

4 ACADEMY AWARD[®] NOMINATIONS

BEST SUPPORTING ACTRESS **MARY J. BLIGE** BEST ORIGINAL SONG **"MIGHTY RIVER"** BEST CINEMATOGRAPHY **RACHEL MORRISON**
 BEST ADAPTED SCREENPLAY **VIRGIL WILLIAMS AND DEE REES**

"HISTORY-MAKING."

VARIETY



"MARY J. BLIGE

WHO WROTE THE SONG 'MIGHTY RIVER,' IS NOW THE **FIRST PERSON EVER** TO RECEIVE AN ACTING AND SONGWRITING NOMINATION WITHIN THE SAME YEAR. A MONUMENTAL ACHIEVEMENT."
 IHUFFPOSTI

"DEE REES IS THE FIRST AFRICAN-AMERICAN WOMAN TO BE NOMINATED FOR AN ADAPTED SCREENPLAY."
 Entertainment



Charo Santos-Concio in Lav Diaz's "The Woman Who Left."

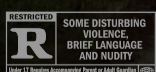


"RACHEL MORRISON IS THE FIRST WOMAN TO BE NOMINATED FOR BEST CINEMATOGRAPHY."
 Newsweek.

TO EXPERIENCE MARY J. BLIGE'S SONG "MIGHTY RIVER," VISIT: GUILDS.NETFLIX.COM/MUDBOUND/MUSIC

MUDBOUND

SCREENPLAY BY VIRGIL WILLIAMS AND DEE REES DIRECTED BY DEE REES



NETFLIX

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Film

DVD | J. HOBERMAN



The Cutting Edge Of Slow Cinema

LAV DIAZ, A WRITER-DIRECTOR who divides his time between his native Philippines and Queens, N.Y., is a prolific filmmaker as well as a master of what is sometimes called slow cinema. He's made movies as long as 11 hours; his most recent, "The Woman Who Left," is a 228-minute film inspired by a nine-page short story, Tolstoy's "God Sees the Truth, but Waits."

The 2016 winner of the Golden Lion, the top prize at the Venice Film Festival, and now out on disc from Kino Lorber, "The Woman Who Left" is a tale of vengeance that is also a meditative social panorama, filmed in crisp black and white. The pace is deliberate but not ponderous, evoking "the rich pleasures of great 19th-century fiction," as the New York Times critic A. O. Scott wrote when "The Woman Who Left" played briefly last spring.

In that richness, as well as its theme, "The Woman Who Left" is of a piece with Mr. Diaz's equally measured "Norte, the End of History," adapted from Dostoyevsky's "Crime and Punishment." In "The Woman Who Left," Horacia (the actress turned producer Charo Santos-Concio, appearing without vanity in her first movie since the early 1990s) is a former school-teacher imprisoned for 30 years for a murder she did not commit. Unexpectedly, a fellow inmate confesses to the crime and Horacia, jailed during the initial period of the Marcos regime, is released into the financial instability of 1997, a time rife with kidnappings for ransom.

Tolstoy's falsely accused protagonist forgives the man who framed him and dies before he can be set free; Horacia, less saintly than she initially appears, returns to her home city on the island of Mindoro, seeking revenge on the former lover who orches-

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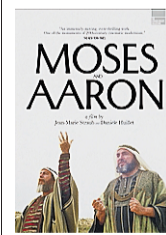
Newly Released



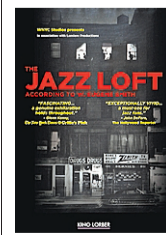
HERMIA & HELENA Shakespeare's plays have regularly figured in the films of the Argentine writer-director Matias Piñeiro, in this case a new Spanish translation of "A Midsummer Night's Dream." Reviewing for The Times in May 2017, Glenn Kenny called "Hermia & Helena" "a peculiar film, one both steely and delicate." Available on Blu-ray, DVD and Amazon Video. (Kino Lorber)



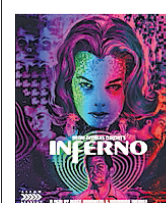
THE LURE Two man-eating mermaids come ashore in Agnieszka Smoczyńska's comic-horror-musical vision of late Communist Poland. "An aura of non-specific nostalgia hangs in the air," A. O. Scott of The Times wrote in a January 2017 review. "We are not exactly in the present and not precisely in the past, but in a dreamy cinematic space where distinctions of genre and tone are pleasantly (and sometimes shockingly) blurred." On Blu-ray, DVD and Amazon Video. (Criterion)



MOSES AND AARON Arnold Schoenberg's unfinished opera — among the 20th century's most ambitious modernist compositions — provided the basis for a suitably rigorous modernist film, released by Jean-Marie Straub and Danièle Huillet in 1975. Extras on this new digital restoration include three early Straub-Huillet works: "Machorka-Muff," "Not Reconciled" and "Introduction to Arnold Schoenberg's 'Accompaniment to a Cinematographic Scene.'" (Grasshopper)



THE JAZZ LOFT ACCORDING TO W. EUGENE SMITH Now on DVD, Sara Fishko's documentary sheds light on a little-known 1950s art scene — the use of W. Eugene Smith's Midtown photography studio as a place for musicians to jam. "The bohemian paradise of this environment had a dark side, and the movie doesn't give it short shrift," Glenn Kenny wrote in a September 2016 review. "Nevertheless, a genuine exhilaration holds throughout." (Kino Lorber)



HENRI-GEORGES CLOUZOT'S INFERNO Henri-Georges Clouzot's unfinished, hallucinatory thriller got a posthumous life in this documentary reconstruction by Serge Bromberg and Ruxandra Medrea, new on Blu-ray. In his 2010 review, The Times's A. O. Scott called the remnants of Clouzot's film "tantalizing and frequently beautiful, if sometimes bizarre." (Arrow Academy)