**
- **Tuesday, November 5, 7:30pm**

**Subarnarekha**
**India, 1965, 143m** Private lives blend seamlessly into national history in the third part of Ghatak’s “Partition Trilogy,” about two siblings scraping by in a refugee camp who take the son of an Untouchable woman into their lives, with tragic results.

- **Sunday, November 3, 2:00pm**
- **Tuesday, November 5, 4:45pm**

**The Runaway**
**India, 1959, 120m** Ghatak drew upon details from one of his own youthful adventures for this lighthearted celebration of Kanchan, a kind of Bengali Huckleberry Finn who escapes the oppression of his disciplinarian father for the promise and excitement of Kolkata.

- **Friday, November 1, 5:00pm**
- **Sunday, November 3, 7:45pm**

Organized by Dan Sullivan, Richard Peña, Moinak Biswas, and Gayatri Chakravorty Spivak. Special thanks to the National Film Archive of India.
SERIES

Jessica Hausner: The Miracle Worker

NOVEMBER 8–10 After emerging onto the scene with her 2001 feature debut Lovely Rita, Austrian filmmaker Jessica Hausner has rapidly established herself as a tirelessly inventive director who reconfigures genre codes in clever and provocative ways. On the occasion of her latest, the meticulously composed Little Joe, join Film at Lincoln Center for a complete retrospective of Hausner’s oeuvre with the director herself in person. (△ In-Person Appearance)

SNEAK PREVIEW

Little Joe
Austria/UK/Germany, 2019, 105m A gloss on Frankenstein like nothing you’ve seen before, Hausner’s funny and philosophical latest follows two scientists (Emily Beecham and Ben Whishaw) as they develop a happiness-inducing plant that develops an agenda of its own. Beecham won Best Actress at Cannes for her performance. A Magnolia Pictures release.
Friday, November 8, 7:00pm △

Amour fou
Austria/Luxembourg/Germany, 2014, 96m
German with English subtitles
Hausner’s ravishingly stylized comic portrait of the 19th-century German haute bourgeoisie follows the romantic trials and tribulations of writer Heinrich von Kleist as he searches Berlin for that special someone with whom to enter into a double-suicide pact.
Saturday, November 9, 8:30pm △

Hotel
Austria/Germany, 2005, 35mm, 76m
German with English subtitles
Irene (Franziska Weisz) arrives at the titular establishment to take a job as a desk attendant, only to learn that her predecessor has disappeared under mysterious circumstances, in Hausner’s vividly atmospheric psychological horror story.
Sunday, November 10, 5:30pm

Lourdes
Austria/France/Germany, 2010, 35mm, 96m
French with English subtitles
Hausner’s ironic parable, about a wheelchair-bound woman (Sylvie Testud) miraculously cured on a Catholic pilgrimage, contemplates grace and the miraculous with a wry sense of humor and a subtly touching humanism.
Saturday, November 9, 6:00pm △
Sunday, November 10, 2:00pm

Lovely Rita
Austria/Germany, 2001, 35mm, 79m
English and German with English subtitles
In her debut feature, Hausner probes the uncanny banality of suburban malaise through the eyes of Rita, a teen girl riding sinister currents of adolescent anger and disillusionment.
Sunday, November 10, 7:15pm

SHORTS PROGRAM

Flora
Austria, 1996, 35mm, 25m
Inter-View
Austria, 1999, 35mm, 45m
Hausner won the "Lion of Tomorrow" prize at the 1996 Locarno Film Festival for Flora, a coming-of-age tale that packs plenty of tender and funny moments, pop songs, and quotidian observations into 25 touching minutes. And in Inter-View, Hausner’s graduation film at the Filmacademy Vienna, she intercuts the story of a student who conducts interviews with strangers on the street with that of a young woman who sets about changing her life while contemplating the seeming impossibility of enduring happiness.
Sunday, November 10, 4:00pm

FREE AMPHITHEATER LOOP

Toast
Austria, 2006, 47m
German with English subtitles
This video installation pays unnervingly close attention to domestic routine, portraying a young woman in the kitchen methodically preparing food. This quotidian ritual slowly comes to feel like a sort of obsessive sublimation of more obscure psychic energies.
Elinor Bunin Munroe Film Center Amphitheater (144 W 65 St) on Friday, November 8 and Saturday, November 9

Organized by Florence Almozini and Dan Sullivan. Special thanks to Magnolia Pictures and Austrian Cultural Forum NYC.

TICKETS: FILMLINC.ORG
Rebel Spirit: The Films of Patricia Mazuy

November 15–17 Though little-known to American moviegoers, Patricia Mazuy has earned a reputation and a dedicated following among French audiences and international festival patrons for her bracing, singular directorial vision, developed over three decades across a small but distinguished filmography of narrative features, documentaries, and TV movies after getting her start as an editor on the films of Agnès Varda. Film at Lincoln Center is proud to present the first American retrospective of her work, and to welcome Mazuy in person. Presented in collaboration with Unifrance and the Cultural Services of the French Embassy. (In-Person Appearance)

All films in French with English subtitles

The King’s Daughters
France/Germany/Belgium, 2000, 119m Isabelle Huppert stars in this rich social parable set in a boarding school for young girls from impoverished noble families. Mazuy’s vision of late 17th-century France brings dusky light and sumptuous textures into close contact with the grime and grit of the pre-industrial age.
Friday, November 15, 8:30pm
Sunday, November 17, 1:30pm

Of Women and Horses
France/Germany, 2011, 35mm, 101m This riveting drama starring Marine Hands and Bruno Ganz and an electrifying score from John Cale, set in the world of competitive dressage, offers a potent study of gender and class and a woman driven by fierce private ambition.
Saturday, November 16, 2:30pm
Sunday, November 17, 8:45pm

Paul Sanchez Is Back!
France/Belgium, 2018, 110m A young police officer (César-winner Zita Hanrot) is the only one on the force who believes that a notorious murderer has resurfaced ten years after he vanished without a trace. Mazuy spins a gripping caper with ample commentary on sensationalistic media narratives. Also starring Elle’s Laurent Lafitte, and featuring Mazuy’s third collaboration with composer John Cale. A 2019 Rendez-Vous with French Cinema selection.
Saturday, November 16, 7:30pm
Sunday, November 17, 4:00pm

Peaux de vaches
France, 1989, 35mm, 90m Ten years after Gerard and his brother Roland set fire to their barn in rural France and unwittingly killed a man, Roland returns to the farm where Gerard lives with his wife (Sandrine Bonnaire) and young daughter. The ensuing chamber drama simmers and rolls with vaguely sinister angst, shot with lucid intensity by Raoul Coutard.
Saturday, November 16, 5:00pm
Sunday, November 17, 6:30pm

Travolta and Me
France, 1993, 35mm, 68m Part of a critically acclaimed anthology series conceived around decade-specific rock-and-roll soundtracks that helped launch a new generation of directors, Mazuy’s film centers on Christine, a high schooler in late 1970s France who is enamored of John Travolta, and falls into an obstacle-ridden romance with a Nietzsche-loving peer.
Friday, November 15, 6:00pm

Organized by Florence Almozini and Madeline Whittle.

#FILMLINC

NOVEMBER 22–DECEMBER 4 The South Korean film industry has been in the midst of a remarkable, decades-long creative explosion. This new generation of filmmakers took more than political and social issues as their inspiration: they re-energized their national cinema with homegrown blockbusters that imbued the pleasures of pop cinema with a subversive, gleefully inventive approach to genre and a sharp sociopolitical edge. This survey celebrates a vital movement that’s as audaciously innovative as it is unabashedly entertaining. Presented in collaboration with Subway Cinema and Korean Cultural Center New York.

All films in Korean with English subtitles

Art Museum by the Zoo
Lee Jeong-hyang, South Korea, 1998, 35mm, 108m
Shim Eun-ha and Lee Sung-jae star as odd-couple roommates who find themselves living out the film script they are collaborating on in this charmingly inventive meta-movie romantic comedy, which delivers its genre pleasures with a knowing wink.
Tuesday, November 26, 2:00pm
Friday, November 29, 6:45pm

Attack the Gas Station
Kim Sang-jin, South Korea, 1999, 35mm, 113m
A blast of careening, nihilistic craziness, this gonzo anarcho-comedy unfolds over the course of one wild night as a band of four disaffected young men hold a gas station hostage and unleash increasingly mass-scale chaos.
Saturday, November 23, 8:30pm
Thursday, November 28, 4:45pm

Barking Dogs Never Bite
Bong Joon Ho, South Korea, 2000, 35mm, 110m
Bong Joon Ho’s brilliantly cracked first feature, charting the hilariously warped chain of events that follow in the wake of a dog’s death, displays the audacious blending of genres and tones that would soon put him at the forefront of Korean cinema.
Sunday, November 24, 8:15pm
Friday, November 29, 4:30pm

Christmas in August
Hur Jin-ho, South Korea, 1998, 97m
Unexpected romance blossoms for a terminally ill man in this modern Korean classic, a poignant reflection on the ephemeral nature of life and love that derives its power from a supreme delicacy and restraint.
Friday, November 22, 7:00pm
Thursday, November 28, 9:15pm

The Day a Pig Fell Into the Well
Hong Sang-soo, South Korea, 1996, 115m
The acclaimed feature debut of Hong Sang-soo displays his master’s touch in its unsparing look at the complexities of love as it traces the tragic ripple effects that emanate out from an extramarital affair.
Friday, November 22, 4:30pm
Wednesday, November 27, 8:30pm

Die Bad
Ryoo Seung-wan, South Korea, 2000, 95m
A young man’s descent into a life of crime unfolds in four, stylistically distinct chapters—from raw documentary realism to action-drama to horror-thriller—in this gritty indie cult hit, a furious, innovative study of male rage taken to its toxic extreme.
Tuesday, November 26, 4:30pm
Saturday, November 30, 5:00pm
The Foul King  
Kim Jee-woon, South Korea, 2000, 35mm, 112m  
The great Song Kang-ho—star of Parasite—delivers a deft tragicomic performance as a timid bank clerk who transforms himself into a masked professional wrestling hero in this lovably goofy sports comedy and character study.  
Sunday, November 24, 3:15pm  
Saturday, November 30, 9:00pm  

The Gingko Bed  
Kang Je-gyu, South Korea, 1996, 35mm, 88m  
An art professor finds himself at the center of a haunted love triangle in this deliriously surreal, strangely poignant tale of obsessive love from beyond the grave, one of the first homegrown blockbuster hits produced by the modern Korean film industry.  
Friday, November 22, 2:30pm  
Tuesday, November 26, 9:00pm  

Joint Security Area  
Park Chan-wook, South Korea, 2000, 110m  
A box-office record-breaker in South Korea, Park Chan-wook’s third feature is both a Rashomon-like murder mystery and a tender, hauntingly humanist male melodrama rooted in the trauma of 20th-century Korean history.  
Sunday, November 24, 1:00pm  
Thursday, November 28, 7:00pm  

Memories of Murder  
Bong Joon Ho, South Korea, 2003, 132m  
Based on the true story of South Korea’s first serial killer, Bong Joon Ho’s masterful, gonzo comic take on the police procedural eschews crime thriller conventions in favor of a haunting, richly human exploration of failure and existential futility.  
Sunday, November 24, 5:30pm  
Thursday, November 28, 2:00pm  

4K RESTORATION!  
INTERNATIONAL PREMIERE  
Nowhere to Hide  
Lee Myung-se, South Korea, 1999, 112m  
A pulp policier done up in shoot-the-works avant-garde style, this hallucinatory thriller incorporates elements of film noir, silent cinema, slapstick comedy, and Hong Kong action cinema as it follows a pair of dogged detectives on a grueling 72-day manhunt.  
Monday, November 25, 8:00pm  
Saturday, November 30, 7:00pm  

4K RESTORATION!  
Oldboy  
Park Chan-wook, South Korea, 2003, 120m  
An international sensation since its rapturous reception at Cannes, the second installment in Park Chan-wook’s Vengeance Trilogy is an operatically violent and morbidly funny tale of Kafkaesque revenge that has assumed the stature of a modern-day Greek tragedy.  
Tuesday, November 26, 6:30pm  

The Quiet Family  
Kim Jee-woon, South Korea, 1998, 35mm, 101m  
As the bodies pile up, so do the laughs in this Evil Dead–style blend of macabre shocks and absurdist humor in which a family running a mountain inn has a serious problem on its hands when the guests all meet similarly grisly fates.  
Saturday, November 23, 6:00pm  
Wednesday, November 27, 2:00pm  

Rainbow Trout  
Park Jong-won, South Korea, 1999, 100m  
Deliverance-style backwoods horror gets a Korean makeover in this rarely seen gem from the late nineties, a compelling genre work that comments on the hypocrisy and savage violence that lurk inside ordinary men.  
Wednesday, November 27, 6:30pm  
Friday, November 29, 2:30pm  

Resurrection of the Little Match Girl  
Jang Sun-woo, South Korea, 2002, 35mm, 123m  
Blurring the lines between cinema, virtual reality, and choose-your-own-adventure thrill ride, this postmodern, mind-warp techno-fantasy comes perhaps as close as film has to replicating the labyrinthine logic of a video game.  
Friday, November 29, 9:00pm  

4K RESTORATION!  
INTERNATIONAL PREMIERE  
Save the Green Planet!  
Jang Joon-hwan, South Korea, 2003, 118m  
A hyperactive jolt of anarchic adrenaline, this mind-bending mash-up of sci-fi, horror, and psychological drama plunges headlong into the mind of a possibly deranged young man who believes he must save the world from an alien invasion—with alternately shocking and heartrending results.  
Friday, November 22, 9:00pm  

Take Care of My Cat  
Jeong Jae-eun, South Korea, 2001, 35mm, 112m  
Bae Doona stars in this affectingy naturalistic portrait of five young women navigating the uncertainties of early adulthood, an eloquent, quietly revelatory exploration of friendship, alienation, and economic anxiety at the dawn of the 21st century.  
Wednesday, November 27, 4:15pm  

Untold Scandal  
E J-yong, South Korea, 2003, 35mm, 124m  
Transposing the French classic Les Liaisons dangereuses to late 18th-century Korea, this luxuriant saga of boudoir intrigue is a deliciously entertaining study of cruelty, pleasure, and erotic gamesmanship.  
Saturday, November 30, 2:30pm  

Organized by Goran Topalovic, Dennis Lim, and Tyler Wilson.  

Acknowledgments: Barunson Film, Bom Film Productions, Cinema Service, CJ Entertainment, Eric Choi, Kim Jung-ho, Korean Film Archive, Kyungmi Kim, Lee Myung-se, Myung Film, Park Jong-won, ShinCine, Sidus FnH, Yoo In-taek, Yunsun Chae.
### November 2019

**Elinor Bunin Munroe Film Center**

*144 West 65th Street, New York, NY*

**Walter Reade Theater**

*165 West 65th Street, New York, NY*

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**Tickets: filmlinc.org**

- $10 FLC Members
- $12 Students, Seniors (62+), Persons with Disabilities
- $15 General Public

*Special pricing applies to select series and events.*

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**3**

- 2:00 *Subarnarekha* 🎥
- 5:15 *The Pathetic Fallacy* 🎥
- 7:45 *The Runaway* 🎥

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- 2:00 *A River Called Titas* 🎥

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**7**

- New Releases screening every day! Showtimes at filmlinc.org 🎥

**8**

- Free Amphitheater Loop Toast 🎥
- 7:00 *Little Joe* 🎥

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- 6:00 *Lourdes* 🎥
- 8:30 *Amour fou* 🎥

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- 5:30 *Hotel* 🎥
- 7:15 *Lovely Rita* 🎥

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**22**

- Opens today! *Varda by Agnès* 🎥
- 2:30 *The Gingko Bed* 🎥
- 4:30 *The Day a Pig Fell Into the Well* 🎥
- 7:00 *Christmas in August* 🎥
- 9:00 *Save the Green Planet!* 🎥

**23**

- 6:00 *The Quiet Family* 🎥
- 8:30 *Attack the Gas Station* 🎥

**24**

- 1:00 *Joint Security Area* 🎥
- 3:15 *The Foul King* 🎥
- 5:30 *Memories of Murder* 🎥
- 8:15 *Barking Dogs Never Bite* 🎥

**25**

- 8:00 *Nowhere to Hide* 🎥

**26**

- 2:00 *Art Museum by the Zoo* 🎥
- 4:30 *Die Bad* 🎥
- 6:30 *Oldboy* 🎥
- 9:00 *The Gingko Bed* 🎥

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**28**

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