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PHILADELPHIA JEWISH FILM FESTIVAL CELEBRATES 36 YEARS NOVEMBER 5-19

Back and bigger and better than ever, the Philadelphia Jewish Film Festival is proud to present its robust lineup of 33 films from 12 countries – 16 feature documentaries, nine narrative features, and eight shorts – all selected after an exhaustive year-long search by a talented Screening Committee. With only one other Jewish Film Festival in the nation as seasoned as the Gershman Y's (San Francisco wins by only a few months), the PJFF continues to be a centerpiece of the Y's programming.

"These films may delight, horrify, enrich, frustrate, sadden, edify, intrigue, calm or excite you... but whatever they do, they are certain to fulfill our mission of celebrating Jewish identity, culture, history and community through the medium of film," says Phyllis Fischer, the PJFF chair. "We are so happy to be able to share them with you this fall!"

General admission tickets are \$13 for all shows with an \$11 senior rate and, thanks to PJFF's generous donors and sponsors, free to students. The Special Event screenings, such as Opening and Closing Nights, brunches and film talks, range from \$10 to \$36. There are also great tiered pass options: \$55 for a **FIVE-FILM PASS** for general admission films; plus the excellent option of a \$75 **BIG NIGHTS PASS**, which includes one admission to Opening Night, Centerpiece, and Closing Night films and receptions; plus the \$300 **ALL-ACCESS FESTIVAL PASS**, which earns you complete and total access to 33 films and their accompanying events.

Across 10 venues in Center City, Old City, University City, and various suburbs, the festival kicks off with an Israeli narrative and Ophir Award-nominated (film honors from the Israeli Academy of Film) Philadelphia Premiere, **ONE WEEK AND A DAY**, at the Kimmel Center for the Performing Arts (Sat., Nov. 5, 7:30 PM). Director Asaph Polonsky is a highly acclaimed young talent and this dark comedy features grieving parents Eyal and Vicky sitting shiva for their 25-year-old son, Ronnie. This festival favorite and acclaimed film explores the absurdity of life after death and tenderly tells the tale of a family mourning however they see fit (including getting stoned with the 20-something neighbor and finally making it to a long-avoided dental appointment).

Week one gets busy quickly with four screenings on Sun., Nov. 6: two in the suburbs and two at the Gershman Y on South Broad St. **MUSSA**, a fascinating Israeli documentary screening at the Bryn Mawr Film Institute with a short documentary called **FACING THE WALL**, chronicles the namesake

protagonist's transition from Ethiopia to one of the poorest neighborhoods in Tel Aviv. The high-performing and intelligent student is bussed to an elite private school where, despite his ability to outperform his wealthy classmates on paper, he has chosen for nearly five years to communicate with facial gestures and non-verbal expressions alone. Director Anat Goren's studied look at contemporary immigrant realities, the Official Selection of Toronto's esteemed Hot Docs International Documentary Film Festival, is heartrending and carefully treats Israel's complex immigration landscape by paying close attention to the many emotional complications immigrant children endure. Both Philadelphia Premieres, Alamork Marsha's short follows 14-year-old Surni, an Ethiopian refugee who has been torn away from who she believes is the love of her life.

THE LAST MENTSCH is back by popular demand! The recipient of the highest audience ratings of any narrative film at PJFF35, this crowd-pleasing film directed by Pierre-Henry Salfati stars German Academy Award winner Mario Adorf as Menachem Teitelbaum (or Marcus Scwharz) – an aging Auschwitz survivor who rejected his Jewish identity in the wake of WWII. Aided by a brash, chain-smoking Turkish woman, Teitelbaum embarks on an unlikely road trip to a small village on the Hungarian-Romanian border to discover his past and reconnect with his heritage. Later that afternoon, also at the Y, another Philadelphia Premiere, **A GRAIN OF TRUTH** will grip audiences with psycho-criminal suspense. A Polish narrative directed by Borys Lankosz and starring Polish Academy Award-winner Robert Więckiewicz as Teodor Szacki, the film follows Szacki's auspicious departure from a marriage and career as a star prosecutor in Warsaw for a southeastern tourist town with a dark history of anti-Semitic blood libel. Aided by a veteran police detective, a reluctant female prosecutor, and a local rabbi, Teodor must navigate growing public hysteria after a well-known social activist is found murdered and mutilated before a former synagogue. This taut film is a whodunit with an at-large killer and a growing body count set amidst toxic primeval superstitions.

The night closes with a French narrative at the Ambler Theater, another Philadelphia Premiere, Élie Chouraqui's **THE ORIGIN OF VIOLENCE**. The Official Selection of the San Francisco Jewish Film Festival, Nathan Fabre's story is haunting – a French-German school teacher working on a thesis about French resistance to the Nazis during World War II, he finds a photograph of a concentration camp prisoner who strikingly resembles his father. Digging deep into family history and complicating his relationship with a young German woman with similarly deep genealogical ties to WWII, Fabre pieces together secrets that have been kept hidden for more than 60 years and uncovers a potential source of his own history of unchecked anger.

Monday's screening takes us to the International House for another Philadelphia Premiere, **KEEP QUIET**, a stirring Hungarian documentary with a complex subject in Csanád Szegedi, a fervent Holocaust denier and outspoken anti-Semite who rises up through the ranks to lead the Hungarian far-right conservative Jobbik Party. With extremist views and a racist agenda, the rising political star is stunned by the discovery that his grandmother is a survivor of Auschwitz and he is, indeed, himself a Jew. This Official Selection of the 2016 Tribeca Film Festival uses rich archival material, captivating interviews, and incredible vérité footage as a local Orthodox rabbi takes the crestfallen politician under his wing, aiding him in his apparent transition to devout Jew. Is Szegedi telling the truth or is it all an act?

The evening of Wednesday, Nov. 9 marks 78 years since Kristallnacht (or the Night of Broken Glass) with a trio of documentaries at the National Museum of American Jewish History. A noon screening of Gregory Monro's **JERRY LEWIS: THE MAN BEHIND THE CLOWN** will be paired with Barry Avrich's short

film, **THE MAN WHO SHOT HOLLYWOOD**. Both Philadelphia Premieres, *Monro's doc* was chosen as the Official Selection of the Telluride Film Festival and looks at the man who wrote, produced, staged, and directed many of the films he would also appear in, classics like *The Bellboy*, *The Ladies Man*, *The Errand Boy*, and *The Nutty Professor*. Regarded by some as an abrasive clown, Lewis garnered international acclaim and praise (especially in France) as he rose to fame, which included a legendary partnership with crooner Dean Martin. Lewis himself and his friends, on the occasion of his 90th birthday, look back on his decades-long career as an influential artist, humanitarian, and visionary. **THE MAN WHO SHOT HOLLYWOOD** turns the camera towards Yasha (Jack) Pashkovsky, a legendary Jewish-Russian immigrant and photographer whose anonymity shielded his steady collection of one of the most legendary bodies of work, photographing Hollywood's golden age celebrities, not fully seen until his death in 2001.

Marcie Begleiter's award-winning documentary, **EVA HESSE** begins with the artist's participation in the Kindertransport – an effort that began in 1938, transporting Jewish children to safe havens as anti-Semitism's dangers grew in Europe. Hesse went on to mesmerize downtown New York's art scene in the '60s as a brilliant and beautiful painter-turned-sculptor who created dynamic works of art informed by abstract expressionism, minimalism, and commercial design practices. Based on Eva's personal diaries, which she kept religiously until her death at 34, this poetic and evocative film illuminates why Eva is celebrated as one of the most important and influential artists of the twentieth century. Lastly, the Philadelphia Premiere of Slawomir Grünberg's fascinating documentary **KARSKI & THE LORDS OF HUMANITY** tells the remarkable and true tale of Jan Karski, who managed to escape Soviet imprisonment and return to his native Poland to join the Resistance. Moving on to spy for the allied forces, he completed multiple undercover missions during World War II, including the infiltration of the Warsaw Ghetto and a Nazi Transit Camp. Ripe with innovative animation and archival footage, Karski's courageous efforts are brought to light in this stirring award-winning film from a veteran documentary filmmaker who will appear at the Festival.

With two films on Thursday, Nov. 10 and a Centerpiece film on Saturday, Nov. 12, the first week closes with three Philadelphia Premieres. At the Y on Thursday, we'll start with a Spotlight Film, **BY SIDNEY LUMET**, Nancy Buirski's insightful documentary on the late, great director. With warm candor, Lumet's 2008 interview explores what was important to the prolific artist, in life and in cinema. His fascinating 44 films made in 50 years include *Serpico*, *Dog Day Afternoon*, *12 Angry Men*, *Network*, and *Before the Devil Knows You're Dead*. Later on that night at the Ritz East, we'll debut **SAND STORM**, followed by a post-film happy hour. In another Ophir Award nominee from Elite Zexer. **SAND STORM**'s protagonist, Jalila, heads a large household in a Bedouin village in the Negev desert of Israel where her husband is preparing to marry a young bride; her mix of humiliation and sadness is compounded by motherhood to daughters of her own. Her 18-year-old eldest is a beautiful, confident university student who has fallen in love with a classmate – when her father arranges an arranged marriage to a provincial villager, Layla is destroyed. A riveting and hypnotic debut feature, this Sundance Film Fest selection offers viewers an intimate lens onto the world of Bedouin women coming-of-age in contemporary Israel.

Week one ends with a bang on Saturday, Nov. 12 at the Gershman Y with our Centerpiece Film, **THE LAST LAUGH**, followed by a panel discussion and reception. Ferne Pearlstein's incredibly smart and boldly humorous documentary explores a question comedy has wrestled with for decades – *Can humor be found in the darkest of places?* With appearances from Jewish leaders and entertainers (such as Mel Brooks, Sarah Silverman, Joan Rivers, Louis C.K., Susie Essman, and Judy Gold), juxtaposed with Holocaust survivors – Pearlstein explores what has often been considered a “taboo” subject, a no man's

land for jokes. When, if ever, are jokes about the Holocaust funny? A film that does not minimize the horrors of the Holocaust, it still succeeds in putting a smile on your face. After all, what can be more heartening than witnessing the resiliency of the human spirit in the face of tragedy? After the film screens, we'll host Ferne Pearlstein at a reception that's not to be missed.



Filmmaker Ferne Pearlstein.

Week two gets underway with the first of a pair of food and film events. On Sunday, Nov. 13, PJFF will serve a light Berlin-inspired Continental breakfast to welcome the Philadelphia Premiere of **CAFÉ NAGLER**, Mor Kaplansky's love letter to a 1920s Berlin café where the likes of Albert Einstein, Franz Kafka, and Bertolt Brecht met for afternoon tea and intelligent conversation. Or did they? In the Israeli director's tribute to her documentarian grandmother, she cautiously tests the veracity of a nearly century-old family legend. Learning that the real Café Nagler doesn't quite match up to her grandmother's glamorous recollections, Kaplansky constructs a moc-doc of sorts that illuminates the many ways memory, myth, and storytelling make us who we are. Paired with **CAFÉ NAGLER** is Dori Berinstein's short doc, **THE LAST BLINTZ**, which looks at the history of the iconic Cafe Edison, located in the former ballroom of Hotel Edison on West 47th Street, and offers an emotional look at one of the last vestiges of old New York.

Stay at the Y for two more extremely charming docs: two Philadelphia Premieres both by local filmmakers – Jessie Auritt and Benji Elkins. Auritt's **SUPERGIRL**, a hometown director's world premiere, tells the fascinating and never-before-seen story of 11-year-old Naomi Kutin, one of the world's strongest competitive weightlifters. She's also an Orthodox Jew preparing for her Bat Mitzvah. Navigating difficult dietary restrictions, cyber-bullying, and health challenges, this film puts a phenomenal athlete's strength of character under a microscope. We'll pair **SUPERGIRL** with Elkins' **BAR MITZVAH PROJECT**, a short film which details a Bala Cynwyd boy's interviewing of Dr. George Horner, a Holocaust survivor who lived through three concentration camps despite a broken back. His pianist dreams were crushed but "The Terezin March," a moving piano piece written inside the Terezin camp, is featured with Dr. Horner's aged grace behind the keys. Stick around for an extraordinarily charming doc from filmmakers Marcia Jarmel and Ken Schneider – **HAVANA CURVEBALL** follows Mica Jarmel-Schneider, a 13-year-old baseball addict and die-hard San Francisco Giants fan, who takes his Rabbi's directive to "help heal the world" to heart. Mica wishes to connect with his European refugee grandfather, by way of his grandpa's Cuban roots and their mutual love of baseball. He obliges himself to collect and deliver bats, balls, and mitts to kids in Cuba who love baseball as much as he does but lack the means to play.

Later on that night at the Hiway Theater, Eva Neymann's Philadelphia Premiere of **SONG OF SONGS** will captivate with a coming-of-age narrative that takes place in a turn-of-the-century close-knit Ukrainian shtetl. The elf-like Shimek is a precociously imaginative young boy whose conservative parents and stern rabbi cannot deflate – he finds all of his otherworldly thoughts welcome in a local girl, Buzya, who

becomes his confidant. With beautiful scenery worthy of the Flemish masters, Neymann constructs a remarkably detailed tone poem. The film's magical, ephemeral aura is enhanced by its soundtrack and vinyl recordings by Jewish singers and musicians, as well as its impeccable lighting and production design.

On Monday, Nov. 14, PJFF screens Edward Rosenstein's Philadelphia Premiere of **THE FREEDOM TO MARRY**. For Evan Wolfson, it has always been about standing on the right side of history. He began advocating for LGBT rights at Harvard Law School and in 2003 he created the Freedom to Marry Foundation, where he and his team of activist pioneers have spent over a decade fighting discriminatory marriage laws. Focused on Wolfson and Mary Bonauto, the American lawyer and civil rights advocate who stood before the Supreme Court on behalf of every person's right to love whom he or she chooses, these first-hand accounts remain just as poignant a year after the landmark decision.

The last rapid-fire spat of films comes Tuesday, Nov. 15 and Wednesday, Nov. 16 with five films in two days. At the Gershman Y on Nov. 15 is the Philadelphia Premiere of **EVERY FACE HAS A NAME**, Magnus Gertten's captivating documentary that pins its exploration on a unique moment in Swedish history captured by a black-and-white news film shot by Gustaf Boge Claredio on April 28, 1945, a day when concentration camp survivors of every national stripe flooded Sweden. Cherished in its homeland and awarded the Church of Sweden's significant cash prize at the Gothenburg Film Festival, this film interweaves present-day images of war evacuees from Africa and the Middle East to remind us of our collective responsibility towards sheltering displaced persons regardless of homeland. Just a few hours later, PJFF will screen Edmund Goulding's must-see classic, **GRAND HOTEL** (1932). This engrossing romantic drama starring Hollywood legends John Barrymore, Joan Crawford, and Greta Garbo was written by a now-legendary Jewess, Vicki Baum, a greatly underappreciated author. Afterwards we'll host Noah Isenberg, Professor of Culture and Media at the New School's Eugene Lang College of Liberal Arts in New York City (where he teaches film history, theory, and criticism and also serves as the Director of Screen Studies) for a talk on the film and Baum's long-lasting legacy. That evening, we'll screen **GERMANS & JEWS**, a Philadelphia Premiere from director Janina Quint, which asks the question "So what's it like being Jewish in a country with such a harrowing Jewish past?" Touching on the effects of post-Holocaust guilt in East and West Germany, the film reveals Germany's multifaceted efforts against anti-Semitism and antisocialist sentiment, bringing uncomfortable yet necessary conversations out from the privacy of German living rooms and into the public sphere.

On Wednesday, Ron Ninio's **THE KOZALCHIC AFFAIR** gets a Philadelphia Premiere at Har Zion Temple in Penn Valley, PA, telling the unbelievable tale of Itzak Shaked, an Israeli industrialist whose remarkable parents both survived concentration camps. What he didn't realize was that his father, Yakov Kozalchic, was known as the "The Warden of the Death Block" – a Jewish Kapo in Auschwitz who sacrificed his life to save as many of his fellow brethren as he could. Now, 68-year-old Itzak embarks on an unforgettable journey to recover his father's past and meet the people whose lives Yakov changed forever. Itzak's life story will be paired with a narrative short from France's Jordan Goldnadel called **AND THEN, VIOLENCE**, a Charlie Hedbo-inspired story of Rebecca. She runs to the Kosher market for a simple errand after her neighborhood is torn apart by anti-Semitic attacks. This award-winning short paints a vivid picture of the complicated reality of anti-Semitism and the subsequent fear Jews experience in Paris every day.

Make it back to the Y for the Spotlight Film finish to Wednesday in the Argentina dramedy courtesy of the Argentinian version of Woody Allen, Daniel Burman. **THE TENTH MAN** is Burman's 16th film and is

lightly autobiographical – it takes place in Burman’s hometown in Buenos Aires’ heavily Jewish-populated 11th district (el Once). **THE TENTH MAN** stars Alan Sabbagh as Ariel, a New York economist returning home to his father, who runs el Once’s Jewish welfare organization. Ariel’s father implores him to work with his Orthodox, nearly-mute assistant and an unlikely friendship blossoms. Burman’s realistic portrait of contemporary Jewish life in Buenos Aires is wryly amusing and imbued with the filmmaker’s knack for illuminating heavy issues with ease.

On Thursday morning, Nov. 17, PJFF will hold its second brunch and this time it’s Italian themed. **SHALOM ITALIA** gets its Philadelphia Premiere as Tamar Tal Anati’s documentary tells the tale of Meme, Andrea, and Bube, three Italian Jewish brothers who spent several of their formative years hiding in a man-made cave built by their father in the Tuscan mountains while the Nazis occupied Italy. As distinct and grown adults, the brothers retrace their steps and share memories filling this film with humor, food, and Tuscan landscapes (then we toast to Italy with a post-film talk and meal). Later that night, at the Ritz East, we’ll screen a Philadelphia Premiere and one of the festival’s funniest and most Millennial-friendly films, **MOOS**. This charming coming-of-age Dutch narrative by Job Gosschalk follows the titular character, who could be described as the love child of Barbara Streisand and Lena Dunham. Trapped between wanting to care for her grieving father and having a life of her own, Moos desperately wants to become a theater star. But instead of rehearsing curtain calls, she spends her days singing into her steam iron while helping out with the family textile business. That is, until Sam, her childhood best friend, returns home from serving in the Israeli army. Now Moos’s life has never been this complicated or this exciting.

A PJFF first, we’re thrilled to announce a first-time partnership with the University of Pennsylvania’s Cinema Studies program for a **Master Class with writer/director Todd Solondz**. On Friday afternoon, Nov. 18, Solondz and PJFF will offer a two-hour Master Class, where you will experience a little glimpse of what it’s like to be a student in this auteur’s graduate filmmaking course at NYU’s Tisch School of the Arts. Solondz makes earnest films that explore the remote recesses of what it feels like to be a person. The result: eight feature films to his credit, including *Welcome to the Dollhouse*, *Happiness*, *Storytelling*, *Palindromes*, *Life During Wartime* (*Happiness*’s semi-sequel), *Dark Horse* and this year’s highly enjoyable and engaging *Wiener-Dog*. This event is free and is followed by a complimentary reception, and there will be limited seating. We kindly encourage advance registration as early as possible to guarantee your seat.

And finally, on Closing Night, we’ll screen **WOMEN IN SHORTS**, a series of four extraordinary short Israeli films by or about women. All four see receive Philadelphia Premiere and they vary widely. Our festival guide cover image comes courtesy of Iris Zaki’s **WOMEN IN SINK**, a multi-award winner that sees the director chatting with Arab and Jewish women getting their hair done at a small neighborhood hair salon in the heart of Haifa. Placing her camera above the sink, while clients lean back to get their hair shampooed, Iris converses with women from different backgrounds, generations, and political leanings about their thoughts on living in what she sees as a divided country. Ben Hakim’s **OPERATOR** is a haunting portrait of a single mother who works as a drone operator and comes home to her son similarly fixated on pushing buttons (video games) and destruction. After an intermission, we’ll watch Dana Lerer’s **THE FINE LINE**, a dark engaging tale of a young aspiring actress who must compromise her personal boundaries while filming a love scene. Lerer, an actress-turned-director, tackles a tough situation that many young women face in the movie business. Lastly, Omer Tobi’s **HOUNDS** is a bizarrely

comic allegory exploring a day in the life of an all-female unit of security guards working in an Israeli contemporary art museum. It's a comedy of errors where the "Manager of Operations" is the holy grail of promotions.

PHILADELPHIA JEWISH FILM FESTIVAL 36 AT A GLANCE WEEK ONE

OPENING NIGHT: Saturday, November 5 at 7:30 PM at The Kimmel Center for the Performing Arts

ONE WEEK AND A DAY by Asaph Polonsky

Israel, 2016, 93 minutes, Hebrew with English subtitles

Sunday, November 6 at 11:00 AM at The Bryn Mawr Film Institute

MUSSA by Anat Goren

Israel and Ethiopia, 2015, 62 minutes, Hebrew with English subtitles

Screened with: **FACING THE WALL** by Alamork Marsha

Israel and Ethiopia, 2015, 26 minutes, Amharic with English subtitles

Sunday, November 6 at 1:30 PM at The Gershman Y

THE LAST MENTSCH by Pierre-Henry Salfati

France, Germany, and Switzerland, 2014, 93 minutes, English, German, Hebrew, Hungarian, and Yiddish with English subtitles

Sunday, November 6 at 4:00 PM at The Gershman Y

A GRAIN OF TRUTH by Borys Lankosz

Poland, 2015, 112 minutes, English, Polish with English subtitles

Sunday, November 6 at 7:30 PM at The Ambler Theater

THE ORIGIN OF VIOLENCE by Élie Chouraqui

Germany and France, 2016, 116 minutes, French and German with English subtitles

Monday, November 7 at 7:30 PM at The International House

KEEP QUIET by Sam Blair and Joseph Martin

UK and Hungary, 2016, 90 minutes, Hungarian with English subtitles

Wednesday, November 9 at Noon at The National Museum of American Jewish History

JERRY LEWIS: THE MAN BEHIND THE CLOWN by Gregory Monro

France and USA, 2016, 61 minutes, English and French with English subtitles

Screened with: **THE MAN WHO SHOT HOLLYWOOD** by Barry Avrich

Canada and United States of America, 2016, 13 minutes, English

Wednesday, November 9 at 5:00 PM at The National Museum of American Jewish History

EVA HESSE by Marcie Begleiter

Germany and USA, 2016, 108 minutes, English

Wednesday, November 9 at 8:00 PM at The National Museum of American Jewish History

KARSKI & THE LORDS OF HUMANITY by Slawomir Grünberg

Poland, Russia, and USA, 2015, 72 minutes, English

SPOTLIGHT FILM: Thursday, November 10 at Noon at The Gershman Y
BY SIDNEY LUMET by Nancy Buirski
USA, 2015, 111 minutes, English

Thursday, November 10 at 7:30 PM at Ritz East

SAND STORM by Elite Zexer

Israel, 2016, 87 minutes, Arabic with English subtitles

Post-film Happy Hour at Positano Coast (212 Walnut Street, 2nd floor) with complimentary appetizers and drink specials

CENTERPIECE FILM: Saturday, November 12 at 7:30 PM at The Gershman Y

THE LAST LAUGH by Ferne Pearlstein

USA, 2016, 88 minutes, English

Post-Film Reception with director

WEEK TWO

Sunday, November 13 at 11:00 AM at The Gershman Y

CAFÉ NAGLER by Mor Kaplansky and Yariv Barel

Israel, 2015, 55 minutes, Hebrew and German with English subtitles

Berlin-inspired Continental Breakfast served

Screened with: **THE LAST BLINTZ** by Dori Berinstein

USA, 2015, 25 minutes, English

Sunday, November 13 at 1:30 PM at The Gershman Y

SUPERGIRL by Jessie Auritt

USA, 2016, 80 minutes, English

Screened with: **BAR MITZVAH PROJECT** by Benji Elkins

USA, 2016, 17 minutes, English

Sunday, November 13 at 4:00 PM at The Gershman Y

HAVANA CURVEBALL by Marcia Jarmel and Ken Schneider

USA, 2014, 56 minutes, English

Sunday, November 13 at 7:30 PM at The Hiway Theater in Jenkintown, PA

SONG OF SONGS by Eva Neymann

Ukraine, 2015, 75 minutes, Russian with English subtitles

Monday, November 14 at 7:30 PM at The International House

THE FREEDOM TO MARRY by Edward Rosenstein

USA, 2016, 86 minutes, English

Tuesday, November 15 at Noon at The Gershman Y

EVERY FACE HAS A NAME by Magnus Gertten

Sweden, 2015, 73 minutes, Swedish, Polish, Norwegian, and English with English subtitles

Tuesday, November 15 at 3:00 PM at The Gershman Y

GRAND HOTEL by Edmund Goulding

USA, 1932, 112 minutes, English
Talk with film professor and author, Noah Isenberg

Tuesday, November 15 at 7:30 PM at The Gershman Y
GERMANS & JEWS by Janina Quint
USA, 2016, 76 minutes, English and German with English subtitles

Wednesday, November 16 at Noon at The Har Zion Temple in Penn Valley, PA
THE KOZALCHIC AFFAIR by Ron Ninio
Israel and Poland, 2015, 53 minutes, Hebrew with English subtitles
Screened with: **AND THEN, VIOLENCE** by Jordan Goldnadel
France, 2016, 15 minutes, French with English subtitles

SPOTLIGHT FILM: Wednesday, November 16 at 7:30 PM at The Gershman Y
THE TENTH MAN by Daniel Burman
Argentina, 2016, 88 minutes, Spanish with English subtitles

Thursday, November 17 at 11:00 AM at The Gershman Y
SHALOM ITALIA by Tamar Tal Anati
Israel and Germany, 2016, 71 minutes, Hebrew and Italian with English subtitles
*Italian-themed brunch will be served

Thursday, November 17 at 7:30 PM at Ritz East
MOOS by Job Gosschalk
Netherlands, 2016, 91 minutes, Dutch with English subtitles

CLOSING NIGHT: Saturday, November 19 at 7:30 PM at The Gershman Y
WOMEN IN SHORTS: Four short Israeli films by or about women
WOMEN IN SINK by Iris Zaki
Israel and the UK, 2015, 36 minutes, Hebrew with English subtitles
OPERATOR by Ben Hakim
Israel, 2016, 15 minutes, Hebrew with English subtitles
(INTERMISSION)
THE FINE LINE by Dana Lerer
Israel, 2015, 27 minutes, Hebrew with English subtitles
HOUNDS by Omer Tobi
Israel, 2015, 30 minutes, Hebrew with English subtitles
Post-film reception