

FESTIVAL GUIDE



The Art of Television
JUNE 2 - 8, 2017 / IFC CENTER
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**CONGRATULATIONS TO LEE GRANT,
RECIPIENT OF THE INAUGURAL LEGACY AWARD,
PRESENTED BY AMC NETWORKS**

AND TO VANGUARD AWARD RECIPIENT DAVID CHASE, AS WELL
AS ALL THE ACTORS, DIRECTORS, PRODUCERS AND CREATIVE
TALENT WHOSE WORK ON TELEVISION’S MOST ACCLAIMED AND
ANTICIPATED SERIES IS SHOWCASED IN THE FESTIVAL.



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Dear Friends,

Welcome to the first-ever Split Screens Festival!

Split Screens is the first festival of its kind to celebrate the art of television. Throughout this festival, you'll have opportunities to experience a diverse range of entertainment from some of the most influential producers working today. Considering New York City's growing reputation as an international hub for television production, there's no better place for this festival to launch. The Mayor's Office of Media and Entertainment supports filmed media in its many forms through our Office of Film, Theatre and Broadcasting, a one-stop shop for all production needs in New York City, and through NYC Media, the official TV, radio, and online network of the City of New York.

Each year, our office works with hundreds of film, television, digital, and commercial projects that film on location throughout the five boroughs. We provide these productions with a number of useful resources, including the "Made in NY" Discount Card, which provides special offers for film industry professionals at more than 1,200 local businesses. We also offer educational and workforce development programs, such as our ongoing "Made in NY" Talks series, which welcomes leaders from a variety of media and entertainment sectors to share expertise about their industries with interested New Yorkers. Additionally, our "Made in NY" Marketing Credit program offers promotional support for projects in which at least 75% was produced in New York City.

Our agency's newest initiatives to ensure greater representation in the film and TV industry include the Made in NY Writers Room, a mentorship program for TV writers from diverse backgrounds, launched in collaboration with the Writers Guild of America East and the NYC Department of Small Business Services; funding of over \$8 million enabling the creation of the Feirstein Graduate School of Cinema, the first public graduate school of cinema in New York City, and a school committed to cultivating new and emerging voices in film; a \$1 million grant to CUNY J-School's Center for Community and Ethnic Media to bring a key sector of New York City's media landscape into the digital age; and the Made in NY PA Training Program, which has trained more than 600 low income New Yorkers, many of whom were unemployed, for entry level jobs on film and television sets.

Please visit our website, www.nyc.gov/film, and follow us on Twitter at @MadeinNY to learn more about our office and discover everything New York City has to offer the creative community. Enjoy the show!

Sincerely,

Julie Menin, Commissioner
Mayor's Office of Media and Entertainment



Dear Fellow TV Fans,

Welcome to the first annual Split Screens Festival, a celebration of the art of television. The program encompasses premieres; special awards honoring some of the medium's most important artists; detailed looks at ongoing programs and established classics; panels devoted to TV criticism and to web series; and in-depth interviews with some of the actors, directors, screenwriters and producers who bring your favorite series to life.

The **PREMIERES** section spotlights HBO's 1970s period drama *The Deuce*, from the makers of *The Wire*; and USA Network's *The Sinner*, a psychological thriller wrapped in a police procedural.

SPECIAL EVENTS include our first Legacy Award, presented by AMC Networks, honoring actress and filmmaker Lee Grant, whose career stretches back to the medium's early days; and the Vanguard Award, given to David Chase, creator of the industry-altering HBO drama *The Sopranos*.

Our **CLOSE-UP** category focuses on the craft of acting in conversations with Rami Malek of USA Network's *Mr. Robot*; Amanda Peet and Hank Azaria, from IFC's *Brockmire*; Michael McKean of AMC's *Better Call Saul*; Asia Kate Dillon from Showtime's *Billions*; and Margo Martindale, currently stealing scenes in Amazon's *Sneaky Pete*.

SHOWCASE programs explore series in detail: TBS' satirical youth mystery *Search Party*, Netflix's 1970s New York fable *The Get Down*, Hulu's fringe showbiz sitcom *Difficult People*, BBC AMERICA's science fiction thriller *Orphan Black*, and Amazon's alternate history thriller *The Man in the High Castle*.

Events in **REWIND** dive deep into a classic episode of a great series: a tour-de-force from WGN America's historical action epic *Underground*, the season finale of Starz's *The Girlfriend Experience* and the series finale of NBC's *Hannibal*.

Make the most of the
Split Screens experience,
check out the **Festival
Pass**, which gives
audiences access to all
the week's events. (p. 36)



MATT ZOLLER SEITZ
Artistic Director
@MattZollerSeitz

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THE DEUCE (HBO)

OPENING NIGHT Split Screens premieres the pilot episode of HBO's eagerly anticipated New York period drama from executive producers David Simon and George Pelecanos (*The Wire*), about the rise of the porn industry in and around Times Square in the 1970s. The cast includes Maggie Gyllenhaal as an entrepreneurial sex worker and James Franco as twin brothers who serve as fronts for the Mafia. True to form for a producing team that shepherded *The Wire* and *Treme* into existence, *The Deuce* is a beating-heart-of-the-city drama that explores the interconnectedness of characters from different social classes and ethnicities, some of whom find themselves at odds over money, honor and the obligation to uphold the law.

Friday June 2, 7:00pm

In attendance: Series producer and co-star **Maggie Gyllenhaal**, pilot director **Michelle MacLaren** and series co-creator **George Pelecanos**.

BILL
PULLMAN

JESSICA
BIEL

CHRISTOPHER
ABBOTT

PREMIERES



THE SINNER (USA Network)

In this remarkable new psychological thriller, Jessica Biel stars as Cora Tannetti, a young mother who is suddenly and mysteriously subsumed by rage and commits a shocking act of violence in plain view of others. Bill Pullman costars as Detective Harry Ambrose, who tries to understand why she did it, a question that no one, Cora included, can answer.

Created by screenwriter Derek Simonds and featuring a pilot directed by independent filmmaker Antonio Campos (*Simon Killer*, *Christine*), it's a rare potboiler that's more concerned with the psychology of disturbed people than with the procedural details that too often bog down these kinds of stories. Everyone knows what happened and who did it; the big question is why. **Co-presented by USA Network.**

Saturday June 3, 7:00pm

In attendance: Series creator and showrunner **Derek Simonds** and executive producer and director **Antonio Campos**.

THE SINNER

PREMIERE SCREENING

SATURDAY JUNE 3 @ 7:00PM

IFC CENTER / 323 6TH AVE / NEW YORK CITY





LEGACY AWARD: LEE GRANT

Split Screens is proud to announce the inaugural Legacy Award, presented by AMC Networks, honoring an individual whose career has had a lasting impact on television, to actress, director, author and activist Lee Grant.

Born in Manhattan to Russian Jewish immigrants, Grant scored her first Oscar® nomination playing opposite Kirk Douglas in 1951's *Detective Story*. But her budding career was temporarily derailed the following year, when the House Un-American Activities Committee, angered by her criticism of their methods, demanded she testify against her husband, playwright Arnold Manoff. Her refusal led to her being blacklisted.

When the political climate cooled, she returned to stardom in an Emmy-winning role on the first successful nighttime soap opera, *Peyton Place*, a series controversial for its frank, often sexual themes. She won a Best Supporting Actress Oscar® for her role as Warren Beatty's lover in 1975's *Shampoo*, then channeled her political awareness into a career as a director of socially aware fiction and nonfiction films, tackling such hot-button subjects as workplace discrimination (*A Matter of Sex*), transgender identity (*What Sex Am I?*), poverty and Reaganomics (the Oscar®-winning documentary *Down and Out in America*), and sexism in medical treatment (the TV movie *Nobody's Child*, for which Grant became the first woman to win a Director's Guild of America award). She is also the author of the acclaimed 2014 memoir *I Said Yes to Everything*. Grant will touch on these highlights and more in a one-on-one interview about her extraordinary life and career.

Monday June 5, 6:30pm



NEW PLATFORMS, NEW VOICES

Series on the web, which originally served as an alternative ecosystem for storytellers who couldn't get their work onto larger platforms, now serves as an unofficial farm team for those same platforms, birthing such recent web-to-cable successes as *Insecure*, *High Maintenance* and *Broad City*. But the format is equally fascinating as an incubator for new voices and storytelling forms that might not be possible in traditional venues.

Splits Screens' inaugural web series panel spotlights four titles, each with a distinct style and point-of-view: *Bravest Warriors*, from *Adventure Time* mastermind Pendleton Ward, follows four teenaged heroes-for-hire as they warp through the universe to save adorable aliens and their worlds using the power of their emotions; *Eat Our Feelings*, a combination sitcom and cooking show that follows two Brooklyn 20-somethings cooking and eating their way through life's challenges; *The Outs*, which tells the story of broken-up couple, Jack and Mitchell, in non-linear scenes, and *Gunner Jackson*, in which a 26-year-old inventor tries to prove he's being surveilled by the U.S. Government.

Wednesday June 7, 7:30pm

In attendance: *Bravest Warriors* executive producer **Fred Seibert**; *Eat Your Feelings* creators and writers **Emma Jane Gonzalez** and **Sasha Winters**; *The Outs* writer and director **Adam Goldman**; *Gunner Jackson* creator and star **Christian Strevy**.



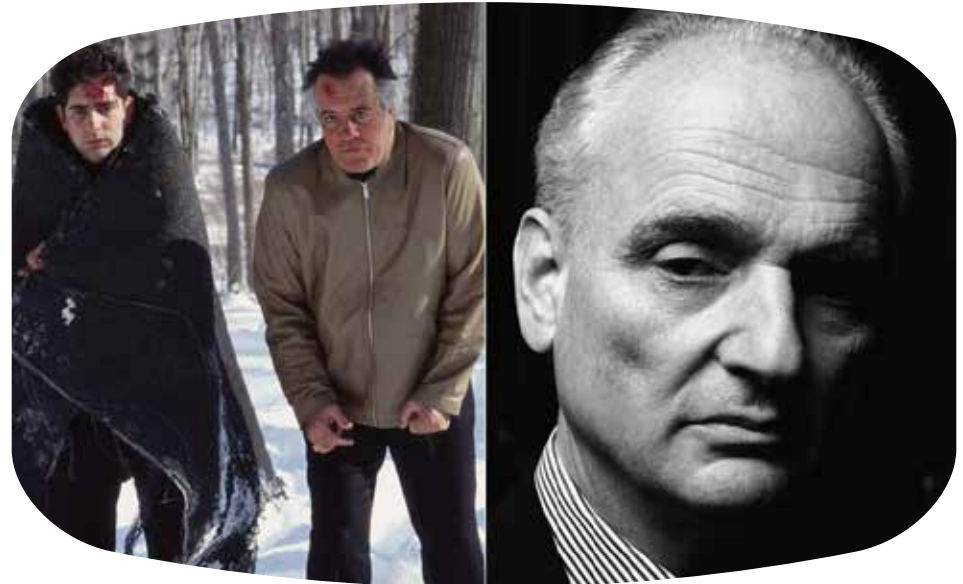
THE EVOLUTION OF TELEVISION CRITICISM

Much of early television was, to quote Edward R. Murrow's exhausted call for substance in TV journalism, little more than lights and wires in a box. And TV criticism was a similarly disreputable arm of print journalism, the job you took if no other discipline would tolerate you. It consisted largely of rote descriptions of what aired last night and teasers for whatever was coming up tomorrow, plus listings, and, if the readers were lucky, the writer was funny and would throw in a not-terrible joke.

The medium evolved through the years, though, and critics evolved with it, treating Murrow's idiot box as a window into and mirror of the world at large. Reflecting the diversity of its subject, TV criticism has exploded into dozens of different subgenres, from sociopolitical "hot takes" to deep-dish formal analysis to recaps of individual episodes and even video essays that use bits and pieces of the shows themselves in order to analyze, praise or decry them. A panel of distinguished columnists with experience that spans three decades will take us through the changes and talk about where both TV and TV criticism might be headed.

Saturday June 3, 1:00pm

In attendance: Angelica Jade Bastién, *Vulture*; Emily Nussbaum, *The New Yorker*; Sonia Saraiya, *Variety*; Matt Zoller Seitz.



VANGUARD AWARD: DAVID CHASE

With a special screening of *The Sopranos*: "Pine Barrens"

David Chase's gangster series shattered the industry's preconceptions and showed what TV drama could be. Part crime thriller, part domestic drama, and part social satire, *The Sopranos* was also innovative in its structure. It split the difference between serialized, long-form storytelling, in which an entire season was united by ongoing plot strands, and more traditional TV narrative, where characters and conflicts were introduced at the start of an episode and resolved neatly at the end.

These qualities and more are exemplified by Season Three's "Pine Barrens," in which Paulie Walnuts and Christopher Moltisanti ineptly try to kill a Russian gangster in a snowy stretch of New Jersey forest, with an ending that is classic *Sopranos*, offering a conclusion at once inevitable and surprising—and also prankishly frustrating, denying both characters and viewers the closure they crave. In that respect, it feels like a harbinger of the show's notorious 2007 cut-to-black ending, which *Sopranos* fans argue about to this day. The episode's screenwriter Terence Winter and director Steve Buscemi will present Chase with Split Screens' first-ever Vanguard Award, then take us behind the scenes of one of the greatest of all *Sopranos* episodes.

Monday June 5, 8:30pm

In attendance: Series creator and executive producer **David Chase**; co-executive producer and co-writer **Terence Winter**; director and actor **Steve Buscemi**.

IN A TIME OF OUTSTANDING STORYTELLING,
OUR STORIES STAND OUT.



CLOSE-UP



MICHAEL MCKEAN IN *BETTER CALL SAUL* (AMC)

Better Call Saul, Vince Gilligan and Peter Gould's improbably just-as-good prequel to *Breaking Bad*, is a showcase for ace character actors, none as sneakily great as Michael McKean, who co-stars as the slippery hero's straight-arrow older brother, Chuck McGill. Chuck is a feared trial lawyer at a top Albuquerque, New Mexico law firm who claims to be hypersensitive to electricity, and is equally allergic to laziness and ethical short cuts. In lesser hands, he could have been simply an amusing, one-note foil. But McKean, a wizardly comic actor with the soul of a Method chameleon, imbues him with so many layers of personality, all operating simultaneously, that you can't help feeling for him and understanding Chuck even when the character grates on you. This Close-Up panel will explore McKean's collaboration with the character's creator, writer-producer Peter Gould, and delve into McKean's long and rich career as a dramatic and comedic actor and improvisational comic.

Sunday June 4, 6:15pm

In attendance: Actor **Michael McKean** and series co-creator and co-executive producer **Peter Gould**.

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ASIA KATE DILLON IN *BILLIONS* (Showtime)

In its second season, Showtime's hit drama series *Billions* made history by introducing TV's first gender non-binary major character, Taylor Mason (played by Asia Kate Dillon), an intern at Axe Capital who unexpectedly becomes a favorite of macho hedge funder Bobby Axelrod (Damian Lewis). Dillon, who uses the singular they pronoun, auditioned for the role shortly after playing the racist skinhead Brandy on Netflix's *Orange is the New Black*. Sharing the stage with series creators and executive producers Brian Koppelman and David Levien, our three guests will discuss the second season of *Billions* and the joys and challenges of playing a trailblazing character in a medium where starkly defined gender roles still rule the perceptions of casting directors and viewers alike.

Tuesday June 6, 8:45pm

In attendance: Actor **Asia Kate Dillon** and series creators **David Levien** and **Brian Koppelman**.

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Stranger Than Fiction—filmmakers in person to present new
documentaries and rediscovered classics, Tuesdays at IFC Center.



HANK AZARIA AND AMANDA PEET IN *BROCKMIRE* (IFC)

Although he's perhaps best known as one of the versatile repertory actors on *The Simpsons*, Hank Azaria is also a formidable live-action performer who can adjust his body to suit the needs of a role as deftly as he can his voice. Jim Brockmire, a minor-league sportscaster struggling with alcoholism and his own monstrous ego, gives the actor a rare opportunity to hold the spotlight for the entire running time of a series, as a character he's been developing for years. The results are dazzling.

He's matched by Amanda Peet, who brings a no-nonsense toughness to the role of Jules James, the owner of both the team and a local bar. Peet is equally comfortable as a romantic leading lady, a kitchen-sink drama actress and a pratfaller, and she gets to combine all three of those talents here. This detailed one-on-one discussion will delve into Peet and Azaria's varied careers, their chemistry on the show, and the fine points of bringing these two eccentric characters to life.

Wednesday June 7, 7:00pm

In attendance: Series executive producer and star **Hank Azaria** and star **Amanda Peet**.

CONTROL IS AN ILLUSION

CLOSE-UP



MR. ROBOT

BINGE-WATCH SEASON_2.0 ONLINE & ON DEMAND



RAMI MALEK IN *MR. ROBOT* (USA Network)

It's tricky enough to be the lead actor on a TV drama, more so when you're in almost every scene, and trickier still when your character narrates the show. USA Network's Golden Globe® award winner *Mr. Robot* tasks its star, Rami Malek, with all these responsibilities, then adds more: It's one of the most relentlessly interior shows, inviting you into the headspace of its lead character—computer expert and secret vigilante hacker Elliot Alderson—and showing you the world as he sees it.

Through clips and discussion, this event takes a deep dive with Malek into his performance as the show's title character. Playing an introvert turned underground revolutionary, Malek shapes his role through research and prep work, posture and gestures, and even the way he modulates his voice between Elliot's dialogue with different characters and his voiceover narration directly to the audience.

Co-presented by USA Network.

Saturday June 3, 4:30pm

In attendance: Actor Rami Malek.



MARGO MARTINDALE IN *SNEAKY PETE* (Amazon)

Born and raised in Jacksonville, Texas, Margo Martindale was a reliable character actor on stage and in films and television series for decades before she suddenly and delightfully became a star on FX Networks crime saga *Justified*, playing Mags Bennett, a Ma Barker-styled Kentucky crime boss who dispatches her foes with poisoned moonshine. A string of very different, equally eye-catching roles followed, in such series as *The Americans* (playing Claudia, a devious KGB handler) and the Netflix animated series *Bojack Horseman* (playing a version of herself, appropriately referred to by other characters as “Esteemed Actress Margo Martindale”).

Her most recent role might be her most all-encompassing: on Amazon’s *Sneaky Pete*, Martindale plays the grandmother of Giovanni Ribisi’s con man hero, a small-town bail bondswoman who is determined to keep her family together even as it threatens to buckle under the pressure of repaying a debt to a gangster (series co-creator Bryan Cranston). Mixing Mags’ ferocious family loyalty, Claudia’s barbed-wire ruthlessness and the eccentric warmth she brought to the short-lived CBS sitcom *The Millers* (which Martindale still recalls fondly), it’s a milestone role in a career that continues to surprise and delight.

Sunday June 4, 12:30pm

In attendance: Actress **Margo Martindale**.



DIFFICULT PEOPLE (Hulu)

Julie Klausner’s series about brilliant, acerbic, self-defeating best buds on the fringes of stardom is tailor-made for the YouTube era, when artists and entertainers act as their own agents, publicists and managers and watch their colleagues’ successes and failures unfold in real time, with envy or glee, depending.

Julie (Klausner) and Billy (Billy Eichner) keep hatching schemes like a couple of Lucy Ricardos, even though their quest is motivated less by a burning urge to express themselves than a lust for fame and comfort. They pop others’ delusions and preserve their own, but even at their pettiest, there are moments when they speak the truth, and some of their most penetrating insights have to do with the show you’re watching and the medium that spawned it. One of *Difficult People*’s fiercest convictions is that a sitcom’s first obligation is to be funny and engaging, a surprisingly contrarian point of view now that every form of scripted entertainment is striving to subvert rather than embrace proven formulas. “When did comedies become 30-minute dramas?” Billy asks, with an aghast tone that suggests *Difficult People* is not interested in becoming one.

Sunday June 4, 4:30pm

In attendance: Series creator, executive producer, writer and star **Julie Klausner**.



THE GET DOWN (Netflix)

"Unfold your own myth," blares a graffiti tag on the skin of a subway car in *The Get Down*. Baz Luhrmann and Stephen Adly Guirgis's 1970s musical melodrama about the birth of hip-hop and the fall of dirty-glorious Gotham is forever characterizing itself this way: like a rapper nimbly reframing a story as he tells it. It's a multimedia work—television, cinema, a novel, a scrapbook; collage, decoupage, a montage barrage. The sheer, shameless entertainment value of *The Get Down* camouflages how formally inventive it is. The gleeful way that the image texture (1970s TV news video, 16mm, what looks like enhanced YouTube footage) changes from shot to shot suggests the filmmakers are glorying in a crazy-quilt aesthetic instead of knocking themselves out trying to make every piece seem like part of a seamless whole. The show is sampling pop culture history, New York City history and music history to create its own sound.

Sunday June 4, 2:30pm

In attendance: Series co-creator and executive producer **Stephen Adly Guirgis**, supervising producer **Nelson George**.



BUILDING THE WORLD OF *THE MAN IN THE HIGH CASTLE* (Amazon)

Based on Philip K. Dick's Hugo Award-winning 1962 novel, Amazon's *The Man in the High Castle* visualizes an alternate reality in which the Axis powers won World War II. The continental United States has been divvied up into three zones: the East Coast, run by Germany; the West coast, run by imperial Japan, and the middle part of the country, a no-man's land that suggests an industrialized version of the mythic Wild West of yore. This lavishly produced nightmare adventure is one of the most thoroughly imagined worlds ever built for television, mixing an array of cultural, architectural and historical influences to suggest how competing world views express themselves in daily life. This special panel will reveal how the High Castle team works to convince the audience that this is all actually happening, using everything from green-screen composited digital skyscrapers to cleverly fabricated documents, cigarette packages, high heeled shoes and "vintage" revolvers, none of which ever existed in our world.

Saturday June 3, 2:45pm

In attendance: Production designer **Drew Boughton** and costume designer **J.R. Hawbaker**.



THE
FINAL
TRIP

ORPHAN BLACK

PREMIERES
SAT JUNE 10
10/9C



ORPHAN BLACK (BBC AMERICA)

BBC AMERICA's clone conspiracy thriller stars Emmy® award winner Tatiana Maslany as multiple genetically identical women. But this is not merely a series about clones; it's a continuous study in nature versus nurture that routinely puts Maslany in conversations with iterations of herself, and each iteration feels like a distinct human being rather than a sketch-comedy caricature. Graeme Manson and John Fawcett create a maze-like world where the reflections can not only talk, but have their own opinions. The result is sorcery, and Maslany is at the center, playing as many as four personalities at once while a constellation of gifted supporting players including, Jordan Gavaris, Kristian Bruun, Maria Doyle Kennedy, Kevin Hanchard, Evelyn Brochu and others swirl around her. The show's bottomless inventiveness and persistent sense of fun are infectious. In addition to the suspense generated by the story itself, there's a secondary thrill from watching the cast and crew struggle to top themselves in sheer outrageousness. **Co-presented by BBC AMERICA.**

Tuesday June 6, 6:30pm

In attendance: Actors **Tatiana Maslany, Jordan Gavaris, Maria Doyle Kennedy, Kristian Bruun, Kevin Hanchard, Evelyn Brochu** and **Ari Millen**, and executive producers **Graeme Manson** and **John Fawcett**.



SEARCH PARTY (TBS)

It's rare to encounter a TV series that could accurately be described as a satire, much less an unsparing one, but *Search Party* absolutely qualifies. It's a detective story about people trying to get to the bottom of a young woman's disappearance, but that's just what's happening on the surface. The mystery is the gimmick that draws you in so that this exceptional and surprising show—credited to a rogue's gallery of executive producers, including Michael Showalter, Sarah-Violet Bliss, and Charles Rogers — can work its dark magic. The vanishing is a device that the show uses to explore Dory's (Alia Shawkat) world and make uncomfortable observations about modern life, in particular the tendency to confuse the ego-stroking virtual busywork of the text- and social media-driven era for actual, meaningful action. There's an even deeper level to this series, something on the order of an existential quest, a long journey into the heroine's emotional interior. The condition of believing oneself sensitive while feeling very little has rarely been examined with such exactness.

Saturday June 3, 9:00pm

In attendance: Series creators, co-directors and executive producers **Sarah-Violet Bliss** and **Charles Rogers**, and executive producer **Lilly Burns**.



THE GIRLFRIEND EXPERIENCE – “SEPARATION” (Starz)

The most narratively complex single episode of an ongoing series since the hero of *Louie* went to China, this alternately unnerving, baffling and hilarious half-hour of *The Girlfriend Experience* works as a psychological X-ray of the show's heroine, escort Christine (Riley Keough); a play within a play; and a meditation on voyeurism, exhibitionism, sex, and acting. Co-written by series creators Amy Seimetz and Lodge Kerrigan, and directed by Kerrigan, the episode doesn't just avoid the traditional sorts of closure that TV viewers tend to crave; it throws the totality of the show's first season into question, making us question the intent and substance of everything we've seen. As such, it owes less to current trends in scripted TV, even the most rarified kinds, than to 1960s European art cinema classics like *Blow-Up*, *Last Year at Marienbad* and *The Exterminating Angel*.

Wednesday June 7, 8:45pm

In attendance: Series co-creator, co-executive producer, episode director, co-writer **Lodge Kerrigan** and series co-creator, co-executive producer, episode co-writer **Amy Seimetz**.

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HANNIBAL – “THE WRATH OF THE LAMB” (NBC)

A special theatrical screening of the finale of NBC's *Hannibal*, a nightmare fantasy from Bryan Fuller (*Pushing Daisies*) that reinterpreted Thomas Harris' novels through the eyes of an expressionist, polymorphous sensualist. Reworking much of the plot of Harris' *Red Dragon*, but in a more hallucinatory way than in earlier film versions, the finale builds to an orgiastic release of pent-up intellectual and sexual energy so intense that viewers may need a cigarette and a towel afterward.

Fuller will join the audience via Skype to discuss the finale, the legacy of his cult classic, his new Starz series *American Gods*, and what a hypothetical fourth season of *Hannibal* would look like. A panel of New York-based Fannibals will discuss the legacy of the show, including its impact on popular art.

Thursday June 8, 9:00pm

In attendance: **Leila Taylor**, Creative Director at the Brooklyn Public Library; Novelist **Rob Hart** (*New Yorked*, *The Woman from Prague*); composer **Matt Marks** of Alarm Will Sound; illustrator and author **Janice Poon**, food stylist for *Hannibal* and author of *Feeding Hannibal*. (Via Skype) *Hannibal* creator and executive producer **Bryan Fuller**.



UNDERGROUND – "MINTY" (WGN America)

WGN America's groundbreaking series *Underground* made television history with the extended episode "Minty" that originally aired April 12. During her hour-long solo, and career-defining, performance, Aisha Hinds brought Harriet Tubman back to life and she delivered a monumental and definitive speech in character as the Underground Railroad's most famous conductor. Set in 1858 against the backdrop of a nation deeply divided by race, class and gender, Tubman makes a passionate plea to abolitionists to shift their thinking as she challenges them to take swift action against those who are determined to oppress others. "Minty," was written by series co-creators Misha Green and Joe Pokaski, and directed by Emmy and Golden Globe Award® winner Anthony Hemingway. **Co-presented by WGN America.**

Thursday, June 8, 7:00pm

In attendance: Actress **Aisha Hinds** and executive producer, director **Anthony Hemingway**.

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Tickets for all events are available online at **SplitScreensFestival.com** or in person at the IFC Center box office, 323 Sixth Avenue (at West 3rd Street), open daily 10:30am–10:00pm.

TICKET PRICES

Opening Night: Premiere of *The Deuce*

\$30 general admission, \$25 IFC Center members

Legacy Award to Lee Grant, The Evolution of TV Criticism and New Platforms, New Voices

\$12 adults, \$11 seniors, \$10 IFC Center members

Close-Up, Showcase and Vanguard Award to David Chase/*The Sopranos*

\$19 adults, \$17 seniors, \$16 IFC Center members

SPLIT SCREENS FESTIVAL PASS

\$125 adults, \$95 IFC Center members

Festival passholders get access to all seven days of the festival's premieres, conversations and award presentations, plus RSVP access to a special reserved seating area. Purchase passes online at splitscreensfestival.com or in person at the IFC Center box office. Valid for one person, non transferable.

VENUE

Split Screens events take place at IFC Center, 323 Sixth Avenue (at West 3rd St.), NYC.

Friday, June 2

7:00pm Opening Night Premiere: *The Deuce* (p. 7)

Saturday, June 3

1:00pm Special Events: The Evolution of TV Criticism (p. 12)

2:45pm Showcase: *The Man in the High Castle* (p. 25)

4:30pm Close-Up: Rami Malek in *Mr. Robot* (p. 21)

7:00pm Premiere: *The Sinner* (p. 9)

9:00pm Showcase: *Search Party* (p. 28)

Sunday, June 4

12:30pm Close-Up: Margo Martindale in *Sneaky Pete* (p. 22)

2:30pm Showcase: *The Get Down* (p. 24)

4:30pm Showcase: *Difficult People* (p. 23)

6:15pm Close-Up: Michael McKean in *Better Call Saul* (p. 15)

Monday, June 5

6:30pm Special Events: Legacy Award: Lee Grant (p. 10)

8:30pm Special Events: Vanguard Award: David David Chase / *Sopranos* (p. 13)

Tuesday, June 6

6:30pm Showcase: *Orphan Black* (p. 27)

8:45pm Close-Up: Asia Kate Dillon in *Billions* (p. 17)

Wednesday, June 7

7:00pm Close-Up: Hank Azaria and Amanda Peet in *Brockmire* (p. 19)

7:30pm Special Events: New Platforms, New Voices (p. 11)

8:45pm Rewind: "Separation," *The Girlfriend Experience* (p. 29)

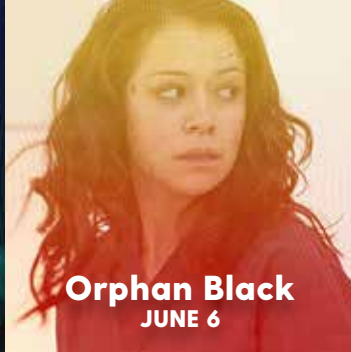
Thursday, June 8

7:00pm Rewind: "Minty," *Underground* (p. 33)

9:00pm Rewind: "The Wrath of the Lamb," *Hannibal* (p. 31)



Mr. Robot
JUNE 3



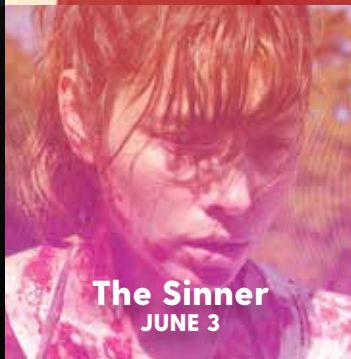
Orphan Black
JUNE 6



Better Call Saul
JUNE 4



The Sopranos
JUNE 5



The Sinner
JUNE 3



The Get Down
JUNE 4



Brockmire
JUNE 7



The Deuce
JUNE 2



Billions
JUNE 6



The Art of Television
JUNE 2 - 8, 2017 / IFC CENTER
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